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4 MAY 1957
40¢ a copy • $10 a year

SPONSOR

RECEIVED

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NOW
UNDISPUTED
NUMBER 1
IN
OMAHA
COUNCIL BLUFFS
Dominant
All Day — 33.2 average
March–April 1957
HOOPER
24 HOURS
AVERY-KNODEL
REP.
5000 WATTS
KOIL

WHY AUTOS PUT $100 MILLION INTO AIR MEDIA

New car design has changed auto advertising. Detroit, selling style to the family, gives a big job to tv

Page 27

The fabulous rise of Milner Products

Page 30

Is your product too offensive for television?

Page 36

Daytime: net tv's hottest battleground

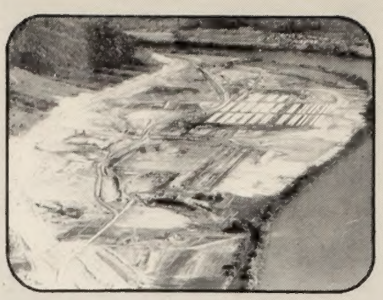
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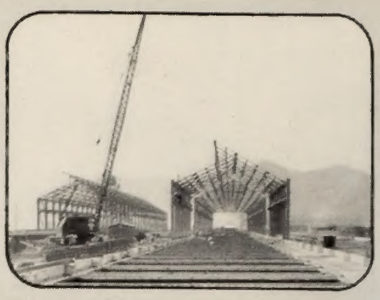
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THE

WHEELING

INDUSTRIAL EXPANSION STORY BOARD

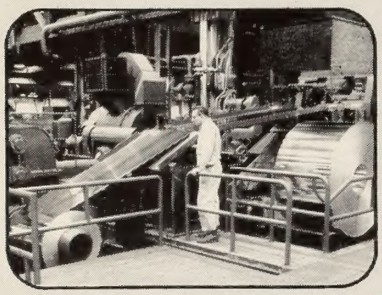


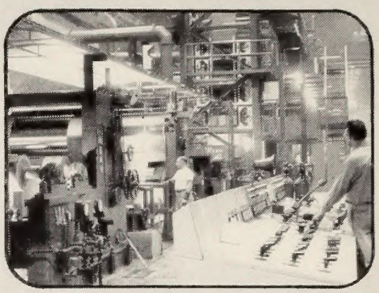


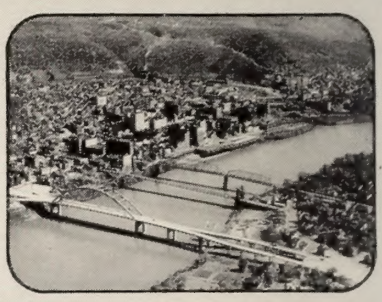
ANNCR: Wheeling is the center of one of the *fastest growing* markets in America—the booming Upper Ohio Valley . . .

New Industry is moving in!—The gigantic Olin-Revere aluminum plant will cover 1,100 acres, has already been replanned from 60,000 tons to 180,000 tons yearly capacity.

This new plant *plus* accompanying power plants, coal mines, and aluminum rolling mills will require more than 4,000 *new* employees . . . and attract *many* other "satellite industries."







Established Industry is Expanding!—Weirton Steel Div. of National Steel Corp. has embarked on a vast expansion program, creating steady jobs for 13,500 employees.

Weirton will have the world's speediest cold reducing tandem mill, largest reheating furnaces, widest slab yard, largest open hearth furnaces in the industry!

Wheeling is meeting the challenge —with such new civic improvements as this beautiful Ohio River bridge and expressway entry to the heart of the city . . .



Increasing employment and swelling payrolls mean more spendable funds—for products advertised on WTRF-TV, the *dominant* television station in the Wheeling market . . .

"a station worth watching"

wtrf-tv

CHANNEL 7

Wheeling 7, West Virginia

NBC

316,000 watts

Equipped for network color

For availabilities and complete coverage information —call Bob Ferguson, V. Pres. and Gen. Mgr., or Needham Smith, Sales Mgr.—Wheeling Exchange — CEdar 2-7777 — or any George P. Hollingbery Co. Representative.

reaching a market that's reaching new importance!



more women
listen to WPEN's
950 CLUB
than any other
program in
philadelphia

WPEN

another reason why WPEN is first in local and national advertisers

Represented Nationally by GILL-PERNA INC. — *New York, Chicago, Los Angeles, San Francisco*

4 May 1957 • *Vol. 11, No. 18*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Detroit takes to tv for the "family sell"

27 How has car design influenced automotive advertising? Fashion-conscious Detroit, selling style to the family, hands the job to television

Milner's sales jump 90-fold with air media

30 Tv, radio and Howard Cohoon, Milner Products Co. president, put across Pine-Sol and Perma-Starch in a nine-year slam-bang distribution battle

Why don't you buy more spot?

33 Despite complexities of spot buying, agency heads questioned by SPONSOR at last week's 4A's meeting saw an increase in spot volume for this year

Is your product taboo on tv?

36 Few products are in bad taste says Raymond K. Maneval of Schwerin Research, it's the manner of presentation that can offend your audience

Tv's hottest battleground

38 Daytime competition between CBS and NBC has helped boost sets-in-use, new, live ABC programing in the fall will make it a three-way contest

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In Next Week's Issue

Renaissance of the radio commercial

Creativity of radio copy has undergone an upsurge of great vitality. What's behind it and what will you pay for a 1957-grade commercial?

Monthly tv cost and programing Comparagraph

Features include average cost by network program types; cost-per-thousand for top 10 nighttime and daytime network shows; spot tv basics

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Sponsor Publications Inc.



MOST EYES ARE ON KTHV IN ARKANSAS!

KTHV is seen, heard, and gets regular viewing response throughout MOST of Arkansas! Please study the mail map above. Notice that it includes 62 Arkansas counties — notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756′ above average terrain) KTHV *sells* most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!

CBS **KTHV** **Channel 11**
LITTLE ROCK
316,000 Watts

Henry Clay, *Executive Vice President* B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT

WBZ has Boston's ear —the most!





- **WBZ 1st in NSI Boston area audience, 6 A.M. to Midnight**
- **WBZ 1st in Boston total average audience, 6 A.M. to Midnight**
- **WBZ total station audience up 25% since November 1956**
- **WBZ total station audience 48% greater than second Boston station**

(February, 1957 NIELSEN STUDY)

Sales jump when WBZ whispers in Boston's ear! And, with "The Big Plus", the bonus coverage provided by WBZA, Springfield, Massachusetts, WBZ's large and loyal audience *increases to a whopping total* of 2,872,870 radio families throughout New England. Most of these people make a habit of keeping their radio dials tuned to WBZ+WBZA.

You talk to customers when you talk to WBZ+WBZA listeners. So why not get the selling impact of WBZ+WBZA behind *your* product? Speak your spiel where people will *hear* it . . . and *act* on it.

Bill Williamson, WBZ+WBZA Sales Manager, will tell you how. Ask your operator for ALgonquin 4-5670, Boston. Or call Alexander W. "Bink" Dannenbaum, Jr., WBC Vice President—Sales, MUrray Hill 7-0808, in New York.

In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC stations—

WBZ · BOSTON

plus WBZA • SPRINGFIELD

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO—WBZ+WBZA, **BOSTON-SPRINGFIELD** . . . KDKA, **PITTSBURGH** . . . KYW, **CLEVELAND** . . . WOWO, **FORT WAYNE** . . . WIND, **CHICAGO** . . . KEX, **PORTLAND, ORE.**

TELEVISION—WBZ-TV, **BOSTON** . . . KDKA-TV, **PITTSBURGH** . . . KYW-TV, **CLEVELAND** . . . KPIX, **SAN FRANCISCO**

WIND REPRESENTED BY A M RADIO SALES
KPIX REPRESENTED BY THE KATZ AGENCY INC
ALL OTHER WBC STATIONS
REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

NEWSMAKER of the week

The news: *The appointment of Charles H. Brower as general manager of BBDO apparently sets at rest the issue of a successor to the ailing president Ben Duffy. Brower, who had been executive vice president in charge of creative services, was named on the joint recommendation of Duffy and Board Chairman Bruce Barton.*

The newsmaker: Homespun, lanky Charlie Brower has created his way through advertising without being affected in the least by the atmosphere and airs of Madison Ave. He was describing himself rather than the agency when he told SPONSOR three years ago: "BBDO has no classy front. Some people may think of us as country bumpkins compared to other agencies, but our clients can relax with us." He takes over the reins of the nation's fourth largest agency with the approval not only of Duffy and Barton but the people who work with him. The warm feeling of BBDO personnel for Brower is unmistakable. His fatherly approach toward BBDO writers and artists is as much a respect for people as it is for the creative process.



BBDO artist William Petty describes agency reaction to Brower's appointment

While Brower has warned of the dangers to creative advertising through over-emphasis on research, he is no enemy of research. The danger, he believes, is not that of research squeezing out the creative worker but of the creative worker depending too much on research. "The creative man is always looking for help, always feeling insecure," Brower said last week. "If he leans too much on research, all advertising will look alike; it'll all be equally bad." But Brower would also like to be known as a friend of research, which he thinks has made big contributions.

Regarding commercials, Brower is convinced they are getting better. Tv, he said, is learning how to attract people to the advertising message without getting too gimmicky. "They are getting easier to take," he said, "or, at least, that's how I feel."

The question of a successor to Brower has not yet been settled. There remains a possibility that none will be appointed. One reason is that the new plans board set up under the chairmanship of Robert L. Foreman (who was made BBDO's fifth executive vice president at the time the board was set up) has been taking over some of the functions of Brower's office. While Foreman will continue in charge of all tv-radio activities, he will be relieved of some administrative details by Herminio Traviesas, who was just named head of the tv-radio department. Traviesas had been head of Lucky Strike's tv-radio activities for seven years.

The *truth* about the **NEGRO MARKET**



Get THE FULL STORY FROM **K-SAY**

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area . . . top Negro talents . . . nationally accepted

● *MAGNIFICENT MONTAGUE* – brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● *RAMON BRUCE* – WAAT, Newark, N.J. Leading Negro appeal personality in New Jersey. Best rating among all programs during his broadcast

● *SWINGING DEACON* – The most popular *local* Negro appeal personality. Dominates the heavily populated Negro local and *fringe* areas

Plus other Great Negro Stars!

TELL IT — SELL IT *on the NEW* **K-SAY**

10,000 WATTS 1010 KC

Studios
1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL, *Owner* — WALT CONWAY, *General Mgr.*

Nationally represented by JOHN E. PEARSON & COMPANY

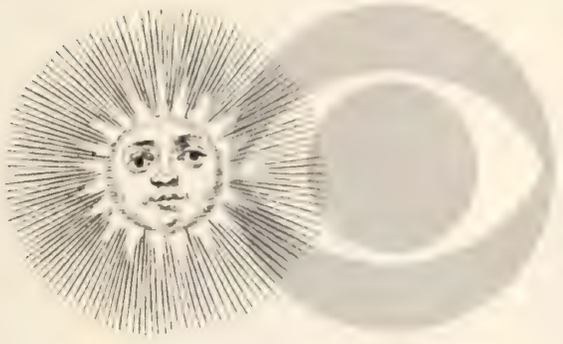


'Say it with Music' on K-SAY 1010 — 10,000 WATTS SAN FRANCISCO

MORE LIGHT ON

*Monday-Friday average, Second March Report NTI

DAYTIME



Out of the 38
sponsored network
quarter hours
between 7 a.m. and 6 p.m.
CBS Television
wins the biggest
audiences* in 29...
the second ranking
network wins in 5...
the third network in 4

ONLY ONE CAN DO THE JOB

NEW DATA PROVES AGAIN that WNHC-TV, New Haven-Hartford, is the dominant station — by an overwhelming margin — in a *14-county area, covering 896,000 TV hom*... Sign on to sign off, seven days a week, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. Your KATZ man has the proof: ARB, Nov. 1956; PULSE, Oct. 1956; NIELSEN NCS #2, 1956.





A TRIANGLE STATION

WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV

Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

ESPECIALLY IN HARTFORD

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

4 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Detroit's gravitation toward tv and radio as prime media for selling 1958 models continued to gather momentum this week.

With 10 divisions of the Big Three manufacturers already committed, these other prospects are now in the process of shaping up:

- **Edsel,** scheduled to make its bow this fall, apparently is shopping for a regular tv network series (in addition to specials costing about $350,000 each).
- **The Chrysler Imperial division** may come through with a series of its own.
- **Pontiac** is expected to move into the network picture via the specials route.
- **Nash** can be counted on for tv-radio participation, once its reorganizational matters have been settled.

(See What's Behind Detroit's $100 Million Air Budget, page 27, for what is motivating this terrific Detroit air romance.)

From present indications, **Detroit will spend at least 25% more in prime-time network tv during 1957-58 than in the current season.**

About 10% of this increase may be credited to higher time and program costs. **The rest is from the heart.**

SPONSOR-SCOPE's estimates of Detroit's network tv commitments for the coming season are:

	NO. SHOWS	TALENT COST	TIME COST	TOTAL
Buick	2	$3,000,000	$2,800,000	$5,800,000
Chevrolet	2	10,000,000	7,500,000	17,500,000
Chrysler Corp.	1	2,750,000	3,700,000	6,450,000
Dodge	2	1,500,000	4,600,000	6,100,000
DeSoto	1	1,350,000	1,400,000	2,750,000
Ford	4	5,300,000	6,700,000	12,000,000
GM parts, etc.	1	3,400,000	2,100,000	5,500,000
Lincoln-Mercury	1	3,750,000	3,800,000	7,550,000
Oldsmobile	(9 specs)	2,100,000	1,200,000	3,300,000
Plymouth	2	2,350,000	3,200,000	5,550,000
GRAND TOTAL	16	$35,500,000	$37,000,000	$72,500,000

Note: Time costs are net to the advertiser.

(See News Wrap-up, page 62, for list of automotive programs.)

What about automotive **spot**? Here's how to gauge that: **Once the network end is straightened out, individual-station schedules will get their inning.** Prospects: **Good.**

The $5.5 million (gross) spread that Ford is buying on CBS Radio this fall will have the umbrella title The Ford Road Show.

If anybody can get away from this bombardment, Ford figures, **he must be deaf.** Moreover, Ford has added this bit of insurance: Each of the daily personalities — Charles Collingwood, Arthur Godfrey, Bing Crosby, Rosemary Clooney and Edward R. Murrow — will be followed by an announcement to **"Listen to the next Ford show."**

A sidelight on the Ford deal that delights the competitive networks: **Ford's domination of the CBS Radio schedule is so scattered that other automotives will have to buy elsewhere.**

Time was when Detroit thought only in terms of exclusive identity.

Now Buick (Ford really blazed the trail) is buying alternate sponsorship in Wells Fargo.

In other words: **Like the packaged goods people,** the car manufacturers want circulation, frequency, and minimum risk as well as explicit identification. More and more, **they are behaving like the makers of a family product.**

NBC TV's healthy pickup in daytime business was a big help in creating a favorable margin of 7.8% between the first quarters of 1957 and 1956.

PIB reports NBC TV's initial 1957 billings as $47,987,966, against $44,495,804 for the first three months of 1956. The difference represents roughly $3.5 million, of which $2 million came from daytime.

PIB's calculations also show:

Gross first-quarter time charges for the three networks were 8.4% better than a year ago. In March alone the upturn amounted to 7.3%.

Westerns appear to be holding a steady pace on the tv networks.

At SPONSOR-SCOPE's request, Nielsen supplied these ratings:

PERIOD	NO. WESTERNS	AVG. SHARE OF AUDIENCE
March 1956	7	36.9%
October 1956	7	41.8%
March 1957	8	40.0%

Note: Statistically, the 1.8% difference between the last two averages could be wiped out by probable margin of error.

Nielsen was asked by SPONSOR-SCOPE this week how daily tv viewing and radio listening per day have stacked up over the past three years. The answer:

PERIOD	HOME VIEWING	RADIO LISTENING
Jan. 1955	5 hrs., 49 mins.	2 hrs., 31 mins.
Jan. 1956	6 hrs., 1 min.	2 hrs., 16 mins.
Jan. 1957	6 hrs., 4 mins.	2 hrs., 12 mins.

How big a difference in radio listening is created by heat or cold? In short, does summer drive 'em away? The answer is that during the **afternoons and evenings there is no difference. Winter mornings, however, seem to have somewhat of an edge.**

In terms of millions of homes per minute, Nielsen shows:

PERIOD	TIME	HOMES
July 1956	Morning, Mon.-Fri.	5.2
Jan. 1957	Morning, Mon.-Fri.	6.6
July 1956	Afternoon, Mon.-Fri.	6.1
Jan. 1957	Afternoon, Mon.-Fri.	6.2
July 1956	Nights — 7 days	4.0
Jan. 1957	Nights — 7 days	4.1

The radio networks could well go back to exploiting a favorite promotion device of the 1930s: citing with pride the number of 100 leading national advertisers using the medium.

According to a SPONSOR-SCOPE check, **45 members of this bluechip list for 1956** either are now in network radio or were there since 1 January 1957:

ABC 13 CBS 27 NBC 20 MBS 7

SPONSOR-SCOPE *continued* . .

Amid recent grumbling about **spot** and its growth problems (See SPONSOR-SCOPE 27 April, page 9), this week was filled with excitement of other kinds. **New business** cheered the fraternity, for one thing. For another, **ideas and problems** bobbed up on various important fronts.

In all, these five highlights were noteworthy:

HIGHLIGHT NO. 1: **Kellogg**—acting on the premise that it got into spot tv too little and too late—is planning to **add $3 million for daytime spot to its tv budget via Burnett.**

The target is kids; the type of programing depends on what Kellogg finds available and acceptable.

Preferred is a half-hour strip Monday through Friday (either live or film) with alternate sponsorship a possibility. **One taboo: No competition with Mickey Mouse.** Dimensions of the campaign: The top 15 markets.

Kellogg currently is spending between $3 and $4 million in network and spot in 30 markets (Superman and Wild Bill Hickok shows), making it around $7 million in all.

HIGHLIGHT NO. 2: **FCB's Art Pardoll is asking industry cooperation in keeping NCS#2 updated** as to changes in power, frequency, programing, etc.

Pardoll's thought is that a **standardized form** should be the first step. So he's soliciting reps for suggestions.

Some reps think this information should be channeled through Nielsen.

HIGHLIGHT NO. 3: **The "piggyback" is meeting mounting objections from tv stations.**

As a reminder: A "piggyback" is a minute commercial which pairs messages for two products on the same strip of film—like the Ted Bates agency's current twin plugs for M&M Candy and Uncle Ben's Rice (both owned by the same firm).

Prime objection to "piggybacks": Stations feel they are a device for evading purchase of two 20-second spots.

HIGHLIGHT NO. 4: **Adam Young is doing a three-part updating on radio's "profile"**—the first part of which will go to advertisers and agencies this week.

Part I deals with the importance of focusing the ad campaign at **local audiences** and how stations fit into this marketing concept.

Part II will appraise the matter of **coverage** and define what the spot advertiser should look for in facilities.

Part III will treat with **rate structure** vis-a-vis cost-per-thousand.

HIGHLIGHT NO. 5: **Here's an innovation by a major Madison Ave. rep organization** that can have broad repercussions in the field of selling: **The sales development director, like salesmen, now shares in commissions.**

The philosophy behind the move: As a medium becomes more competitive, the salesman requires more **factual support**; hence the fellow who cooks up the script is entitled to the same consideration as the fellow who spiels it.

Lorillard is testing its new mentholated brand—Newport—on the West Coast. Distribution should be national by mid-summer.

The next wholesale search of film vaults will be for old newsreel shots.

Prudential's forthcoming The 20th Century series will make massive use of such library clips in documentary sequences.

Between $3.5 and $4 million has been appropriated for this **mixture of half-hour and hour programs on CBS TV. Reach & McClinton is the agency.**

Like P&G, General Foods will be riding high on daytime tv next season.

In a radical reversal of its attitude toward daytime tv, General Foods' plans now call for:

- **A cutback to as few as five nighttime network shows,** and
- The sponsoring of at least **nine daytime programs.**

GF's daytime blueprint includes continued sponsorship of the Mickey Mouse Club on ABC TV, expansion of its CBS TV commitments, and the addition of four program strips on NBC TV.

The motivations for the switch are these:

1) Broader **diversification and frequency** of network scheduling.

2) As night networks' costs continue up, daytime tv offers a chance for economical buys.

General Foods' tv budget remains what it was during the 1956-57 season, but **the allocation will swing from 75% nighttime and 25% daytime to a 50-50 split.**

P&G is in no rush to decide whether it wants to continue its partnership with General Foods 9-9:30 on CBS TV Monday nights. It has until 15 May to decide.

Meantime GF will have to wait in making final fall plans. If **P&G elects to pull out, General Foods will sponsor Danny Thomas by itself.**

The sales gap between NBC Radio and CBS Radio is closing rapidly.

How fast the runner-up—NBC Radio—has been galloping can be measured by these contrasting figures:

- In April 1956, CBS Radio was six hours ahead of NBC Radio.
- This April less than 25 minutes separates the two.

Source: PIB's reports on sponsored radio. (PIB makes a check on the number of hours sponsored on each network the first of the month.)

No sooner had NBC TV broken down the old taboo about **competitive adjacencies** (the protection is now limited to two or three brands) when another cropped up. It concerns **product adjacencies.**

For instance:

- **The cigarettes kick up a row** any time a mouthwash, dentifrice, breath-sweetening gum, or even a digestive aid is put next to them.
- **Cold remedies** sizzle if a citrus account is on either side, because Sunkist's copy occasionally claims therapeutic value.

The squeeze is not a happy one for NBC TV—particularly on **Tuesday nights.** The cigarettes are so slotted on that night that they can block out a long list of potential sponsors.

(For details on the new rules on product protection see 2 Feb. SPONSOR-SCOPE, p. 9.)

Pretty amazing to Madison Ave. is **the amount of money that Kraft spends on merchandising its Wednesday night show on NBC TV.**

The weekly **budget is $5,000.**

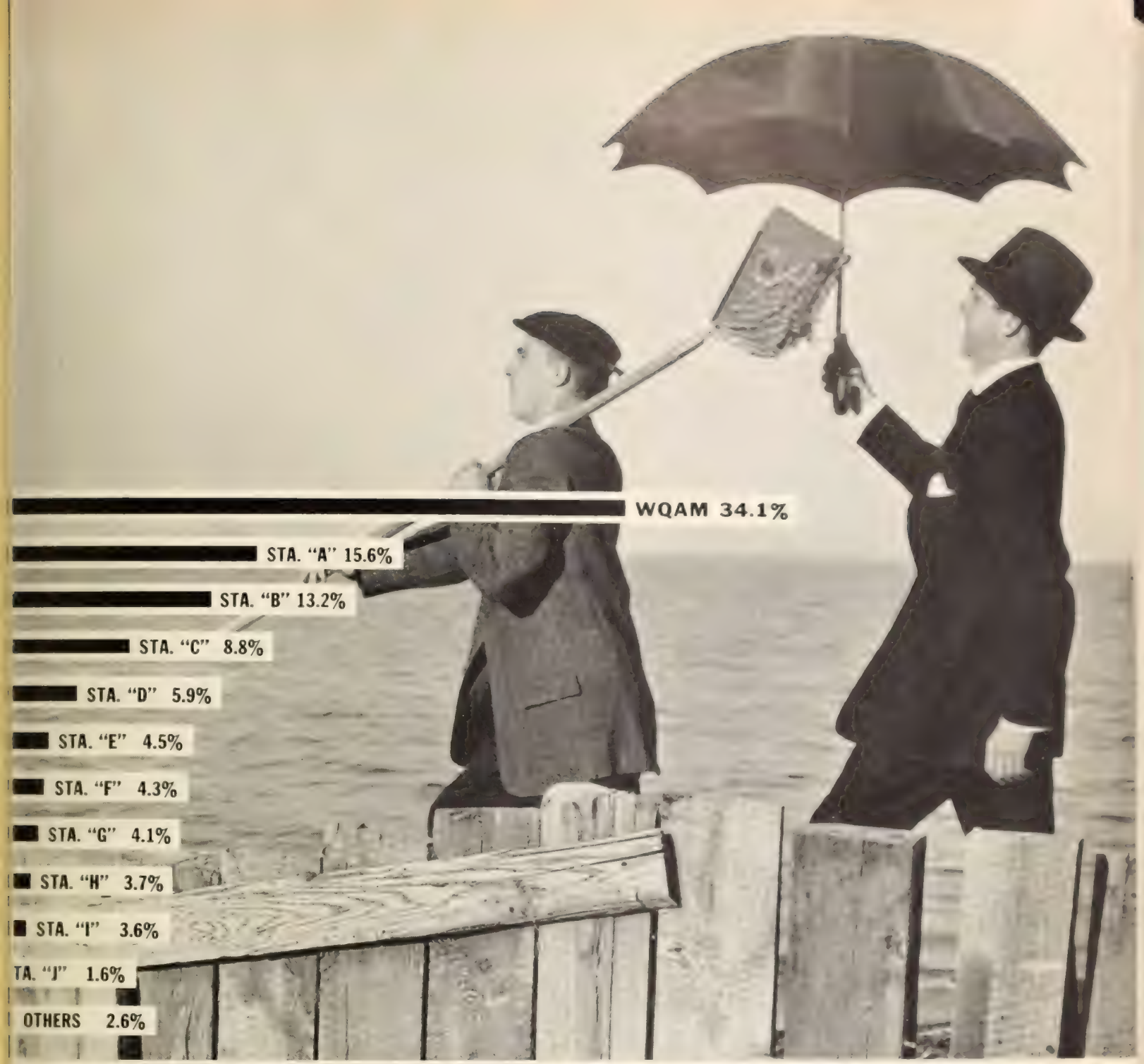
Incidentally, the Kraft Theatre goes into its 11th year next week.

K&E's Max Uhl will unveil a definitive compendium on tv during the agency's annual management conclave at Lake Placid 15-18 May.

Referred to as the "Television Bible," the presentation treats with tv's:

- General principles in media buying and programing.
- Audience and merchandising impact.
- Best methods of approach.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 47; Spot Buys, page 54; News and Idea Wrap-up, page 62; Washington Week, page 73; SPONSOR Hears, page 76; and Tv and Radio Newsmakers, page 82.



Another Hooper Run-Away Report From Miami:*

WQAM nets more than twice the daytime audience of the runner-up station

All 3 Agree: First it was Hooper . . . then Trendex . . .

Now PULSE shows WQAM in FIRST PLACE

Mon.-Fri. 6 a.m. to midnight, Feb.-March, 1957.

Send for a Blair man . . . or call WQAM General Manager Jack Sandler

*7 a.m.-6 p.m. Mon.-Sat., March-April, 1957.

WQAM

Serving all of Southern Florida with 5,000 watts on 560 kc.

MIAMI

The Storz Stations

Today's Radio for Today's Selling

TODD STORZ,
President

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami

Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans

Represented by Adam Young Inc.



IF YOU HAD A MILLION

(THE MILLIONAIRE)

SOLD in the past 6 days on **WCBS-TV,** New York
SOLD in the past 6 days to **WGN-TV,** Chicago
SOLD in the past 6 days to **WFAA-TV,** Dallas
SOLD in the past 6 days to **KTLA,** Los Angeles
SOLD in the past 6 days to **CKLW-TV,** Detroit-Windsor
SOLD in the past 6 days to **KHQ-TV,** Spokane
SOLD in the past 6 days to **KLFY-TV,** Lafayette, La.
SOLD in 8 Southern markets
to **BLUE PLATE FOODS,** New Orleans

Flash!

Million-dollar March Nielsen of **38.0** just scored by the first runs of THE MILLIONAIRE . . . 51.3% share of audience! *2nd highest rating of any drama series on television!*

You'll feel like a million when *you* knock off the biggest ratings in your market with IF YOU HAD A MILLION—the "money" show of the season. Call your MCA TV representative today!



A DON FEDDERSON PRODUCTION OF 39 HALF-HOUR FILM HITS
IMMEDIATELY AVAILABLE TO REGIONAL AND LOCAL ADVERTISERS

NUMBER 1!

of all film adventure programs



NO. 1 NATIONALLY (PULSE—FEBRUARY) PLUS
TOP OF THE TOP TEN FIRST RATINGS IN EVERY MARKET!

Look at these first ratings and audience shares! (ARB—Jan. Feb. Mar.)

#1 in CHICAGO	22.4	38% share	#1 in ST. LOUIS	37.1	75% share
#2 in MINNEAPOLIS	17.5	35% share	#1 in PEORIA	38.0	70% share
#2 in JACKSONVILLE	41.3	74% share	#2 in SAN ANTONIO	31.0	58% share
#1 in CHICO	57.3	88% share	#4 in BAKERSFIELD	35.2	67% share
#5 in ATLANTA	20.5	54% share	#7 in OMAHA	23.1	42% share
#5 in LOS ANGELES	16.9	19% share	#3 in SCRANTON	19.3	49% share
#2 in HARRISBURG	23.3	54% share	#4 in TULSA	20.7	48% share
#3 in STOCKTON	22.3	49% share	#8 in BOSTON	21.5	60% share
#6 in CORPUS CHRISTI	31.9	45% share	#2 in MEMPHIS	26.3	44% share
#2 in ALBUQUERQUE	28.9	61% share			

ROD CAMERON stars in 39 roaring-with-action half-hour adventures set against the breath-taking Nevada backdrop ... Las Vegas, Virginia City, Boulder Dam, Reno, Lake Tahoe, Mojave Desert. Produced by REVUE PRODUCTIONS.







TROOPER

ALREADY SOLD IN 181 MARKETS

to these important regional buyers: *Reynolds Tobacco Company, Lipton Tea, Falstaff Brewing (72 markets), Kroger Supermarkets, Coca-Cola, General Electric, Schlitz Beer, Hamm Brewing, Carling Brewing, Schmidt & Sons Brewers, National Biscuit Company, Prince Macaroni, RKO Teleradio, Sego Milk Products, Gold Bond Beer* ... plus troops of local stations and advertisers!

Check MCA today -- be "Top Ten" in your market tomorrow!

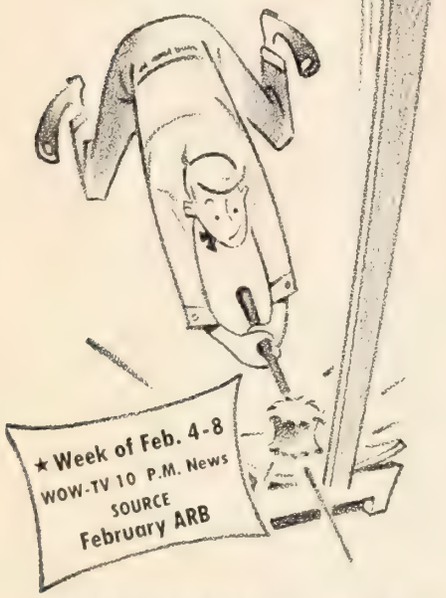
mca tv

Write, wire, phone your MCA TV Film Representative
598 Madison Avenue, New York 22, N. Y.
(PLaza 9-7500) and principal cities everywhere

Can You Top This?

*36.1
AVERAGE RATING
on 10 P. M.
TV NEWS!
MONDAY THRU FRIDAY!

No wonder wise ad men
"PICK 6"
in the
OMAHA Market!



WOW-TV
CHANNEL 6
BLAIR TV, Representative
FRED EBENER, Sales Manager

A MEREDITH STATION
CBS TV
OMAHA, NEBRASKA

Timebuyers at work

Bob Fountain, Young & Rubicam, New York, all-media buyer for General Foods, comments: "Radio is traditionally a highly flexible medium used, to a large extent, to saturate a market quickly during a short period of time. The negotiation for this time may have to be completed in a matter of hours and this requires accurate and comprehensive availability information. These availabilities are the basis of all purchases and it is this starting point from which values are projected and conclusions drawn. Availabilities usually include the time period of the show and its cost, but all too frequently ratings are omitted and the amount of commercial time in the program is seldom shown. Amount of commercial time is usually a mystery to the advertiser, remaining in the realm of exclusive station information. Why so? This data is a yardstick of station management, and the performance of our advertising depends on the commercial load carried by a program. Any indication of commercial time on shows would put a new light on the buying and would provide the prospective purchaser with another valuable tool for evaluation."



Art Topol, Donahue & Coe, New York, timebuyer for Kasco Dog Food, says: "The 'T' in timebuyers is for *telephone* discovered by Don 'Bell' Ameche which is a constant companion for the harried timebuyer. 'I' is for the numerous *idiosyncrasies* of this wonderful and fascinating business known commonly as advertising. 'M' is for the *middlemen* called station reps who try to mesmerize the buyer in favor of his station. 'E' is for the *economy, efficiency* and *energy* that the buyer utilizes on the *expenditure* of the advertiser. 'B' is for the *brides* that all good secretaries become when they are fully trained. 'U' is for the *ubiquity* of avails, ratings, cost-per-1,000's, paper work, schedules, and so forth. 'Y' is for *yesterday* which is the day most buyers usually require requested avails. 'E' is for the *entertainment* and *enthusiasm* that is a trade mark of advertising people. 'R' is for the various *ratings* that are helpful, confusing and only indicators, not the gospel. 'S' is for the *stations* throughout the country that provide the time which buyers use for their advertiser's messages. Put them all together—they spell *'timebuyers.'* They mean the world to me!"



EXCLUSIVE ABC FOR OKLAHOMA CITY

KGEO-TV *channel* 5

APPOINTS

BLAIR *Television* ASSOCIATES INC.

as exclusive national representative effective May 1, 1957 . . . BLAIR offices in . . .

New York	Detroit	St. Louis	Los Angeles	Boston
Chicago	Jacksonville	San Francisco	Dallas	Seattle

---

the new KGEO-TV tower

1386' ABOVE AVERAGE TERRAIN • FULL POWER 100,000 WATTS

IN THE BILLION DOLLAR
COLUMBUS, GA. MARKET

WRBL

55% MORE*
radio homes
delivered



*55% MORE THAN STATION "B"
Day or night monthly—NCS No. 2
WRBL also leads in day or night weekly, daytime weekly, and daytime daily.

222% MORE
TV homes
WRBL-TV offers 222%
MORE TV HOMES THAN STATION "B"

WRBL-TV: First Prize Winner in promotion of the Ray Anthony Show.

Merchandising and promotion of your show on WRBL or WRBL-TV receives the attention of the same people who won this award as the best in the nation.

WRBL

AM - FM - TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Joe Csida

Sponsor backstage

Agencies should be in show business



Ever since the first medicine man leaped off the tail board of his wagon to pass out the snake oil to the crowd his coterie of performers had softened up via entertainment, show business has been utilized to sell merchandise. And effectively. The radio-tv departments of agencies, large and small, of course, are essentially show business wings of their shops. But apart from the obvious and vital need for activity in radio-tv, many agencies have also profitably dabbled in other show business areas for their clients.

Philip Morris, for example, currently has a live country music show out on the road, playing to thousands and thousands of folks and selling plenty of cigarettes. And in recent weeks Young & Rubicam and the D'Arcy Agency respectively have inaugurated activities in two other key entertainment industry branches. Both involve large investments, but open new avenues in advertising.

Y&R has made a deal with one of the smartest showmen and businessmen ever to take a few million dollars from Sam Goldwyn. I am talking about a gent I have written about previously, by the name of Frank Loesser. Last time I did a piece about the writer of such Broadway hits as "Guys and Dolls" and "Most Happy Fella," as a matter of fact, he wired me that he would gladly accept my hand in marriage. Since I have no desire to commit bigamy, and another eulogy of Mr. Loesser is somewhat beside my present point, anyway, I will merely say that if Frank is involved in the Y&R deal it will be great.

It is a big investment but one which will pay off

You may be sure that it has already cost Y&R a substantial sum of money. And you may be equally sure that Y&R will get their substantial sum's worth. For in my own personal dealings with Mr. L. I have always found him, as has every one else I've ever known who has had to dicker a dicker with him, a hard bargainer, a man who insisted on amounts to make you gasp. But also a man who, having made you add a few zeros to the check, will break his very back to make sure he delivers up to a standard you scarcely dared hope for.

You can place your bets right now that out of Y&R, as a result of their deal with Loesser's Frank Productions, Inc., will come some of the brightest, most powerful sales jingles in all the history of advertising. You may depend on seeing exciting innovations in sales presentations, spots, program themes and any other phase of the agency's activities to which Mr. L. lends his incredible talents. Y&R is to be complimented on acquiring Mr. Loesser's services, and thanked for blazing another portion of the show business-agency trail I'm discussing here. For the proper utilization of music in

..AND STILL CHAMPION!

IT'S THE THIRD CONSECUTIVE YEAR WE'VE WON BILLBOARD'S FIRST PLACE AWARD IN EVERY LAB CATEGORY



All of us at CFI are more than proud of winning the coveted Billboard award in every laboratory category . . . " in all. And we want to express our sincere thanks to all of you in the TV industry whose votes made our "grand slam" possible.

At CFI our one desire is to achieve maximum economy for our clients by providing complete lab service at the greatest speed consistent with quality. But it takes more than desire to make a winner. We know we could not have won without the finest equipment, the determination to please and dedicated personnel comprising the best creative technicians in the world. So a very special thanks to Ted Hirsch, Lab Superintendent; Ted Fogelman, 16mm Supervisor; Ed Reichard, Chief Engineer and their respective staffs.

SID SOLOW / *V.P. & Gen. Mgr.*

The CFI Billboard Award Record

1953 CFI won the first place award for quality.

1954 Three laboratory categories. CFI scored a "grand slam" winning all 3 first place awards for quality, speed, and economy

1955 Three laboratory categories. CFI again scored a "grand slam" winning all 3 first place awards for quality, speed, and economy

1956 Seven laboratory categories. CFI scores its third consecutive "grand slam" winning all 7 first place awards . . .

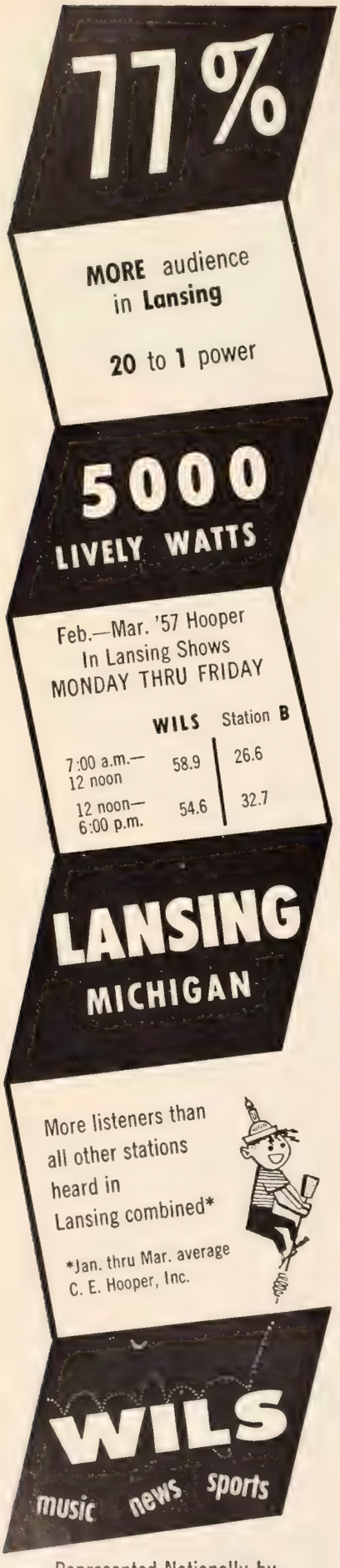
1. HIGHEST QUALITY PROCESSING BLACK-AND-WHITE TV COMMERCIALS
2. FASTEST SERVICE PROCESSING BLACK-AND-WHITE TV COMMERCIALS
3. GREATEST ECONOMY PROCESSING BLACK-AND-WHITE TV COMMERCIALS
4. HIGHEST QUALITY PROCESSING TV PROGRAMS
5. FASTEST SERVICE PROCESSING TV PROGRAMS
6. GREATEST ECONOMY PROCESSING TV PROGRAMS
7. HIGHEST QUALITY PROCESSING COLOR TV COMMERCIALS

CREATIVITY FIDELITY INTEGRITY

CONSOLIDATED FILM INDUSTRIES

HOLLYWOOD: 959 SEWARD ST. HOLLYWOOD 9-1441

NEW YORK: 521 W. 57TH ST. CIRCLE 7-4400



Represented Nationally by
Venard, Rintoul & McConnell, Inc.

every sense is a vital part of show business and can be an increasingly vital part of any advertising and merchandising business.

Which rather naturally takes us to the D'Arcy Agency-Budweiser excursion into still another show business area. I did a SPONSOR column well over a year ago timidly proposing that major advertisers and agencies might consider the idea of finding and developing their own stars from scratch, rather than laying several million dollars on the line for a performer who has suddenly become hot. I said this anent the multi-million dollar Jackie Gleason deal.

I'm not sure (though I hope to talk to the D'Arcy and Bud people at great length to find out about this) that the agency-sponsor talent development program I suggested is what D'Arcy and the Budweiser folks have in mind. I do hear that they are "sponsoring" a new boy singer named Steve Schulte. They have recorded four sides with him, and are having these released by the ABC-Paramount record division.

With talent and proper handling stars can be created

Recently they paid the line charges to have the lad picked up and carried on the NBC TV *Tonight* show doing two 15-minute spots from a brewer's convention in Texas. I understand they are looking for additional radio and tv time on which to present him, and that they are putting the full resources of their field staffs behind the promotion of his records.

If this young man is a talented singer, and the people in charge of his development are experienced and intelligent show managers, there is no reason in the world why he cannot be built into a tremendously exciting attraction. If the agency is successful in so building him, he should become an exceedingly valuable advertising and merchandising weapon for his Budweiser backers—more valuable in that he will be associated with Budweiser from the start.

There have, of course, been many other occasional examples of agencies and advertisers utilizing entertainment in off-beat fashion as a powerful merchandising weapon. Some sponsors have bankrolled and distributed tv film series. During the war the Esty agency did a remarkable job for Camel cigarettes with star-studded live shows playing service camps and bases.

The appliance and auto makers have presented spectacular live shows on tours and at conventions.

My point, however, is that no single agency has yet considered show business and its potential for selling merchandise as a medium with which to work fully and continuously in the same sense that the agencies work with radio and television.

It may just be that one of these days a Y&R, or one of its bright competitors will set up a vice president in charge of show business merchandising, including radio-tv.

And under him a department which will utilize the finest music writing, publishing and exploitation talent available; which will find and develop powerhouse performers; which will assemble and put into operation show companies on tours, etc. Which, in short, will utilize show business' magic in helping to move merchandise.

Formula For Sales:

NCS #2 x PULSE = ACTUAL AUDIENCE

This is the 29-county area in which NIELSEN gives KCMC-TV 25% or MORE weekly coverage.

AREA TELEPULSE (February, 1957) of this same area shows KCMC-TV clearly dominates this area with an audience MORE THAN 2½ TIMES that of the second station –Providing

DOMINATE SERVICE TO 117,100 TV HOMES



TELEPULSE – TOTAL WEEKLY SHARE OF AUDIENCE	
KCMC-TV . . 49%	
STATION "B"	19%
STATION "C"	13%
ALL OTHERS	19%

In this area there are:

575,000 PEOPLE
166,000 HOUSEHOLDS
$600,000,000 Consumer Spendable Income
$450,000,000 RETAIL SALES
200,000 FARM POPULATION

Interconnected CBS-ABC
Texarkana, Tex.-Ark.

KCMC-TV

Maximum Power
100,000 WATTS
Channel 6

Represented by Venard, Rintoul and McConnell, Inc.

WALTER M. WINDSOR, General Manager

RICHARD M. PETERS, Commercial Manager



49th and Madison

MFA Mutual fire sale

Maybe SPONSOR readers would enjoy this memo sent to us by Felix Hendrickson, MFA Mutual supervisor in Arkansas. As you know MFA Mutual uses many radio and tv stations and encourages our agents to be air-active.

Announcer Eddie Goetze of Radio Station KTLO of Mountain Home, Arkansas, had one for the public Friday morning, April 5th when the fire department answered a call at the home of Hiram Byrd where a flue fire had the wall paper ablaze.

We quote: "We interrupt this program to give you the location of the fire. The Mountain Home Fire Department is answering a call to the fire in the Hiram Byrd residence on College Street. THIS FIRE ANNOUNCEMENT IS BROUGHT TO YOU, (chuckle . . . now this is a good one . . . chuckle, chuckle . . . no folks this isn't funny! . . . chuckle) THROUGH THE COURTESY OF HIRAM BYRD. MFA MUTUAL INSURANCE AGENCY. And reminding you, don't wait until it's too late, see your MFA Mutual Insurance Agent today. See Hiram Byrd for all your insurance needs. I repeat—the location of the fire is at the home of Hiram Byrd on College Street."

W. Judd Wyatt
director of advertising,
MFA Mutual Insurance Co.
Columbia, Mo.

Convention controversy

I have just gone through your April 20 issue and found some things of interest and some things that I question.

I agree with some of the points you make regarding the NARTB convention, in your editorial page, and I say the headquarter staff is entitled to a pat on the back—but evidently, I did not attend the same convention you did. It was the biggest—it was well organized—it was sober—it was happy—but I don't think it was the most constructive convention, when I stop and think of the problems which face this industry.

Editors of publications should help lead an industry and I know you fight

for things which strengthen the industry. Take another good look at this convention and help the industry think about how to do better in the future.

And may I mention "This we fight for"—I take exception to your point against private firms doing the work in research. Go back into history and think about what happened when the industry tried to do a job. I am sure NCS #2 is the best that has been done to date and I am sure that if the buyer, seller and research firm, working with ARF, get together, they can find ways of making the research better.

Edgar Kobak
Business Consultant, New York

Salesmen select SPONSOR

You will undoubtedly be pleased to learn that our local sales staff has voted SPONSOR "The Time Salesmen's Most Valuable Magazine." This we believe is the reflection of their desire not only to keep abreast of advertiser and agency activities, but to obtain ideas which they may use to adapt to local situations.

In light of this high honor accorded SPONSOR, we wish to obtain subscriptions for each of them.

Roy M. Schwartz, *advertising & sales promotion mgr., WBZ & WBZA*

What about reprints?

In your very fine publication, you frequently have articles which we can use to advantage in contacting local, regional and national accounts. They are always extremely appreciative of this information and frequently it is helpful in securing new business.

The purpose of this letter is to ask you if reprints are available on *any and all* articles in your publication and, if so, on what basis may we obtain them?

Graham H. Moore, *director of sales KSBW-TV & KVEC-TV Salinas, Calif.*

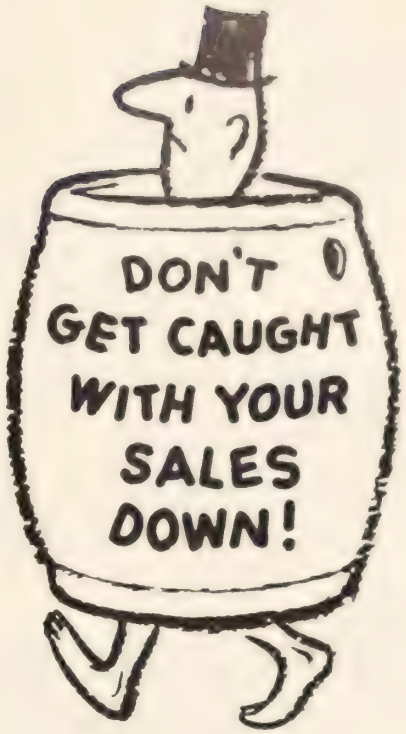
● Articles of unusual interest are reprinted. Tear sheets of most articles are available without charge.

Index needed

Could you help us? Is SPONSOR indexed anywhere? We badly need an article index to your very useful publication for our library.

Mary Margaret Smith, *librarian Brisacher, Wheeler Division Cunningham & Walsh, San Francisco*

● SPONSOR is indexed semi-annually. The listings appear in July and January issues. Tear sheets of indices are available.

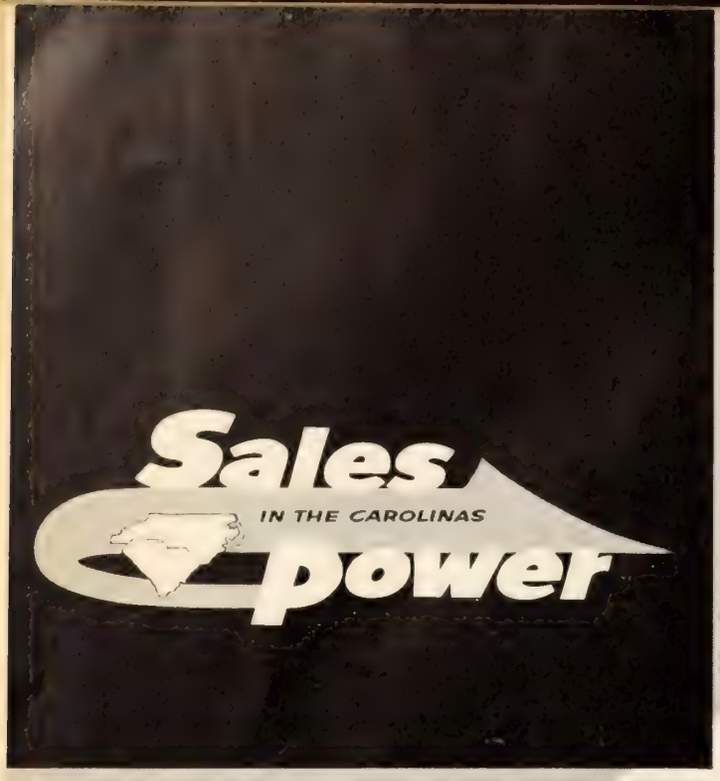


When sales are down . . . your slip is showing! You just forgot to sell South Texas with KONO Radio. Sell 'em up down South without a barrel of money . . . buy KONO Radio at the lowest cost per listener from your H-R or Clarke Brown man.

860 kc 5000 watts
KONO
SAN ANTONIO RADIO

NOW RATED
FIRST
in San Antonio's home county by N.C.S. No. 2

. . . and rated FIRST by local advertisers year after year . . . for lowest-cost salesmanship



3 SALIENT STEPS TO SALES SUCCESS!

1. Market Power—NCS #2 reaffirms the size of this surging market . . . WBTV embraces 77 populous, prosperous counties . . . more than three-and-a-half million people controlling four-and-a-half billion dollars in effective buying income.

2. Distribution Power—WBTV stands astride one of the two top distribution centers in the entire Southeast . . . wholesale volume exceeds a billion dollars annually. At almost the geographic center of the two Carolinas, Charlotte is the distribution capital of the richest area in the South.

3. Sales Power—This is your great advantage. By using WBTV as your one basic unduplicated medium, you cover this vast market effectively with a low cost-per-thousand and superior sales results.

Want striking success stories and assistance in blue-printing your own? Contact CBS Television Spot Sales.

WBTV
CHARLOTTE
Channel 3 Top Power

JEFFERSON STANDARD BROADCASTING COMPANY



WHAT'S BEHIND DETROIT'S $100 MILLION AIR BUDGET?

This week finds auto advertisers with more than

$70 million pledged to network television alone

A dramatic switch in the basic media thinking of the nation's automobile manufacturers is underway. The air media, traditionally considered supplementary, are today emerging as Detroit's basic buy.

This week, with Detroit's media shopping season not yet over, there is at least $72 million worth of network tv business on the books for 1957-58 by SPONSOR's estimate—about 25% more than last season. The $100 million SPONSOR estimates Detroit will spend for all forms of air media may surpass automotive expenditures in newspapers—Detroit's biggest medium in years past. (For a list of Detroit's net tv buys to date, see SPONSOR SCOPE, page 9.)

Detroit is apparently buying network television first to get an early crack at the choicest availabilities. And it's buying network tv like packaged goods companies with a new emphasis on circulation, frequency and spreading the risk. You can take this as a straw in the wind, however, as far as the other air media are concerned: This week Ford made the largest single network radio buy in years, plunking down $5.5 million gross for a package of CBS Radio shows.

What's behind Detroit's move to the air? Basically the answer lies more in the realm of automotive marketing than it does in air media salesmanship. Trends in the selling of cars have evolved to the point where the strengths of the air media dovetail today with Detroit's big needs.

For Detroit has been a good student of sales psychology. It has switched advertising emphasis from old-time nuts and bolts copy to the thrill of the

A lot of factors may have changed the Motor City's mind about tv, a medium it once regarded as "fine for selling soap—but not autos"

ride and the sense of mastery that comes with a car responding to the slightest touch. It has found tv the effective way to dramatize such appeals; it can virtually give the viewer at home a demonstration ride. Detroit has also turned to styling cars for the feminine taste, and television has proved to be the medium that reaches more women than any other.

All of the following have played a role in making 1957 the biggest automotive year in air media:

Auto design: An increasing emphasis is placed on style instead of consumer need. The passenger car industry thrives on creating "obsolescence" through design rather than through motor wear. Its economy depends on car owners trading in every year or two regardless of how many thousand miles are left in their "old crates." There is little doubt that Chrysler Corp., which only a few seasons ago was in real trouble, has roared back through this year's ultramodern styling. Smallest of the Big Three, it has scored the most striking gains in 1957, with first quarter sales of $1.1 billion, a high-water mark in its corporate history and a 55% gain over the same period a year ago. There also is little doubt that Chrysler's heavy use of tv (*Lawrence Welk, Shower of Stars, Groucho Marx,* etc.) played a major role in getting its styling message through to the public.

The American woman: Increasing emphasis on high-fashion advertising. This trend goes hand-in-hand with auto design, since much of the design is aimed at the distaff side. In a speech he will make on 7 May to the Kansas City Women's Chamber of Commerce, George W. Walker, vice president and director of styling for Ford, will reveal the woman's influence on auto styling and sales. "Their decision is paramount in selection of a car's color," Walker told SPONSOR. Automotive colors often reflect trends in fashions and home decorating. The "jeweled" look of instrument panels are slanted at the ladies; power seats, power brakes and power steering are all adaptable to the "feminine touch." Even power windows have been designed so the woman operator won't damage her fingernail.

Today, woman's role in buying has changed to the point where it is common practice for auto salesmen to take their own wives along on demonstrations. While the salesman talks to the prospect, his wife talks to the prospect's wife. Compare this technique with the auto television commercial of today and how effectively it uses the female personality—Lincoln-Mercury's Julia Meade, Chrysler's Mary Costa, Chevrolet's Dinah Shore. They are not the "Jayne Mansfield types" with appeal for men only, but rather high-fashion "ladies' ladies." Women listen when they talk.

But women are not the sole key to car sales. "More and more, children are influencing automobile purchases," says Ernest Dichter, Ph.D., president of Institute for Motivational Research. "We have noticed, in the course of testing television commercials for J. Walter Thompson, the importance that children attach to vitality and drama in commercials for new autos. Ford's retractable hard top is a good example of this vitality and dramatic appeal. Children's reactions to this kind of thing move upward in the family hier-

WHO'S WHO IN AUTOMOTIVE TV/RADIO BUYING

CAR BRAND	COMPANY AD MANAGER	AGENCY	ACCOUNT EXECUTIVE	TIMEBUYER
Plymouth	L. T. Hagopian dir. adv. & sales prom. 6334 Lynch Rd., Detroit 31	**N. W. Ayer & Son** 4100 Penobscot Bldg. Detroit 26, Mich.	Wm. T. Lowe supv. ser. Warren Abrams radio & tv serv. rep., Detroit	(New York) Helen Hartwig & Richard Bunbury
De Soto	James L. Wichert dir. adv. & sales mgr. 6000 Wyoming, Detroit 31	**BBDO** 1800 Penobscot Bldg., Detroit	R. E. Anderson gen. mgr. John McKee acct. supv.	L. Weinrich media supv. W. B. Crouse
Dodge	A. C. Thomson adv. mgr. Wendell D. (Pete) Moore dir. adv. & sales prom. 7900 Joseph Campau Ave., Detroit 11	**Grant Adv., Inc.** 2900 Guardian Bldg., Detroit	M. B. Cather a.e. W. A. Hammond media dir.	James A. Brown
Dodge Trucks	W. D. Moore dir. adv.-mer. A. C. Thomson adv. mgr. W. L. Kessinger asst. 21500 Mound Rd., Detroit 31	**Ross Roy, Inc.** 2751 E. Jefferson Ave., Detroit 7, Mich.	W. H. Gerstenberger v.p. & acct. supv. Robt. G. Lyon a.e.	Carl E. Hassel v.p. & media dir
Chrysler	Burton R. Durkee dir. adv. & sales prom. & H. L. Ault adv. mgr. 12,200 E. Jefferson Ave., Detroit 15	**McCann-Erickson** 3546 Penobscot Bldg., Detroit.	F. W. Overesch,. v.p. & acct. group head Robt. M. Ellis a.e.	Kelso Taeger media dir. Wm. J. Davis ass't. media dir.
Chevrolet	W. G. (Bill) Power GM Bldg., Detroit 2	**Campbell-Ewald Co.** GM Bldg., Detroit	Colin Campbell sr. v.p. & gen. a.e., Philip L. McHugh v.p. radio & tv	Carl Georgi v.p. & media dir.
Pontiac	B. B. Kimball Pontiac 11, Mich.	**MacManus, John & Adams, Inc.** Bloomfield Hills, Mich.	Hovey Hagerman sr. v.p.	Chas. N. Campbell media dir.
Buick	Paul Holt Hamilton Ave., Flint 2 Mich.	**Kudner Agency, Inc.** 575 Madison Ave., New York City	Steve Richards	John Marsich, Ann Gardiner, Marge Scanlon
Oldsmobile	L. F. Carlson dir. of adv. Townsend St., Lansing 21, Mich.	**D. P. Brother & Co.** GM Bldg., Detroit	Sheldon Moyer v.p. & ass't. mgr. V. L. Corradi, a.e.	Watts Wacker media dir. Jack Walsh
Cadillac	W. T. LaRue merch. mgr. 2860 Clark Ave., Detroit 32	**MacManus, John & Adams, Inc.** Bloomfield Hills, Mich.	Chas. F. Adams v.p.	Elmer W. Froehlich v.p. dir. of media
GMC Trucks	H. T. DeHart 660 South Blvd., East Pontiac, Mich.	**Kudner Agency, Inc.** 575 Madison Ave., New York City	J. W. Millard	John Marsich, Ann Gardiner
Ford (cars and trucks)	Henry M. Jackson v.p. & supv. Ford car W. G. Moore v.p. & supv. Ford truck 3000 Schaefer Rd., Dearborn, Mich.	**J. Walter Thompson** 2130 Buhl Bldg., Detroit	Donaldson B. Thorburn v.p. & supv. radio & tv	Ralph Bachman media dir. (Detroit), Tom Glynn, Dorothy Thornton (New York)
Mercury	R. J. Fisher, adv. & sales prom. mgr. 3000 Schaefer Rd., Dearborn, Mich.	**Kenyon & Eckhardt** 1500 Penobscot Bldg., Detroit	D. J. Gillespie, v.p. & acct. supv., Richard T. O'Riley v.p. & sr. a.e., W. G. Martin v.p. & a.e.	Brendan Baldwin media supv. (New York), Don C. Miller sr. v.p., Louis Kennedy
Lincoln	J. J. Seregny 3000 Schaefer Rd., Dearborn, Mich.	**Young & Rubicam** 1600 Penobscot Bldg., Detroit	A. P. Butler v.p. & acct. supv., H. E. Beard a.e., J. R. Bracken, Jr. a.e., T. R. Maynard, Jr. a.e.	C. A. Nixon R. C. Holbrook
Edsel	E. E. Fox adv. mgr. 3000 Schaefer Rd., Dearborn, Mich.	**Foote, Cone & Belding** 1060 National Bank Bldg., Detroit	Bruce Miller Albert Remington	Robt. Hussey, media dir. Genevieve Lemper chief timebuyer (Chicago)
Nash & Hudson	Fred W. Adams dir. adv. & merch., 14250 Plymouth Rd., Detroit 32. E. B. Brogan, adv. mgr. Rambler, A. D. Gage adv. mgr. Nash, Hudson & Metropolitan	**Geyer Adv., Inc.** 14250 Plymouth Rd., Detroit	J. F. Henry v.p. & a.e. E. J. Rogers asst. a.e.	J. R. Telisky Detroit media dir.
Studebaker Packard	S. A. Skillman gen. sales mgr., 635 So. Main, South Bend, Ind.	**Benton & Bowles** 444 Madison Ave., New York City	James Black acct. supv. Frank Stephan a.e.	Richard McCosey

SOURCE: This directory was compiled for SPONSOR by William H. Cartwright, manager of Edward Petry & Co., Detroit

Copy switch from nuts 'n' bolts to style fits tv era

The old emphasis on mechanical superiority is reflected in the Willys-Knight ad, upper right. Today's cars feature design as evidenced by Chrysler Corp's fabric photo at right, by the high-fashion shot of a Mercury below, and by the Oldsmobile picture with plenty of woman-appeal at lower right. Tv commercials feature such personalities as Julia Meade and Mary Costa to emphasize the new slant at women as a purchasing power just as car salesmen today take their wives along on demonstration rides to spur their sales









archy and have a direct influence on buying decisions, especially when parents have no strong brand preference.

"While women and children must be recognized as important factors," Dr. Dichter continued, "advertisers must not overlook the fact that the man in the family seeks satisfactions for himself in an increasingly frustrating world over which he has little control. He derives satisfaction not only from the power of his car but also from its responsiveness. The feeling that this instrument does, after all, respond instantly to his touch gives him a sense of mastery." (Most ride demonstration via tv commercials certainly convey this mastery-of-motion feeling.) "The successful appeal to the car buyer will use all these family needs, weaving them into a commercial which will act effectively for mother, father, children." With close to 20 programing hours a week slated for tv next fall, auto manufacturers will have a chance to do just that.

Prestige: Cars are social climbers, too. Every auto company is trying to push its own make a little higher up in Motordom's social register. When successful, it is reflected in greater public acceptance and increased sales. There have been cases of autos which have been on the market for years, which are mechanically excellent, but which have never made the grade in public prestige. Sponsorship of a good tv show and its identity with the sponsor has been found effective in building this feeling of prestige.

"Automobile advertising seems to reap particular benefits from program association," says Leonard Kudisch, executive vice president of Schwerin Research Corp. "For example, commercials for one make had no effectiveness gain when tested in a participating show, but got seven percent of the audience to switch to the brand when tested on a program which the advertiser had been sponsoring for a long time. Along with this, remembrance of copy points was more than twice as high on the sponsor's show." (Schwerin Research's Competitive Measure is a test in which viewers check, before and after seeing a commercial, which make product they'd like to win, and the change in choice is noted. For autos, the offer is a substantial cash sum toward the best car deal the winner can make.)

In general, Schwerin Research found in summing up all tests in the past year that 54% of car commercials caused a significant increase in the number of people changing to the advertised brand. "That is below the overall percentage for commercials in all fields," Kudisch admits. "It is a lot easier, for example, to sway women's preferences in the beauty product field — but it nevertheless shows that a lot of automobile commercials are producing strong results."

New marketing knowledge: In-

(Please turn to page 77)

ARTICLE IN BRIEF

Current buying at auto companies and agencies indicates a $100 million year for air media, its biggest ever. This fall, night net tv will find cars advertised practically across the board. A change in Detroit thinking is responsible for tv becoming a basic medium.



Behind Milner Products' success is the know-how of Howard S. Cohoon, l., president and Gordon Best Advertising Agency. Shown examining sales promotion material with Cohoon are Frank F. Morr, agency v.p., and account executive and Gordon Best, r., agency president

THE FABULOUS RISE OF MILN

Sales of a pine oil cleanser and, later, a synthetic starch went up 90-fold in nine years. The prime media: tv and radio

Every once in a while some little-known company or product rockets across the advertising firmament leaving a fiery trail of record-breaking sales in its wake.

The sight of this blazing success is usually like a shot of Benzadrine to admen, who, after shaking off the effects of after-lunch Martinis and humbly repledging their faith in advertising, will eagerly ask: Who (or what) did it?

One of these rocketing successes is the Milner Products Co. of Jackson, Miss., makers of Pine-Sol and Perma Starch. During its nine-year slam-bang history, Milner increased its sales from a starting point of $77,000 to what is predicted to be (and what will likely be) $7 million in 1957. To those interested in mathematics, that's a 90-fold jump or a 9,000% increase, depending on how you like to figure these things. It's also about 40% above 1956.

Who (or what) did it? Tv, radio and Howard Cohoon—though not necessarily in that order.

Cohoon is the president of Milner Products. He took over the reins of the company after a rising (and still rising) young southern industrialist by the name of R. E. Dumas Milner bought it in 1948 and today, obviously, is damn glad he did. At the time Milner bought it, the firm went under the name of Magnolia Chemical Co. and was a local janitorial supply house selling a pine-oil disinfectant.

Cohoon, with the aid of Gordon Best Advertising, took this janitor's disinfectant, turned it into a grocery product, named it Pine-Sol, advertised it aggressively and punched through to national distribution in about five years.

Though Cohoon and the agency started off with newspaper advertising, the air media quickly showed a superior sales-influencing ability. Con-

sidering the nature of the product—it's a combination household cleanser, disinfectant and deodorant—it's not surprising. The air media have shown time and again their effectiveness in selling this and similar type products, notably soap.

Cohoon feels the explanation for air media's superiority—and he's got consumer research studies to back it up—is as follows: "While both Pine-Sol and Perma Starch provide benefits to the user, when either one is used the homemaker is not not dressed at her best. She is not entertained, she is not beautified. In brief, Pine-Sol and Perma Starch are not glamorous products.

"Since this is so we cannot expect there will be much, if any, innate desire on the part of women to expend the effort to *really read* and find out about our product. So they are naturals for advertising by the spoken word—the forté of radio and tv. Besides, we get the added advantage of the enthusiasm, the salesmanship and the persuasiveness of a good salesman."

But the clincher is this: "At least for our products we have found that personalized selling accomplishes the desired result."

ARTICLE IN BRIEF

Milner Products will spend $1.25 million on advertising during this year, 90% in spot tv, spot and network radio. The know-how and aggressive advertising made a pine oil cleanser and a synthetic starch the leaders in their respective fields of endeavor.

This year Milner will spend 90% of its ad budget on spot tv and spot and network radio. This budget will total about $1.25 million, up nearly 50% from last year, with an additional $250,000 for sales promotion. The share of advertising to estimated sales is thus about 18%. Interestingly enough, this is identical to the share reported for soaps, polishes and detergents this year in a survey made by the ANA in January. While Pine-Sol and Perma Starch do not quite fit into the soap-polish-detergent category, the two Milner products are probably closest to it than any other.

The heavy ratio of ad monies to air media has been a feature of Milner's advertising since 1950. Since that time tv-radio expenditures have been consistently well above 20% of the ad budget. In 1955, the figure was 74%; in 1950, it was 82%.

Of the two air media, radio had received the lion's share until last year. With the purchase of Perma Starch in 1955 there began a switch to tv because of the need to demonstrate the product and its proper use. Perma Starch is a comparatively new synthetic and one starching the label tells housewives, will last through eight to 15 washings.

So last year Milner plunked 52% of its ad dollars on tv and 30% on radio. This year the figures are 70 and 20%. The share for radio, however, Miles Cohoon's real respect for the medium. He explains:

"Even though Pine-Sol does not benefit as much from visual selling because the product does not lend itself as well to demonstration, it is more economical for our firm to buy tv for two products than one. This is because of the tv package announcement plans

RODUCTS



Television: Milner uses minutes within web tv shows not sold nationally in smaller markets. Shows bought into include "NBC Matinee;" CBS TV's "Houseparty," (shown above)



Radio: Winner of Milner's household hints contest sews button on Robert Q. Lewis' jacket. Lewis' CBS Radio show and ABC Radio's "Breakfast Club" help promote the contest. Milner buys five minutes of each

Milner spends 90% of its $1.25 million ad budget on spot tv plus spot and network radio

commonly available. By and large, the discount for a maximum announcement package is twice the discount of the minimum package so that it becomes pure economics to buy tv for both products. Were it not for this fact, we undoubtedly would be using more of our Pine-Sol budget on radio."

Another economic argument here, Cohoon says, is that Milner is able to use tv during its cheapest time periods —meaning daytime, of course, since the firm seeks a female audience.

Milner's economical timebuying has collared the firm an average tv cost-per-1,000 of 58c. On radio, the average has been running about 95c.

Tv schedules average about 600 announcements per week on 59 stations in 56 markets. This gives the two products about 23 million gross impressions per week. Milner uses minutes where it can, but also 20-seconds and I.D.'s.

In his search for minutes, Cohoon, who spends about half his time on the road and handles a considerable amount of the timebuying chores himself, has corralled a number of the longer announcements within daytime tv network shows. This is particularly true on smaller stations, many of whom are fed network shows on a sustaining basis and sell the time locally. Among these spot-in-network buys are minutes in the Arthur Godfrey, Art Linkletter, Garry Moore and Bob Crosby shows on CBS TV and *Queen for a Day* and *NBC Matinee* on NBC TV.

Carrying the brunt of radio advertising are five minute segments on the Robert Q. Lewis show on CBS Radio Saturday mornings and *Breakfast Club* on ABC Radio Monday mornings. Spot radio is used in four markets where Milner isn't using tv both because it provides a continuing yardstick of radio efficiency and because the stations' personalities have something extra on the ball. Also used is WJQS, Jackson, Miss., which has been bought for an exceptionally good reason: Milner himself owns it.

The web radio shows are the advertising spearhead of an intriguing and successful sales promotion operation. This is the Mrs. Homemaker's Forum contest, which is promoted only on radio. To quote a publicity release about the Forum: "This organization, sponsored by Milner Products, invites, collates and disseminates household hints to ease the work load of homemakers the nation over and rewards enterprising housewives for sending in their practical household hints with cash prizes and Florida vacations."

But that's only part of it. The hints are collected in a column and syndicated in about 4,000 newspapers. Special columns are also supplied to retailers who use them in ads and an encyclopedia of these hints has been published. The hints collected are not only about Pine-Sol and Perma Starch, it should be pointed out, but each column has one item about the Milner brands tucked away unobtrusively.

Last year the Forum received 750,000 hints plus a Pine-Sol or Perma Starch label during contest time, which is the first three months of the year. This year the total is expected to be well over a million. Each week during the contest nine winners receive $5. At the end of the contest, 40 housewives and their husbands are awarded Florida vacations. This year, for the first time, four retailers, four salesmen for brokers and one broker were also given Florida vacations for the best merchandising support.

One of the most interesting aspects of the Forum, which has been in existence for three years, is that the sending of hints started out as a spontaneous affair and turned into a contest later.

There is little else in the Milner story that is spontaneous, however. It is a story about people who knew their business but were also willing to take a chance. The measure of that know-how is the fact that Pine-Sol and Perma Starch are the only nationally-distributed brands of their type and are far and away the sales leaders in their respective fields. It is notable that Perma Starch did not get off the ground until Cohoon took it over. And it is also notable that before Dumas Milner took over that small Jackson, Miss., chemical firm for $48,000, pine oil interests in Mississippi, which is the biggest producing area of pine oil, had tried to interest P&G, Colgate and Lever Bros. in marketing a pine oil product without success. At present Milner Products is the biggest user of the stuff in the world.

As a matter of fact, when Dumas Milner first took over Magnolia Chemical he wasn't sure how pine oil could be marketed though, to be sure, this canny, young industrialist (he was only 31 at the time) had some inkling of its potential. When Cohoon was persuaded to come in as general manager, he wasn't sure, either, how to sell it. Cohoon's considerable experience in the soap business provided him with ideas on how to find out and he traveled around the South for a while talking to retailers and brokers. The end result was the decision to make a household cleanser out of an institutional disinfectant and fight to get shelf space next to other cleansers.

Principal owner of Milner Products is R. E. Dumas Milner, young Southern industrialist, who bought firm in 1948 for $48,000. Milner is the largest General Motors dealer in the U. S., owns two hotels, a radio station, is constructing office buildings, a shopping center





One highlight of heavily-attended 4A's sessions was address by Professor Frey, [illegible] conducting ANA's study of agency services

SPONSOR asked at the 4A's meeting

WHY DON'T YOU BUY MORE SPOT?

Marketing strategy, not cost of handling spot, dictates amount recommended to client, say heads of ad agencies questioned

WHITE SULPHUR SPRINGS, W. VA.

Could spot tv and radio get a larger chunk of the advertising dollar? Is spot more expensive to handle than other media? Does this mitigate against spot?

Last week, in the premature heat of White Sulphur Springs, SPONSOR put these questions to agency management while 600 members of the 4A's were gathered at The Greenbrier for their annual idea exchange.

For a three-day respite, at least, competition between agencies was relegated to golf links and bridge tournaments and in this relaxed atmosphere management executives of agencies ranging from under $1 million in billing to well over $200 million concerned themselves with problems common to all.

One such problem, although not actually on the agenda, is the relative profitability of the various media. It's a subject that may come under closer scrutiny within the next year as the findings of the ANA's study of agency services begin to emerge.

In his 27 April address to the 4A's Professor Albert Frey, who's conducting the ANA study, said that the focus of his survey will be upon the range of agency services. Agencies, who feel they must justify their 15% commission, are studying more closely than ever before their cost of operations as well as the cost of services they furnish.

How do spot tv and radio stack up under this scrutiny? And what effect, if any, does this financial soul-searching have upon the dollars going into these media?

SPONSOR reviewed these questions with heads of a broad cross-section of agencies ranging from such giants headquartered in New York as J. Walter Thompson, BBDO, Compton, Bryan Houston and Grey Advertising to outside-New York agencies like Fitzgerald Advertising in New Orleans, Tatham-Laird in Chicago, Guild Bascom & Bonfigli in San Francisco, Lindsey & Co. in Richmond, Va., Little, Neal and Battle in Atlanta, Gotf Ehrlberger & Co. in Denver, Needham, Louis & Brorby, Chicago.

These are some of the conclusions emerging from SPONSOR's survey:

- Every one of the agencymen inter-

ARTICLE IN BRIEF

Spurred by ANA study of agency services, members of 4A's are studying agency cost of operating, including cost of handling different media. Most find tv programing department a bigger cost factor than spot buying, feel client needs dictate media decisions.

Cost of handling media varies with type of client, size of agency, methods of buying, say agency heads

viewed pointed to an increased share of the agency's billing in spot during 1956 compared with 1955 and predicted further growth during this year.

• Most agencies do cost-accounting by clients rather than by media. In that manner, they feel, they achieve a better balance of service for each client without being prejudicial in terms of the cost of handling different media.

• In most agencies as much as a 25% fluctuation in spot billing one way or the other would not affect the agency's overhead in terms of personnel on staff to handle spot.

• The relative profitability of handling spot tv and radio varies widely depending upon the size and geographic extent of a campaign. Thus a long-term saturation spot campaign may be cheaper for the agency to handle than a one-shot network buy.

• The expense of handling spot, in giant air agencies particularly, is often less than the high cost of maintaining a fully staffed programing department for network buys.

• Criteria totally unrelated to profitability for the agency and stemming rather from the nature of the spot media usually dictate agency media recommendations to clients.

According to top agencymen, the radio and tv stations themselves as well as their reps hold the trump card on making spot a more appealing buy. It's up to them to cut through the paperwork maze which adds to agency overhead in placing spot campaigns, and more important, to make spot more competitive with network and thus a better buy for clients.

Here's how top agency executives analyze their handling of the spot media today:

► *Can spot become a better buy?* "Spot isn't the perfect medium for every client or every advertising objective," said Bryan Houston, chairman of the board of Bryan Houston. "Frequently availabilities are tight. Stations tend to jam in too many commercials in top-rated time. So you end up with a choice of squeezing in 20's or 10's among a batch of other commercials or moving into second-rate time periods."

Another major factor to mitigate against greater use of spot is the number of new network segmentation plans vying for sponsor dollars.

"No network can take the place of a good popular local personality in persuasiveness," says Houston. "But once such a personality becomes successful, he sometimes allows his show to be overloaded with commercials. On that score and in terms of product exclusivity the networks give better protection."

Two top executives from Southern agencies, discussing their spot tv strategy during an afternoon respite, pointed out that the continued growth of tv has made the handling of spot less costly than in the early days of the medium.

"We've been using tv for our clients since 1948, and today spot accounts for about one-third of our total billing," Dan W. Lindsey, Jr., president of Lindsey & Co., Richmond, Va., told SPONSOR. "But until about a year ago, spot tv was very unprofitable for the agency because of the high cost of production. As tv accounts have grown, the medium became profitable for us."

"As you use more markets you can amortize the cost of film and production," said William W. Neal, partner of Liller, Neal & Battle, Atlanta.

"The only trouble is that local tv stations are programing more and more film, and don't maintain full-time live crews. So you have to pay anywhere from $5 to $75 extra if you want to have a crew there for live commercials."

The Lindsey agency's largest spot advertiser, the James G. Gill Co., a regional coffee brand, uses syndicated half-hour shows. Says Lindsey, "Today you don't have to go to film to insure good commercials. Local tv stations are doing an increasingly good job with their live announcers and their technical crews. And stations and media reps both are doing a better job these days of selling against print."

► *How costly is spot for the agency?* That is probably one of the toughest questions for an agency to determine with any accuracy. Mel Brorby, president of Louis, Needham & Brorby and current chairman of the 4A's, made such a survey a couple of years ago but finds that these figures are constantly changing ones. Furthermore,

Mel Brorby, senior v.p. of Needham, Louis & Brorby, Chicago, newly elected chairman of 4A's, did media cost-accounting study



Dave Danforth (l), BBDO exec. v.p. and v.p. of 4A's, urged the 400 4A's members attending convention to cooperate with ANA survey on agency services and compensation being conducted by Prof. Albert Frey, professor of advertising and marketing at Dartmouth University



in different agencies the lines of demarcation between spot and network within the media department vary.

"In our shop the same buyers handle spot and network, depending on the client," Dave Danforth, executive v.p. of BBDO, told SPONSOR between Saturday morning sessions at the 4A's convention. "It would be difficult to determine how much it costs the agency in terms of man-hours. A far greater cost-determining factor is the distribution of the client's product and the number of markets the media department has to consider for a particular spot campaign. At any rate, I know that the percentage of spot we've been using has been increasing in relation to over-all billing and that goes for radio in the past year as well."

Norman Strouse, president of J. Walter Thompson, and one of the speakers at the convention, feels that the spot media have done a good job of making spot easier to buy. "Of course, each medium dictates a certain amount of overhead. For instance, we have special field men, producers, under Norm Varney, who travel to local markets to supervise our clients spot activity." This overhead is justified and amortized through the large proportion of JWT spot billing.

Just as media organization varies from agency to agency, so does the cost of handling individual media. In the case of San Francisco's Guild, Bascom & Bonfigli it's network relations that dictated the recent addition of a top-level media executive, Reggie Schuebel, as head of the New York extension of agency's media department.

"Our main reason for this step was for closer network contact in New York, where network buys open up," says Walter Guild, chairman of the board of GB&B.

Bart Cummings, president of Compton, whose agency employs 640 people to handle over $70 million in billings, sees continued growth of agency overhead apart from the handling of spot tv and radio as agencies service more and more of their clients' needs. "Our marketing department, for instance, includes 16 men this year," (about four more than last year at this time).

"We don't charge clients for this service, at the same time we continue to make greater demands on our media men. For instance, each buyer sends a report on his spot schedules to Frank Kemp (media director) and to the account executive each month. And if we see no changes in this schedule, we go back and ask him why. The medium requires constant reviewing and improving of schedules, and that's the agency's job."

At the TvB cocktail party toward the end of the 4A's convention, Joe Epstein, v.p. and treasurer, and Lee Killeen, president of Fitzgerald Agency in New Orleans, discussed cost accounting by media.

"I don't really believe that this could be done accurately," Epstein told SPONSOR. "But even if it could, I'm not sure it would be wise. Just suppose, for the sake of argument, that we found out that radio was more expensive for the agency to handle than some other media, for instance. Even if I tried to keep this information confidential, it would be likely to seep through and it would necessarily prejudice our media men's recommendations. This would defeat an agency's primary aim of rendering effective and profitable service."

This agency, too, has seen an increasing proportion of its estimated $12 million billings go into spot radio and tv in the past year or two.

"I think people tend to forget that the greatest single agency overhead since the advent of tv is the tv programing department." Art Tatham, president of Tatham-Laird, whose agency bills in excess of $20 million, told SPONSOR. "I think this more than balances the cost of handling spot."



SPONSOR interviewed 4A's members between sessions of meetings at Greenbrier

HOW AGENCY HEADS LOOK AT SPOT

1. **Agencies** have noted an increased share of total billing in spot in 1956 compared with 1955, and anticipate that spot's share may rise further this year. Buying hinges on availabilities as well as client need, since good time periods are still jammed.

2. **Cost** of handling spot does not alter in direct proportion with spot billing. Certain overhead and man-hours of work remain fixed throughout 25% fluctuations in spot buying. Large billing in saturation spread in many markets eventually amortizes cost.

3. **Size** and extent of campaign affects cost of placing it. Thus saturation buying for long-term commitments can be cheaper for agency to handle than single tv buy on one-shot basis. Program department is biggest overhead in large air agency.

4. **Wiser** sales strategy on part of local stations could make spot more competitive with network, say agencymen. They recommend better product protection, more competitive pricing, better availabilities choice, better service from station management, reps.

IS YOUR PRODUCT TABOO FOR TV?



It's not the product that offends viewers, says Raymond K. Maneval of Schwerin Research, but rather the manner in which you present it

Do you feel your product is too personal to be discussed in the family living room?

Not too many years ago manufacturers of deodorants, toilet tissues, beer and the radio networks felt the same way. But our experience at Schwerin in testing the public's reaction to "taboo" products was that offending an audience depends more on the manner of presentation than on the product itself.

Today television clients are still feeling their way along where personal and sensitive products are concerned. Many have learned to use the medium effectively and without offense. Others may still be standing on the threshold wondering whether they can sell brands and yet not shock the audience.

Some recent results of Schwerin tests should help orient you if yours is a ticklish product to talk about. And there may be a moral or two here for the advertiser no matter what his product. This is what we found in testing tv commercials for three brands of toilet tissue.

- Only 4% of the audience felt that this product should not be advertised on tv no matter what the presentation.
- A mood approach (associating the product with certain ideas, softness, gentleness, a baby's skin) was inoffensive to a great majority of the viewers.
- A straight sell on audio stressing specific product features caused 21% of the audience to think the commercial was in bad taste.
- A radio commercial for another toilet tissue was found in bad taste by 25% of the audience because both a man and a woman discussed the qualities of the tissue.

The results of these tests (shown in the chart at right) indicate a good rule of thumb when dealing with "sensitive" products: When in doubt use mood rather than logic. The logical sell, unless care is taken, has a tendency to draw attention to the features of the product that made it "sensitive" in the first place.

The taboo against commercials for women's underwear has been successfully and tastefully breached on both tv and radio. Bra and girdle commercials that present fully clothed models *presumably* wearing the garments have received very high good taste scores.

The problem of demonstrating the garment in action on tv was solved simply by eliminating the model, a la Topper, so that the girdle or bra is worn by an invisible ectoplasmic woman.

A pretest of tv commercials for two undergarment manufacturers revealed that 21% found an early approach to the demonstration problem in bad taste. Only 7% found the commercial offensive when the "Topper" approach was used (achieved by photographing the garment on a model completely clothed in a tightfitting black outfit against a black background).

In this case presenting the finished product (what the undergarment does for the appearance) and showing the garment alone in action left a bit for the imagination. Rather than demonstrating the product graphically and perhaps offensively—it was a successful selling technique.

An advertiser for one of the presumably "sensitive" products—deodorant soap—jumped in where angels fear to tread. He made the point that his product gives the user a clean refreshed feeling by showing a lithe young lady in a bathtub scene that would have done justice to De Mille depicting revelry in pagan Rome. The taste score on this commercial was quite good: only 6% of the women respondents thought the commercial in bad taste. Surprising however was the male reaction—twice as many of the men objected!

The twist which forcibly makes the point that it is the manner of presentation which offends your audience is provided by two commercials for a completely innocuous product—a beauty preparation. In the first commercial, on extremely sultry model, reclining on the floor delivers the sales message. Her voice outdoes Mae West at her most eloquently suggestive. By

◄ *Schwerin test audience isn't squeamish about most commercials (see chart)*

Percent of audience offended varied with theme in commercials tested

TOILET TISSUE



Tv baby story: this approach set a mood. Product soft as baby's skin



Tv bridal story: also mood, theme is soft as a bride's satin wedding gown



Tv straight sell: product qualities were stressed: strength, softness

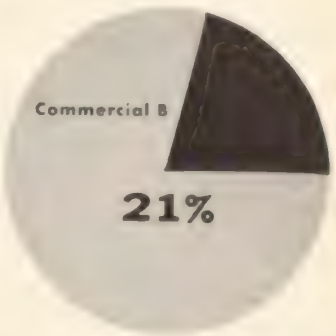


Radio straight sell: stressed product qualities. Man and woman speak

UNDERGARMENTS



Tv straight sell: [illegible]



Tv straight sell: [illegible]

the second commercial, the same overheated model has gotten as far as the couch. Still reclining she delivers the copy while fending off the advances of an equally damp male.

Audience reaction was dramatic: 87% of those questioned (all women and perhaps less prudish than men) thought the second commercial was "too sexy to be shown in the home." The first commercial was considered "too sensual and in bad taste" by 80% of those questioned. And yet this product is one a girl scout can buy without a blush!

Networks and advertisers have come along way since the delicate period of the 1930's and early 1940's. Then, in their desire to be discreet, the radiomen bent over backwards in refusing air time to "questionable" products.

We found evidence of this bending-over-backwardness in 1948 when we were asked to test an underarm deodorant commercial used on a popular radio program. Only 7% of the polled audience thought this "discreet" deodorant commercial in bad taste. Two years later in a test run on a beer television commercial, exactly the same response was achieved: only 7% objected. (The majority of this group objected to the *sale and use* of beer and so were never potential customers.)

It was obvious from this that network and sponsor caution rather than public opinion had branded certain products as somehow "offensive" in themselves. Thinking was revised accordingly and the emphasis placed on the specific commercial and whether its presentation was or wasn't in good taste.

Schwerin's testing in this field leads to these conclusions about good and bad taste in tv and radio: (1) People's attitudes about what is suitable for



AUTHOR: Raymond K. Maxwell, vice president at Schwerin Research, speaks from the vast experience gathered by SRC in the testing of varied tv and radio commercials

advertising are extremely liberal: (2) lapses from good taste are generally an offspring of a specific element in the offending commercial; (3) it's safer to rely on mood than on logic in presenting a "delicate" product; (4) sensitive product commercials although (or because) they must tread lightly, are not the primary offenders of viewer sensibilities; and (5) since the question of tastefulness lies in the province of emotion, it is not easy to spot an idea or situation that will rub [illegible] people the wrong way.

It is apparent from our tests that "sensitive" products have been tastefully presented on television, and that a soft-selling, circumspect approach need not prevent brand selling and effective demonstration. The question of taste exists as more of a problem in other areas. Is commercials that tear down the competition and the occasional commercial that elicits the damning audience remark, "This commercial was an insult to my intelligence."

TV'S HOTTEST BATTLEGROUND

Daytime, scene of intense CBS-NBC competition, may see upsurge in fall sets-in-use as ABC readies aggressive programing-sales strategy

The most significant development in the fall network television picture may turn out to be the maturing of an almost-stepchild—daytime tv. The big battleground, in fact, for next season is daytime. It is now in the focus of intense concentration by all three networks and of reawakened interest among advertisers—some of them entirely foreign to the daytime scene.

These are some of the signs of ferment:

• Clients and agencies are matching the interest of the networks with their own reevaluation of daytime. Automotives and cigarettes, never heavy regular daytime clients, are eyeing the housewife audience as marketing strategy swings to recognition of women as prime sales targets for products once thought of as male-oriented. (See article page 27 this issue for some of the factors underlying the shift of the automotives to the air media, including the major role of women in automobile choice today.)

• Red hot competition from NBC, following its extensive revamp of daytime programing, has CBS TV busy moving to counter. One step: the hiring for the first time in recent network history of an outside firm to do exploitation (Brandt Associates).

• Into this already hot competitive situation steps ABC TV next fall with its first extensive roster of daytime shows, building back from the revamped *Mickey Mouse Club*, which is now slotted in the late afternoon.

Following ABC TV's success in nighttime this season, the big question only time can answer is how well the newcomer can do against two established networks already in an audience race. Of key interest: (1) whether ABC TV will chip away at the audience already established or whether its entry will raise total sets-in-use during the daytime; (2) whether the new lower daytime price set by ABC TV will eventually influence the other nets.

Impact of ABC TV: Programing executives from all three networks agree that the daytime audience is far from saturated today. They feel that good,



Stripping former nighttime properties like *Our Miss Brooks* (above) CBS TV 2:00-2:30 p.m. has set pattern for NBC TV's *Comedy Time* 5:00 p.m.



Stronger participation shows like *Queen for a Day* helped build NBC TV's afternoon lineup. Network's emphasis upon "happiness and fun" shows, rather than soap operas

ABC'S FALL PROGRAMING STRATEGY

● At presstime, ABC TV's programing chiefs were in a budget meeting about fall daytime plans. Six shows being tentatively considered for kine in the 3:00-5:00 p.m. strip for October are: *What Makes You Tick* (Roy Windsor), audience participation; *Lucky Lady* (Walt Framer), audience participation; *Parlay* (Bill Birch), quiz; *The Man in Your Life* (Irving Mansfield), new type; *What's the Name of That Tune* (Jesse Martin), musical game; *Guest of Honor* (Howard Blake), interview; all live half-hour shows.



strong programing on a third network may increase viewing interest, boost sets-in-use and do relatively little splintering of the existing network audience.

Ollie Treyz, v.p. in charge of ABC TV, points out that ABC TV affiliates in multi-station markets now have a substantial share of the total audience for their local programing. "This shows that there's a ready audience that's ripe for our network programing, without necessarily taking away large chunks from the other two networks. On the contrary, our entry into the 3:00 to 5:00 p.m. period is likely to boost sets-in-use during that time. It's been the pattern in tv in the past that additional strong network programing in a particular time period built that period's total viewing appeal."

As the amount of daytime programing has increased over the past few years, total sets-in-use have indeed also climbed gradually. From 19.9 in 1954 sets-in-use have gone to 22.5 in 1957. While this is less than three points in three years it represents a percentage increase of about 12% as well as a substantial growth in the number of homes due to sale of tv sets over the three years.

"We expect to get the existing audience reached by our affiliates now and then some," says Treyz.

In the Eastern Standard Time zones, however, ABC TV's new programing block will be up against such stiff competition as NBC TV's top-rated *Queen for a Day* and a batch of steady-rated CBS TV soaps. Considering the strong lead-in to this popular programing that CBS TV has developed prior to the 3:00-5:00 p.m. block, and the improvements contemplated in that 2:30-3:00 p.m. trouble spot by NBC TV, ABC TV knows it faces tough competition. Its strategy is built around video tape and "counter-programing" to reach younger audience groups.

"Our new daytime programing will be on 'clock-time', which gives us a big advantage in the Central Time area particularly, where the bulk of daytime viewing occurs," Treyz told SPONSOR.

By using its video tape system and feeding the Central and Pacific Time zones on clock time from Chicago, ABC TV will be getting its new shows to the stations in those areas at times when the competition from the other two networks is less formidable. In other words, ABC TV's new shows will be up against local programing and early-afternoon feeds from CBS TV and NBC TV in those areas of the country which contribute the largest audience proportionately to tv.

"We anticipate that clearances will exceed 80% of tv homes via our primary affiliates," says Treyz.

The new programing, supplanting the present afternoon feature movies, will consist of live half hour properties. Kinds of these shows are being tested right now. Programs will include *Glamor Girl*, in which experts improve the looks of women in front of the viewers, and one country music show. ABC TV does not plan to bring in any soap operas, but will concentrate on shows with appeal to younger women to counter the other two networks.

(*Article continued next page*)

ARTICLE IN BRIEF

Intensified CBS TV-NBC TV daytime competition plus entry of ABC into afternoon programing may boost sets-in-use, say network programing heads. Early advertiser interest in daytime for fall may indicate maturing of medium. Price structures are changing.

CBS-NBC NOW IN CLOSE DAYTIME RACE

Chart shows Nielsen average audience ratings (averaged for the week) for the first and second February 1957 ratings period. Percentage changes are based on February 1956.

	NBC			CBS		
TIME	SHOW	RATING	% CHANGE	SHOW	RATING	% CHANGE
10:00-10:30 a.m.	Home	3.0	−36	Garry Moore	7.6	+6
10:30-11:00 a.m.	Home	3.0	−25	Godfrey	9.1	−2
11:00-11:30 a.m.	Price Is Right	7.0	+133	"	9.3	−16
11:30-11:45 a.m.	Truth or Cons.	8.2	+173	Strike It Rich	8.0	−36
11:45-Noon	" " "	8.2	+173	Valiant Lady	6.7	−34
Noon-12:30	Tic Tac Dough	9.6	+41	Love of Life	8.8	−26
12:30-12:45 p.m.	It Could Be You	9.0	+34	Search for Tom	10.9	−22
12:45-1:00 p.m.	" " " "	9.0	+34	Guiding Light	11.4	−19
1:30-2:00 p.m.	not programed			World Turns	8.0	+21
2:00-2:30 p.m.	not programed			Miss Brooks	7.4	+1
2:30-3:00 p.m.	Penn-Ernie	7.9		Houseparty	9.9	−13
3:00-3:30 p.m.	Matinee	9.1	+57	Big Payoff	9.4	−19
3:30-4:00 p.m.	"	9.1	+57	Bob Crosby	7.6	−22
4:00-4:15 p.m.	Queen for Day	10.2	+104	Brighter Day	9.4	−22
4:15-4:30 p.m.	" " "	12.8	+83	Secret Storm	10.2	−14
4:30-4:45 p.m.	" " "	13.8	−14*	Edge of Night	9.9	+25
4:45-5:00 p.m.	Modern Rom.	9.8	−14*	" " "	9.9	+25
5:00-5:30 p.m.	Comedy Time	12.3	+146	not programed		

*"14%" is an average for the half-hour block 4:30-5.

"which have an older-age audience pattern in that time period," says Treyz.

Daytime pricing: This is the year of evolution in daytime price structures. The pattern which tv had inherited from radio days, that is pricing daytime at a "C" rate (or half the nighttime rate), is being modified.

When ABC TV announced its plans for expanding daytime programing hours to 3:00-5:00 p.m. on weekdays, it also announced a "D" rate, that is one-third of the nighttime rate. The move, based on the fact that daytime sets-in-use do not measure up to 50% of nighttime, is important in the sales strategy of the network.

Both CBS TV and NBC TV maintain that they intend to stick to the "C" rate and feel it is justifiable both in terms of advertiser success and low daytime cost-per-1,000. (Daytime cost-per-1,000 per commercial minute averaged $1.63 compared with $3.25 for nighttime in January-February 1957, according to Nielsen.) Both CBS TV and NBC TV, however, are announcing a "D" rate for early morning starting this spring. In the case of CBS TV the new, lowered rate has applied to the 7:00-9:00 a.m. period since 10 March 1957.

"This move to a "D" rate in early morning is in line with the rate structure of individual stations and doesn't affect our pricing of the 10:00 a.m. to 5:00 p.m. day," says Bill Hyland, CBS TV v.p. in charge of sales administration.

Says Bill Sargent, director of NBC TV "THT" programs: "We will maintain the Class "C" rate in daytime except 7:00 to 9:00 a.m. which will be Class "D" as of 1 June. Some of our daytime programing has been so successful we should probably have raised rates."

NBC TV separates "THT," that is *Today, Home, Tonight,* from its daytime programing and sales strategy. Thus a forthcoming change in the way participations in *Today* and *Home* will be sold will not affect the daytime sales strategy.

"With those two shows we're in a service show area, not entertainment, so we don't look on them as mass-audience getters," says Mort Weiner, NBC TV v.p. in charge of daytime. "On the other hand, our 11:00 a.m. to 5:30 p.m. lineup today is strictly entertainment intended to get mass viewing."

Daytime programing: In terms of programing costs, daytime shows continue to be extremely reasonable. It's generally agreed that if $35,000 is to be taken as an average cost for a nighttime half-hour show, a daytime half-hour costs some $5,000 or less.

In fact, daytime show costs have risen more slowly than nighttime except in the case of such network-produced "experiments in quality" as NBC TV's *Matinee,* which features top talent in serious one-hour drama.

The emphasis in daytime programing continues to be on games and participation programing, musical shows and a handful of soap operas (all but one of them on CBS TV).

"We got on the 'happiness-and-fun' kick around October 1955 to pull up our ratings, which were sagging pretty sadly in some spots at that time," says NBC TV's Mort Weiner.

Since that time NBC TV has unloaded most of its soap operas, with the exception of *Modern Romances,* a 4:45-5:00 p.m. dramatic strip which tells one self-contained story each week. Into the weak middle of the afternoon NBC TV put *Matinee,* to cut into CBS TV's lead provided by *Houseparty* 2:30-3:00 p.m. Within a month the 3:00-4:00 p.m. ratings showed a 26% improvement.

When NBC TV began shoring up its afternoon schedule back in October 1955, its 3:00-6:00 p.m. programing was getting less than a 25% share of the audience. CBS TV, on the other hand, had a strong lineup starting with *Houseparty* at 2:30 p.m. which gave the network a good audience carryover for the rest of the afternoon.

Matinee helped break up this "CBS TV viewing pattern" a little, but the network still faced the problem of the 2:30 to 3:00 p.m. lead-in and the hour and a half following the live drama. New shows added in the past year to build NBC TV's late afternoon were *Queen for a Day* and *Comedy Time.*

Comedy Time was NBC TV's answer to a new problem stemming from ABC TV's *Mickey Mouse Club,* 5:00-6:00 p.m. which began clobbering the ratings of the other two networks from November 1955 onward.

"We found out that over four million women watched tv between 5 and 5:30 p.m. even though there was no adult programing on at that time," says Carl Lindeman Jr., director of NBC TV daytime programing. "So we picked *Comedy Time* as a show for that period which might get adults and teen-agers too."

Daytime scheduling: In daytime, block scheduling has been even more important than during nighttime. Clever schedule strategy frequently compensates for low-cost productions.

For instance, in 1956, NBC TV decided that the *Home* show kept the morning lineup from getting off the ground. After a slow start at 10:00 a.m. with *Ding Dong School* and *Ernie Kovacs,* the network used to take a ratings dive to 3.0 with the *Home* show against Godfrey's 11.1 and *Strike It Rich's* 12.5. By simply moving *Home* to 10:00 a.m. and following it up with livelier game and variety programing, NBC TV pulled up its ratings neck and neck with the same CBS TV competition it had had previously.

NBC TV's afternoon scheduling strategy ran into strong counterpunches from CBS TV. When NBC TV moved in *Matinee,* it still faced an uphill battle against CBS TV's strong lead-in, *Houseparty,* which precedes *Matinee* by half an hour. So NBC TV put in Tennessee Ernie at 2:30 p.m. to whittle away *Houseparty's* ratings. CBS TV's ratings stayed high and CBS TV increased its edge by putting *Miss Brooks* in at 2:00, thus getting a lead where NBC TV has no network programing.

How does CBS TV look at daytime? Says Oscar Katz, v.p. in charge of CBS TV daytime programs: "Daytime tv is moving from a one-network medium. Presumably, with ABC TV it can become a three-network medium. One or two years ago we had no daytime competition. Now it's at a peak. During a period of transition like this one we must be ready to make changes."

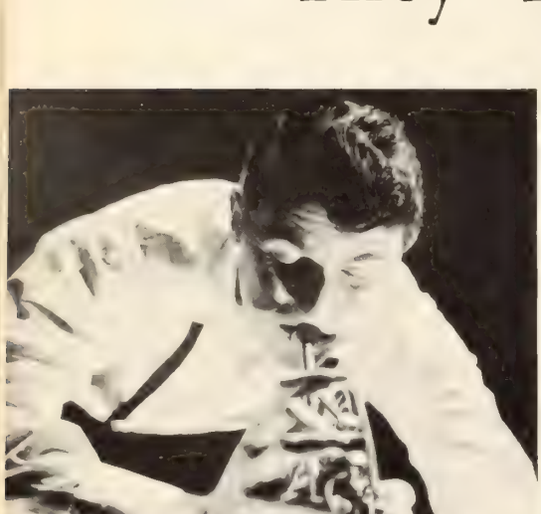
If there are major programing changes in the offing for fall, CBS TV isn't ready to announce them. Its long-time trouble period, 7:00 to 9:00 a.m. where CBS TV bucks Garroway, has undergone a number of facelifts this year as last. Currently, CBS TV is programing Jimmy Dean with country music between 7:00 and 8:00, followed by *Captain Kangaroo* for the kiddies.

"In those time periods where competition has increased, sets-in-use have increased too," Katz told SPONSOR. "In the most competitive times, 11:00 a.m. to 1:00 p.m. and 2:30 to 3:30 p.m. there's been a 10% increase in sets in use over last year."



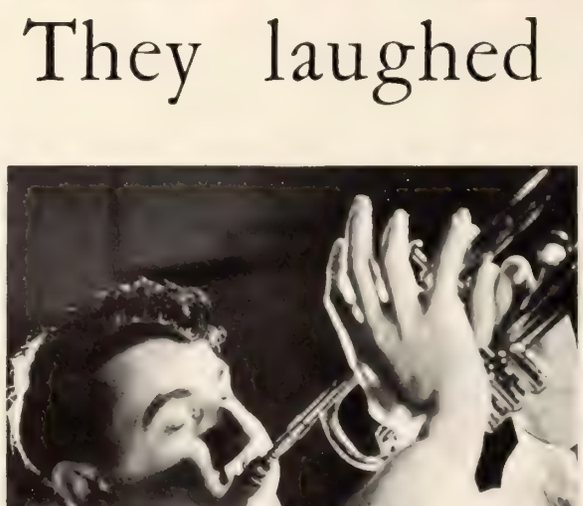


They laughed when we sa





They laughed when we s


They laugh









down at th ★@!





When we sat down at the piano, but . . .

. . . beyond the blues horizon waits a wonderful day for WDSU listeners.





Our repertoire takes New Orleanians far beyond the ear-wearying





confines of rock-n-roll monotony into the wide open world of varied





programming . . . varied to match the changing mood of a 24-hour audience.

News and views for women in advertising and wives of admen

Women's week

4A's Convention: A record number of wives joined top-level agencymen at the Greenbrier in White Sulphur Springs, W. Va. last weekend for the annual 4A's convention, 25-27 April.

A special program for ladies was planned under the chairmanship of Mrs. Robert D. Holbrook, wife of Compton Advertising's chairman of the board. However, a number of the women accompanied their husbands to the business sessions. The session with Dr. William Menninger (see below) was particularly pertinent for wives concerned about the high pressure of the agency business.

In the know: Wives of admen who sometimes envy "career women" in broadcasting for their interesting experiences, should drop a line to Madge Cooper, program director and director of women's activities for WMRN, Marion, Ohio. Here's how Madge sums up her 10 years plus as radio personality on the station's *Over the Coffee Cups* show:

"One reason I wanted to work in a radio station was that I liked being where news was coming in. How has that worked out? I left 15 minutes before the bells started ringing for Pearl Harbor. I was in church when the Low Countries were invaded. I was driving across Iowa when they went into Russia . . . and if they hadn't warned us in advance, I wouldn't have been around for the end of the war. In spite of all this, I love radio!"

Motivation for car ownership: If you think you're buying a car for transportation, you're sadly mistaken, according to a *Chicago Tribune* study.

Transportation ranks fourth in the list of eight reasons for car ownership. Other reasons are:

"1. To acquire and demonstrate participation in society.
2. To extend one's life boundaries.
3. To acquire a sense of power.
4. To accomplish transportation.
5. To feel pride in skill and mastery.
6. To assert adult prerogatives and capabilities.
7. To demonstrate status.
8. As an outlet for aggression."

Mental health of execs: In his speech at the 4A's convention, Dr. William Menninger suggested that executives learn to "make a rich life and not just a rich living."

"Advertising is a high pressure business," he said, "with the executive frequently in the middle between his clients' pressures on the one hand and his creative ideas on the other. Some authorities have given figures to indicate that the average age of advertising men who died in 1956 was 57.9 years—12 years younger than men in other business at the time of their deaths."



They've Captured the No. 1 Spot!

KOSI in Denver . . .

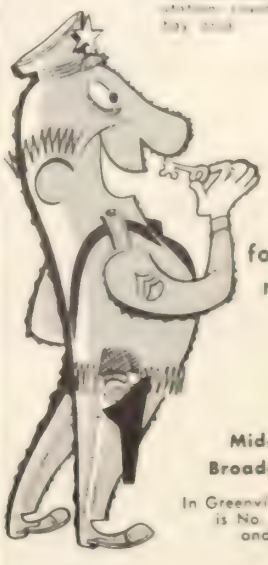
No 1

All surveys point to KOSI as Denver's top independent station . . . Hooper Jan.-March 12 A.M. - 12 P.M. Sign on to 12 midnight all day average. Ratings continue to climb as proof of KOSI's ever-growing popularity.

KOBY in San Francisco . . .

No 1

KOBY has skyrocketed to the top with Feb.-March weekday Hooperatings of 12 A.M. - 6 P.M. 25.5 P.M. Saturdays 29.3 and Sundays 33.8. Nielsen agrees, rates KOBY as the number 1 independent all day. KOBY operates with 5,000 watts power on the most powerful non-directional station covering the entire bay area.



See Forjoe for these KEY radio buys!

Mid-America Broadcasting Co.

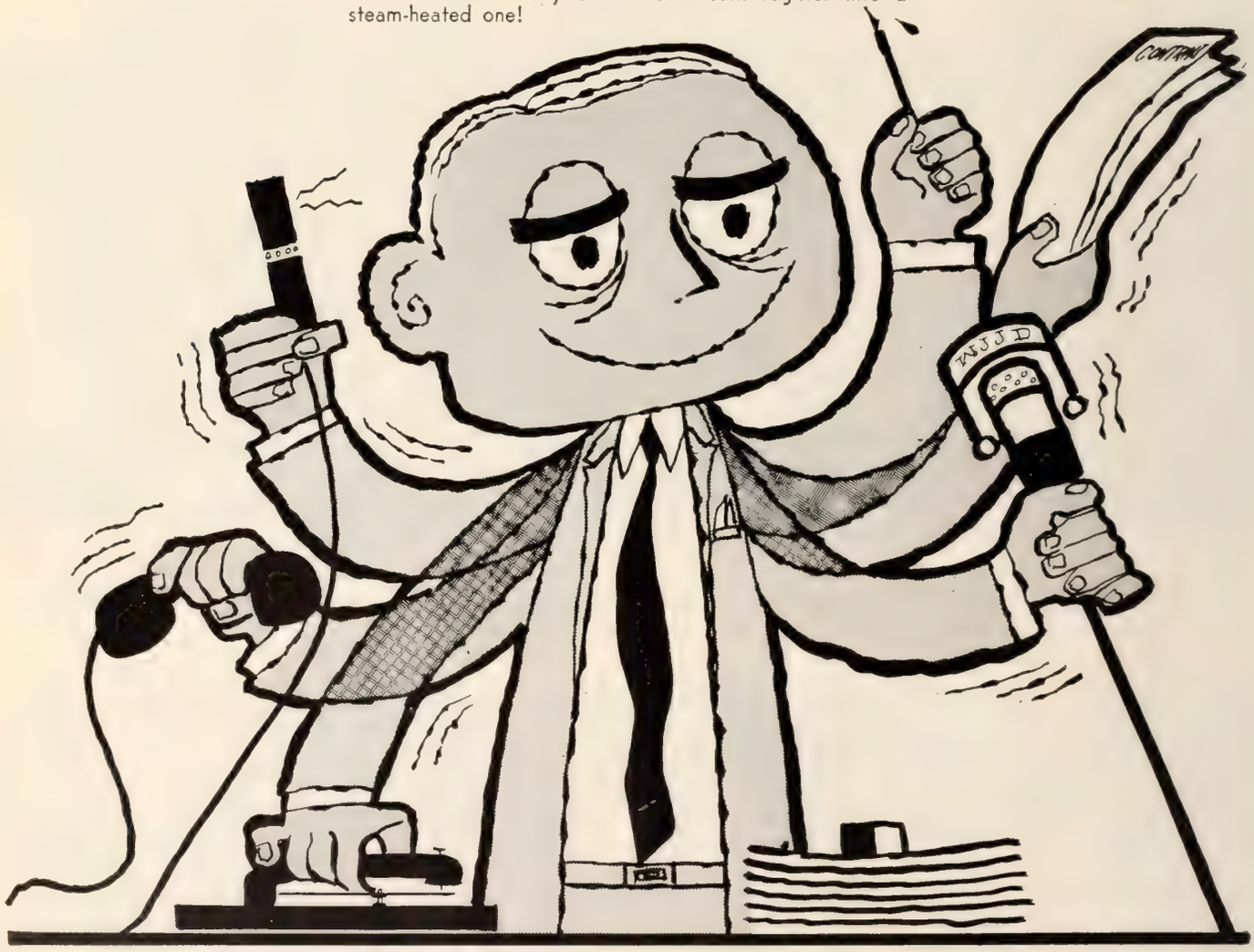
In Greenville, Miss. WGVM is No. 1 in Hooper and Nielsen!

Radio Chicago

WJJD

Chicago's Busiest Radio Station!

Yes, **busy . . . busy . . . busy** . . . adding new advertisers, receiving renewals from old advertisers, and all because of its fabulously phenomenal new programming which has captured the listeners of Chicagoland. This 50,000 watt shocker can turn any client's cold cash register into a steam-heated one!



Keep your eye on these other Plough, Inc. Stations:

Radio Memphis **WMPS** | Radio Boston **WCOP** | Radio Baltimore **WCAO**

REPRESENTED NATIONALLY BY **RADIO-TV REPRESENTATIVES, INC.**



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Foods-Perkins Div, Chi	FC&B, Chi	CBS 57	Capt Kangaroo Tu 8 45 8 45 am 14 May 13 wks
General Foods-Perkins Div, Chi	FC&B, Chi	CBS 122	Capt Kangaroo Sa 9 35 9 45 am 4 May 13 wks
R. J. Reynolds, Winston-Salem	Esty, NY	NBC	Bob Cummings Tu 9 30 10 pm 24 Sept 52 wks
Warner-Lambert, NY	SSC&B, NY	NBC	Restless Gun M 8 8 30 p m 23 Sep 52 wks
Warner-Lambert, NY	SSC&B, NY	NBC	Tic Tac Dough alt Th 7 30 8 pm 12 Sept 52 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Bates, NY	CBS 153	D Edwards Tu Th 6 45 7 7 15 7 30 pm 30 Apr 52 wks
Colgate-Palmolive, NY	Bryan Houston, NY	CBS 153	Big Payoff M F 3 3 30 pm 1 Apr 52 wks
General Electric, Bridgeport, Conn	Y&R, NY	ABC	Cheyenne alt Tu 7 30 8 30 pm fall 52 wks
General Mills, Minneapolis	DFS, NY	ABC	Wyatt Earp alt Tu 8 30 9 pm fall 52 wks
Procter & Gamble, Cin	Compton, NY	ABC	Wyatt Earp alt Tu 8 30 9 pm fall 52 wks
Ralston Purina, St. Louis	GB&B, SF	ABC	Bold Journey; M 8:30-9 pm; July; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gerald Adler	NBC, NY, coordinator talent & program contract operations	California National Productions London European program dir
Floyde E. Beaston	WNBQ, Chi, sls mgr	Storer Broadcasting Chi midwest tv sls mgr
Richard L. Bevington	WKRC, Cin, acct exec	WBRC Birmingham gen mgr
Willard Block	NBC Tv Net, NY, sls	CBS Tv Film Sales NY acct exec
Nathan Brook		KNBX, Seattle, commercial sls mgr
William S. Dallmann	WRCV, Phila, local sls mgr	Same sls mgr
Van Beuren W. DeVries	WGR-TV, Buff, program dir	Same stn mgr
Lee Ellis	KFSD-TV, San Diego, producer-dir	KFSD San Diego program dir
Marc Frederic	Tee Vee Co, gen mgr	Screencraft Enterprises LA vp & gen mgr
Philip George	KVAL-TV, Eugene, Ore, varied	Same, coordinator local sls
George Gray	WLW, Cin, gen sls mgr	WLW D Dayton gen mgr
Richard F. Hess	CBS Radio Spot Sales, NY, dir research	CBS Radio Net NY asst to vp chg stn admin
Phil Hillman	Roy Durstine, SF, acct exec	KNX CPRN Hy dir sls promotion & advtng
George Holland	Army Counter-Intelligence, Japan, Korea	WBAL TV Balt acct exec
Carl Horwich	Gerald, John & Asso, NY, acct exec	WOV NY sls
Eric Jensen	WLW-D, Dayton, gen mgr	Crosley Broadcasting Cin admin asst to vp chg tv
Frank G. King		George P Hollingbery LA sls devel
Paul E. Lucas	WTIC, Hartford, asst program mgr	Same, program mgr
Harold C. Lund	Westinghouse Broadcasting, Pitts, vp	Same member board
Walter McNiff	K&E, SF, regional mgr & acct super	TvB SF mgr
William G. Moody	KIMA-TV, Yakima, Wash, commercial prod mgr	KEPR Radio & Tv Pasco Kennewick Richland Wash program dir
Edward G. O'Berst	CBS Radio Net, NY, asst dir research-stn rep unit	CBS Radio Spot Sales NY dir research
Richard G. Ricker	NBC, Chi, acct exec	WNBQ Chi sls mgr
Donald M. Ross	KNX-CPRN, Hy, gen sls mgr	Golden West Enterprises vp & gen mgr
Robert T. Schlinkert	WKRC-TV, Cin, asst gen mgr & gen sls mgr	WBRC TV Birmingham gen mgr
Harold W. Waddell	WRCV, Phila, dir sls	Same stn mgr
Maurie Webster	KNX-CPRN, Hy, dir operations	Same gen sls mgr

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
J. Blan van Urk	Calkins & Holden, NY, vp & chm plans board	Same assoc vp & admin dir organization
A. B. Brooke	Lexington Herald, Ky, asst to city editor	VanSant Dugdale, Balt acct exec public relations div
Merlin E. Carlock	Calkins & Holden, NY, vp & copy dir	Same vice chm board
Robert A. Conn	Official Films, rep covering Penn, Cleve, Balt, Wash	Edward Petry Chgo vp chg sls & new business
Phil Dexheimer	KFXM, San Bernardino, Cal, pres & gen mgr	Raymond R Morgan Hy acct exec
Ransom P. Dunnell	H. B. Humphrey, Alley & Richards, NY, chg r-tv	Same, also vp
James S. Hauck	H. B. Humphrey, Alley & Richards Boston chg mktng	Same, also vp
Roger Hutzenlaub	Y&R, NY, r-tv research	Same spot coordinating unit media dept
Thomas E. Kniest	KXOK, St. Louis, radio sls	Katz St Louis radio sls
Jesse Lowen	WMAZ, Macon, Ga	Katz, NY, promotion-research dept
Tom McCann	KING, Seattle, acct exec	Miller Mackay Hoeck & Hartung Seattle asst acct exec
Laura Wood Miller	Best & Co, NY, dir promotion & publicity	Kenyon & Eckhardt Beverly Hills acct exec
James Edward Muse	WGEM-TV, Quincy, Ill, commercial mgr	Katz St Louis tv sls
William C. Pank	Calkins & Holden, NY, vp	Same, senior vp
O. C. Ritch	Chamber of Commerce, Bakersfield, public relations dir	Guerin Johnstone Jeffries LA dir public relations
Stephen M. Salonites	B&B, NY, media	Katz NY tv sls devel
Donald J. Sauers	Geyer, NY, creative exec	Vic Maitland Pitts vp & creative dir
Paul R. Smith	Calkins & Holden NY vp & creative dir	Same, pres
John H. Wilson, Jr.	Grant, NY, acct exec	Same Detroit dir merch & sls promotion
Philip L. Worcester	KYW, Cleve, program & production mgr	F&S&R, Cleve, mgr r-tv-film dept
Gordon George Zellner	WATV, Newark, NJ acct exec	Katz NY tv sls


BIG DEAL,
HUH?

Follow-the-leader is a great game—for children. Grown-ups who play it are mere lacklusters and lardbottoms. Especially in the business world. No doubt about it, you can be a perfectly respectable mackerel simply by swimming along after your fellow-mackerel. But it's a whole lot more exhilarating to make your tidy buck by bucking the tide.

That goes for our business as well as yours. Traditionally in the TV film syndication field, you're supposed to make your *big* deals *first*. Get off your production nut! Go after a network sale! No soap? (Or cereals, or cigarettes?) Then make your pitch for the giant regional deals. Only after that can you afford to sell smaller regional, or local, sponsors. That's the going theory. And that's where we part company with all the other mackerel.

In *our* book, the local, regional and spot advertiser is strictly a first-class citizen who needs, wants and rates first crack at first-class syndicated TV film products.

With this mad, impetuous notion, we sent our new syndicated submarine-adventure series, "The Silent Service," down the ways. We aimed it straight at non-network advertisers. And in only 24 days, we not only matched the heady dollar effect of a major network deal, we topped it. Our biggest regional deal involved just four markets. We *are* off our nut—and the biggest part of our potential still stretches out way ahead of us like a sunlit sea.

The syndication market a secondary one? Not so's CNP would notice. Prime syndicated TV film properties for local, regional and spot advertisers *exclusively*—that's *our* idea of a big deal. And it's working just fine.

NBC TELEVISION FILMS
a division of CALIFORNIA NATIONAL PRODUCTIONS

TELEPULSE RATINGS: TOP SPO

Rank now	Past* rank	Top 10 shows in 10 or more markets Period 1-7 March 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y.	 L.A.	5-STA. MARKET S. Fran.	4-STATION MARKETS Boston	 Chicago	 Detroit	 Milw.	 Mnpls.	 Phila.	 Seattle-Tacoma	 Wash.	3-STATION MARKETS Atlanta	 [illegible]
1	1	**Highway Patrol (M)** ZIV	22.6	13.9 wrca-tv 7:00pm	15.0 kttv 9:00pm	19.9 kron-tv 6:30pm	20.9 wbz tv 10:30pm	10.0 wgn-tv 8:00pm	18.9 wjbk-tv 10:30pm	11.2 wtmj-tv 10:30pm	13.7 kstp-tv 10:30pm	19.8 weau-tv 7:00pm	19.7 komo-tv 7:00pm	17.3 wtop-tv 7:00pm	21.5 waga-tv 7:30pm	
2	4	**Sheriff of Cochise (W)** NTA	20.6	5.3 wabd 7:30pm		16.2 kron-tv 6:30pm	28.7 wnac-tv 6:00pm	17.5 wnbq 7:30pm	17.9 wwj-tv 7:00pm	10.5 wtmj-tv 10:30pm	17.2 wcco-tv 9:30pm		26.9 king-tv 7:00pm	10.5 wrc-tv 10:30pm	12.5 wsb-tv 7:00pm	
3	2	**State Trooper (A)** MCA	20.4	4.5 wor-tv 9:00pm	8.2 khj-tv 8:00pm	10.2 kgo-tv 10:00pm	21.7 wnac-tv 10:30pm	18.9 wnbq 9:30pm			14.2 kstp tv 9:30pm	10.5 wrcv-tv 10:30pm			20.9 waga-tv 7:00pm	
4	5	**Dr. Hudson's Secret Journal (D)** MCA	20.0		7.5 kttv 9:00pm	12.9 kpix 7:00pm	18.9	11.2 wnbq 10:00pm	12.7 wxyz-tv 10:30pm	21.2 wtmj-tv 8:00pm	10.9 kstp-tv 7:30pm				15.4 wsb-tv 10:30pm	
5	3	**Death Valley Days (W)** PACIFIC BORAX	19.8	10.2 wrca-tv 7:00pm				15.2 wnbq 9:30pm	10.7 wwj-tv 7:00pm		22.9 wcco-tv 6:00pm	8.5 wrcv tv 7:00pm	18.9 komo-tv 9:00pm		16.0 wwj-a 6:30pm	13 wb 7:0
6	7	**Superman (A)** FLAMINGO	18.2	8.0 wabc-tv 6:00pm	6.9 kttv 7:00pm	9.2 kgo-tv 6:00pm	23.5 wnac-tv 6:30pm	12.8 wgn-tv 6:00pm	9.8 wxyz-tv 6:00pm	10.8 witi-tv 6:00pm	17.5 wcco-tv 4:30pm	26.5 weau-tv 7:00pm	20.0 king-tv 6:00pm	16.5 wrc-tv 7:00pm	22.2 wsb-tv 7:00pm	23 wb 7:
7	8	**Science Fiction Theater (SF)** ZIV	17.9	9.2 wrca-tv 7:00pm	13.0 kttv 7:00pm	19.0 kron-tv 7:00pm	19.4 wbz-tv 7:00pm	10.2 wnbq 10:30pm	10.2 wxyz-tv 10:30pm	7.9 wtmj-tv 11:00pm	8.5 kmgm-tv 8:30pm	8.9 wfil-tv 10:30pm	22.0 king-tv 10:00pm	9.7 wmal-tv 6:00pm	18.0 waga-tv 7:00pm	13 wl 10
8		**Men of Annapolis (A)** ZIV	17.7		13.2 knxt 7:00pm	14.7 kpix 10:30pm		10.2 wgn-tv 9:30pm		13.2 wisn-tv 9:00pm	16.2 wcco-tv 4:00pm		20.5 komo-tv 10:00pm	13.7 wtop-tv 7:00pm		13 wl 10
8		**Badge 714 (M)** NBC FILM	17.7	3.8 wpix 8:30pm	13.3 kttv 7:30pm	19.2 kpix 9:00pm	21.8 wnac-tv 6:30pm	10.9 wgn-tv 8:00pm	23.4 wjbk-tv 7:00pm		10.9 kstp-tv 10:30pm		17.8 king-tv 6:00pm	12.2 wttg 7:00pm	24.2 wsb-tv 7:00pm	15 w 7
10	8	**Annie Oakley (W)** CBS FILM	17.5	6.8 wabc-tv 6:00pm	7.7 kabc 6:00pm	7.2 kgo-tv 6:00pm	24.5 wnac-tv 5:00pm	20.9 wbbm-tv 5:30pm	10.8 wxyz-tv 6:00pm	17.9 wtmj-tv 6:00pm	20.7 wcco-tv 5:00pm	20.2 weau-tv 5:30pm	21.0 king-tv 6:00pm	13.5 wtop-tv 7:00pm	14.8 wlw-a 6:00pm	1 wb 5
Rank now	Past* rank	**Top 10 shows in 4 to 9 markets**														
1		**Life of Riley (C)** NBC FILM	20.7		18.0 kttv 8:30pm	24.3 kron-tv 7:00pm		17.7 wrbq 6:00pm			12.4 kstp-tv 6:00pm		31.2 king-tv 7:30pm			
2		**Doug. Fairbanks Presents (D)** ABC FILM	20.3	12.3 wrca-tv 10:30pm		2.1 kgo-tv 1:30pm				16.2 wtmj-tv 9:30pm					12.4 wsb-tv 7:00pm	
3		**Esso Golden Playhouse (D)** OFFICIAL FILM	18.2				17.9 wbz-tv 7:00pm					16.9 weau-tv 10:30pm		9.7 wrc-tv 10:30pm		1 w 7
4		**Last of the Mohicans (A)** TPA	17.2		6.4 krca 7:00pm	14.9 kpix 6:30pm							24.2 king-tv 6:00pm			4 wl 6
5	4	**Count of Monte Cristo (A)** TPA	16.7	1.7 wabd 8:30pm	4.9 kttv 5:00pm		31.0 wnac-tv 8:30m	8.3 wbkb 4:00pm	7.7 cklw-tv 7:00pm					11.0 wtop-tv 6:30pm		
6		**I Led Three Lives (A)** ZIV	15.4	2.3 wpix 8:00pm	11.4 kttv 8:30pm		21.4 wnac-tv 7:30pm	6.7 wgn-tv 9:30pm								1 wl 7
7	8	**Code Three (M)** ABC FILM	14.7		13.0 kttv 9:30pm	17.5 kron-tv 10:30pm			8.2 wxyz-tv 7:00pm	12.9 wisn-tv 9:30pm		10.5 wrcv-tv 7:00pm	20.6 king-tv 10:00pm	13.9 wtop-tv 7:00pm		
8	6	**Patti Page (Mu)** SCREEN GEMS	14.6	6.0 wrbs-tv 6:15pm			15.3 wnac-tv 7:15pm		5.6 wwj-tv 11:15pm	10.0 wtmj-tv 10:00pm						
9		**Crunch & Des (A)** [illegible]	14.2				26.2 wnac-tv 8:00pm							9.0 wttg-tv 9:30pm		1 w 10
10	9	**Jungle Jim (A)** SCREEN GEMS	13.9	4.9 wabc-tv 6:00pm	9.3 kttv 6:00pm			7.7 wnbq 1:00pm	15.7 wxyz-tv 2:30pm					13.8 wmal-tv 6:00pm		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated ½ hr., ¾ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 March. While network shows are fairly stable fr month to another in the markets in which they are shown, this is true to much lesser exte syndicated shows. This should be borne in mind when analyzing rating trends from one m another in this chart. *Refers to last month's chart. If blank, show was not rated at all

LM SHOWS

ON MARKETS			2-STATION MARKETS				
	Columbus	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
7	31.9 wbns-tv 7:30pm	27.5 kwk-tv 10:00pm	30.0 wbrc-tv 9:00pm		39.8 whio-tv 9:00pm	45.8 wdsu-tv 10:00pm	29.5 wjar-tv 10:30pm
9	28.9 wbns-tv 7:30pm	15.5 ksd-tv 10:30pm		45.8 wbtv 10:30pm	25.8 wlw-d 10:30pm		27.5 wpro-tv 7:00pm
		30.2 ksd-tv 9:30pm	30.8 wbrc-tv 9:30pm		34.8 whio-tv 7:00pm	39.5 wdsu-tv 10:00pm	
8		23.2 ksd-tv 9:30pm	25.3 wabt 9:30pm	62.5 wbtv 8:00pm		29.5 wdsu-tv 10:30pm	24.8 wpro-tv 7:00pm
5	32.0 wbns-tv 9:30pm	31.9 kwk-tv 9:30pm		60.3 wbtv 8:00pm	8.8 wlw-d 6:00pm		14.8 wjar-tv 6:30pm
	18.3 wbns-tv 6:00pm	12.8 ksd-tv 5:30pm		33.8 wbtv 5:30pm	30.3 whio-tv 6:00pm	26.3 wdsu-tv 5:00pm	14.3 wjar-tv 6:00pm
.4		16.0 ksd-tv 10:00pm	27.3 wbrc-tv 8:30pm	53.5 wbtv 7:00pm	18.8 wlw-d 10:30pm	38.5 wdsu-tv 10:00pm	22.3 wpro-tv 7:00pm
7	25.2 wbns-tv 7:00pm			25.0 wbtv 3:00pm	31.8 whio-tv 10:30pm		
			20.8 wbrc-tv 10:00pm		34.3 whio-tv 10:30pm		20.3 wjar-tv 10:30pm
0	21.3 wbns-tv 6:00pm	23.2 kwk-tv 6:00pm	21.3 wbrc-tv 6:00pm		17.3 wlw-d 6:00pm	29.3 wdsu-tv 12:30pm	15.3 wjar-tv 6:00pm

				60.3 wbtv 9:00pm		32.8 wdsu-tv 10:00pm	5.9 wpro-tv 1:00pm
						41.3 wdsu-tv 6:00pm	17.5 wpro-tv 10:30pm
						31.3 wdsu-tv 7:30pm	
		24.3 kwk-tv 9:30pm				45.0 wdsu-tv 9:30pm	
	6.2 wtvn-tv 2:00pm	21.0 ksd-tv 10:00pm				39.0 wdsu-tv 10:30pm	17.0 wpro-tv 7:00pm
		16.5 ksd-tv 10:00pm	19.5 wbrc-tv 9:30pm				
				41.5 wbtv 7:00pm			
	18.9 wbns-tv 7:30pm	16.0 ksd-tv 10:30pm			26.8 wlw-d 7:00pm		6.5 wpro-tv 11:30pm
	15.0 wbns-tv 6:00pm	18.2 kwk-tv 5:00pm				29.3 wdsu-tv 12:30pm	

other than top 10. Classification as to number of stations in own. Pulse determines number by measuring which stations ...ed by homes in the metropolitan area of a given market ...on itself may be outside metropolitan area of the market.

Introducing A NEW MEMBER OF A DYNAMIC TEAM

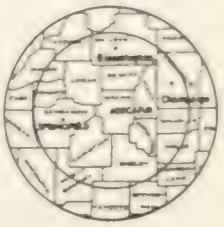
GP Gill-Perna is now National Representative for

WTVP Decatur, Ill. Bringing Top

abc television network Programs to a Billion Dollar Market

ONLY WTVP DELIVERS GRADE A COVERAGE OF ILLINOIS "2 IN 1"

DECATUR-SPRINGFIELD MARKET





MRS. TYLER IS A COMMERCIAL MINUTE IMPRESSION



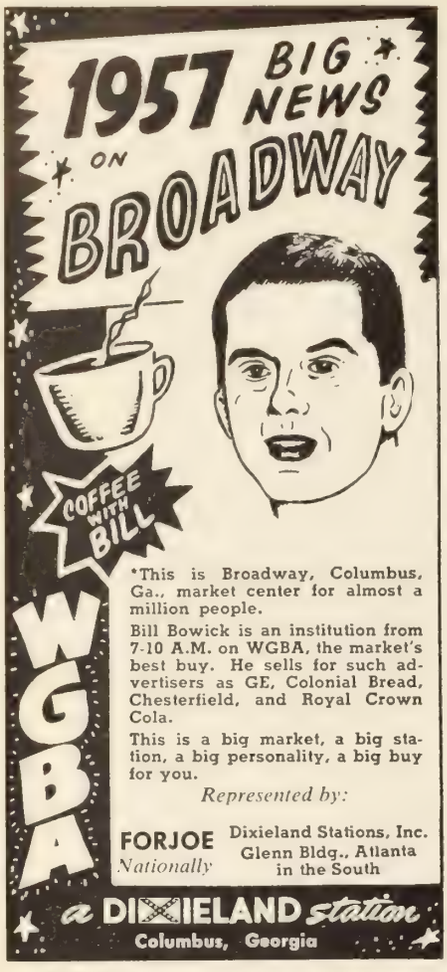
AND AN ADVERTISER BUYS OVER 26 MILLION OF THEM A SINGLE WEEK WITH JUST IVE UNITS OF CBS RADIO'S DAYTIME DRAMA!

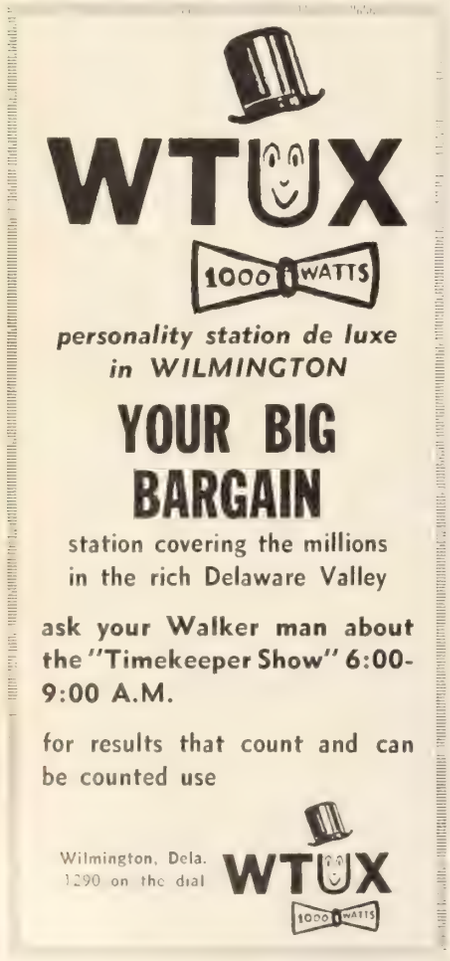
Put it another way: an advertiser reaches over 8 million different Mrs. Tylers (and their families) each more than three times a week with solid, one-minute impressions each time. At just about the lowest cost-per-thousand available in any medium.

Today – with so much money going into once-a-week or once-a-month advertising – it makes good sense to extend and insure your budget with this kind of frequency and reach. And it makes *most* sense to fit your message into identifiable programs with a beginning and an end – specific dramas to tune to every day.

That's why you find companies that sell low-cost, high-turnover products, companies like Colgate-Palmolive, General Foods and Lever Brothers, all buying (and re-buying) daytime drama on CBS Radio.

R FREQUENCY YOU CAN AFFORD AND NEED...THE CBS RADIO NETWORK





National and regional spot buys in work now or recently completed

SPOT BUYS

TV & RADIO BUYS

Kasco Mills, Waverly, New York, is entering about 60 tv markets to promote its dog food. Campaign will start 6 May and run for seven weeks; schedule will resume in the fall. There'll be minute and 20-seconds in daytime with the number of announcements per week varying from market to market. In radio, daytime minutes will be bought in a number of rural areas to supplement tv with minutes slotted in daytime hours. Film commercials on tv, and e.t.'s on radio, will feature a talking dog. Objective: women's audience. Buying is completed. Buyer: Art Topol. Agency: Donahue & Coe, New York.

Nehi Corp., Columbus, Ga., is expanding its use of spot tv and radio throughout the country. The early May schedule will run indefinitely. Tv minutes, 20's and I.D.'s have been requested for nighttime hours, to reach a general audience. The number of announcements per week varies from market to market. On radio, minute spots have been requested for daytime hours, for a women's audience. Commercials are on film and e.t.'s. Buying is almost completed. Buyer: Genevieve Schubert. Agency: Compton, New York.

TV BUYS

Esso Standard Oil Co., is buying in about 28 tv markets in the South to promote its Flit. The campaign begins in late May for 15 weeks. Minute films will be scheduled during daytime hours. Frequency is limited; about three per week in each market. Buying is not completed. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, N. Y.

RADIO BUYS

Trans World Airlines, Inc., Kansas City, Mo., is buying a schedule in major markets (for domestic travel). Six-week campaign starts shortly. Announcements will be placed around-the-clock with a heavy weekend schedule; the advertiser seeks a wide general audience. Average number of announcements per week in each market will be 30. Minute commercials will consist of a 40-second e.t. featuring a celebrity and a 20-second live tag. Buying is completed. Buyer: Paul Clark. Agency: Foote, Cone & Belding, New York.

Pomatex Co., Inc., New York, is buying announcements for its hair preparation in major markets in New England, New York, New Jersey, Pennsylvania, Michigan, Illinois, Ohio and West Virginia, its major areas of distribution. Campaign will sell the product as a hair protector against water and sun; schedule in each market will begin with warm weather. Minute live announcements will be slotted primarily 7-9 a.m. and 5-7 p.m., to reach both men and women. Average number of announcements per week in each market will be 12. Buying has just started. Buyer: Jack Cunningham. Agency: R. T. O'Connell, New York.

BELIEVABILITY

built your

TELEPHONE SERVICE

...and

WWJ-TV



80 years ago, the first telephone switchboards were operated by boys.



Today, Michigan Bell telephone operators put through Long Distance calls in 80 seconds, on an average. More than half of Michigan Bell's customers can dial some of their own Long Distance calls—to places as far away as Boston and San Francisco—even faster.

BELL TELEPHONE men and women, working together to bring people together, created a faith that produced today's fast, dependable telephone services.

WWJ-TV, with its 10 years of leadership and emphasis on quality, has given Detroiters another well-founded faith—faith that dialing Channel 4 always provides the finest of television.

SEEING IS BELIEVING to the great WWJ-TV audience —a priceless advantage to every advertiser.



Tenth Anniversary Year



THERE'S A SOUND DIFFEREN

That wonderful sound of WBC's local programs is no accident. It takes a wide-awake, aggressive organization to corral the best disc jockeys in every market . . . fire up the mobile units, beep phones and tape recorders that make on-the-scene news come alive . . . produce local public service programs that capture national a

On top of this, there's the expert programming ance each station gets from WBC group adv programming that makes WBC stations the listened-to in their areas.



SERVICE

W B C

N WBC RADIO!

ou want to know how little it costs to put the difference on WBC Radio to work for you if ant proof that *no selling campaign is complete the WBC stations* call A. W. "Bink" Dannen- WBC V.P.—Sales, at MUrray Hill 7-0808, N. Y.

WESTINGHOUSE BROADCASTING COMPANY, INC.

CHICAGO

BOSTON

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

MACARONI PRODUCTS

SPONSOR: Gooch Milling Co. AGENCY: Direct

Capsule case history: Rose bushes are selling macaroni these days through a special radio offer made by Gooch Milling, Lincoln, Neb., which resulted in movement of $15,060 worth of Gooch products (flour, spaghetti, macaroni, etc.). Each package of Gooch products carries Red Circle points which are redeemable in merchandise. KMA's Monday-through-Saturday morning program, *Farmer's Wife* with Florence Falk, broadcast an offer of a free rose bush to those who sent in 40 Red Circle points on 1 April only. The offer was made on 30 March and by 5 April, a total of 3,012 orders for the rose bushes had been counted. Gooch Milling estimates that a customer spends about $5.00 to amass 40 points which means that the number of orders received represents $15,060 in sales. Wallace Closner, sales and advertising promotion manager for Gooch, stated that the campaign brought results far beyond the firm's expectations.

KMA, Shenandoah, Iowa PURCHASE: Participations

CANNED VEGETABLES

SPONSOR: Butter-Kernel Canned Vegs. AGENCY: Direct

Capsule case history: Radio enabled this sponsor to win its long-standing battle to gain an important new outlet for its products. For years, Butter-Kernel Canned Vegetables had been attempting to gain distribution in the 14 Stillman's Supermarkets in Minneapolis. All efforts failed repeatedly until soon after Butter-Kernel became a sponsor of station WCCO's *Housewives' Protective League* with Allen Gray. Success came with an initial order from Stillman's for 25 cases of Butter-Kernel products. The first was followed by another order for 100 cases and then another still, this time for 125 cases. Now Butter-Kernel products have a firmly established distribution in all 14 Stillman's markets. George Stillman, when asked to explain the supermarkets' final acceptance of the products, reported that "we had to stock Butter-Kernel because of the public demand created by Allen Gray's broadcasts on WCCO."

WCCO, Minneapolis-St. Paul PURCHASE: *Housewives' Protective League*

PAINT

SPONSOR: National Paint Co. AGENCY: Tilds & Cantz

Capsule case history: This advertiser's use of spot radio during the firm's normally slow season resulted in a 20% sales increase for 1956 over the same period in 1955. National Paint deliberately scheduled its campaign for September and October, the slow months for paint sales, in order to measure radio's effectiveness in presenting a new advertising and selling approach for paint products. Three Los Angeles radio stations were used in the campaign, including KBIG. The impact of the campaign was evident not only in the sales increase but also in the results of a survey conducted by Tilds & Cantz among all paint dealers and painting contractors in southern California. A total of 65% of the respondents said they either had heard National's commercials themselves or had learned from customers that the firm's message reached them via radio. KBIG was the station mentioned most often during the Tilds & Cantz survey.

KBIG, Hollywood PURCHASE: Announcements

FISH

SPONSOR: Cannarella's Fish Market AGENCY: Direct

Capsule case history: The Cannarella Fish Market credits radio advertising with causing the heaviest volume of sales for a single day in the market's history. On this particular day, a Saturday, the sponsor used station WOIC as its only advertising medium. Cannarella's bought 10 20-second announcements, aired at various times during WOIC's Saturday morning schedule. The total cost for the 10 announcements was $20. R. E. Floyd, owner of the market, stated that Canarella's had anticipated moving approximately 100 pounds of fish as a result of its commercials. Instead, 600 pounds were sold during the day with demand finally outstripping supply. Floyd estimates that over 400 customers entered the market during the course of the day, a record number. The radio advertising expenditure not only gave Cannarella's a sales increase but also brought in many new customers who had heard the market's announcements.

WOIC, Columbia, S. C. PURCHASE: Announcements



Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



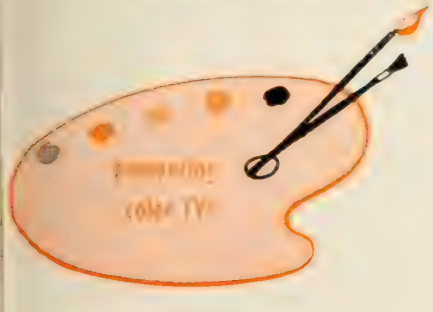


Like sire...like son

Among thoroughbreds, prized qualities are handed down from father to son. In radio and television, too, championship can be transmitted within a family.

WKY radio is one of America's great pioneer stations. WKY-TV quickly achieved dominance in Oklahoma television. Now the same experience, skills, and resources have been extended throughout the WKY Television System, creating stations that clearly lead in their communities. Experience proves: In thoroughbreds and in television advertising, it pays to choose a championship line.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg

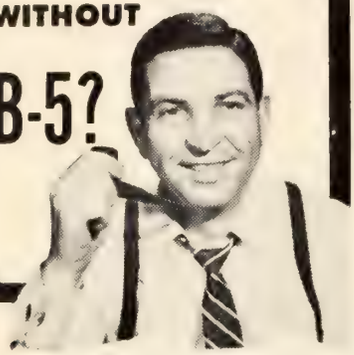
Represented by the Katz Agency

WHAT'S

MINN

WITHOUT

B-5?



The big city half of Minnesota, we mean. You can woo the Minneapolis-St. Paul Market with a million-and-a half "please buy" letters. Or you can spread your budget thin on half a dozen runner-up stations. But for immediate sales impact, you've got to reach Minn where she listens—on WLOL.

WLOL'S Big 5 disc jockeys give you the quickest, most responsive, block-by-block coverage in the big Twin Cities orbit. Add WLOL'S unparalleled out-of-home audience and you'll see why more advertisers sell more products on WLOL than on any other independent station in this market.

WLOL

MINNEAPOLIS ST. PAUL

1330 on your dial 5000 watts

LARRY BENTSON, President

Wayne "Red" Williams, Mgr., Joe Floyd, V.P.

PULSE PROVES WLOL

No. 2 STATION IN THE NORTHWEST

No. 1 BUY IN THE TWIN CITIES

represented by AM Radio Sales

News and Idea WRAP-UP

ADVERTISERS

There'll be at least 13 program series sponsored by automotives on nighttime network tv this fall. Shows breakdown as follows:

Sunday—Lincoln-Mercury (*Ed Sullivan*), Chevrolet (*Chevy Hour*)

Monday — Dodge-Plymouth (*Top Tunes & New Talent*), Buick (*Wells Fargo*), Ford (*Crisis*)

Tuesday—none as yet

Wednesday—none as yet

Thursday—Chevrolet (*Pat Boone*), Ford (*Tennessee Ernie Ford*), Chrysler (*Climax*), De Soto (*Groucho Marx*)

Friday—Plymouth (*Date With the Angels*), Buick (show to be selected), Ford (*Zane Grey*)

Saturday—Dodge (*Lawrence Welk*)

Added to these will be: nine specials for Oldsmobile (six *Jerry Lewis Shows*, two *Dean Martin Shows* and the *Academy Awards* telecast); five Desi Arnaz specials for Ford; for General Motors, *Wide Wide World* series on Sunday afternoons and for the Chrysler model, a show to be selected.

(See "What's Behind Detroit's $100 million Air Budget?" page 27; and SPONSOR-SCOPE, page 9, for estimate of automotive tv network commitments.)

The Tea Council is upping its ad budget by 80%—and will spend $1.8 million for consumer advertising this year. Here's where the money will go:

- Largest share to "restore hot tea advertising to its former level of effectiveness."
- To expand market-by-market coverage to 18 cities by Fall (now 12 basic markets are used).
- $600,000 to promote iced tea during the summer via spot radio in 29 markets. (See Spot Buys for further information on this saturation campaign.)

American Toy Promotion will expand its tv coverage at Christmas to include 25 key markets, five more than were used in 1956.... **General Foods'** Perkins division is adding another flavor to its Kool-Aid line. The new soft drink powder, Golden Nectar, will be promoted via radio and tv in the late spring and summer months.

People in the news: Roger Greene has been elected vice president in charge of advertising for Philip Morris. Other new v.p.'s for the tobacco firm include: **Andrew C. Britton,** manufacturing, and **Walter N. McFadden,** purchasing. . . . **R. W. Moore, Sr.,** has relinquished his office as president of Canada Dry to become chairman of the board. His son, **Roy W. Moore, Jr.,** has been elected president. . . . **L. F. Carlson,** director of advertising for Oldsmobile,



KOMO-TV (Seattle) dancers on rooftop kick off promotion for hydroplane race telecast as viewers on street watch via 110-inch lens on remote truck two blocks away



TIMEBUYERS attending WWVA, Wheeling, W. Va., presentation in New York include (l to r) Marie Scotto, Joan Rutman (Grey), Bob Boulward (Houston), Sally Reynolds (L&N)

elected to retire under the General Motors retirement plan this week. . . . **Harry L. Ault** is the new advertising manager for Chrysler. Ault fills the vacancy created by the retirement of John H. Caron.

AGENCIES

Current issue of Grey Matter (put out by Grey Advertising) rebuts recent claims by some researchers that the consumer is developing a hard shell against hard sell.

Rather than mentally tuning-out a commercial, Grey Matter says, "The American public has demonstrated that, consciously or subconsciously, it wants to be exposed to advertising—probably as eagerly as advertisers want to provide the exposure."

Theme is that the consumer looks to advertising to let him know about new products—and then to help him pick those he wants and tell him how to use them.

Harbourmaster, new starter for Reynolds Tobacco on CBS TV next Fall, was the brain-child of the tv department at Esty. The "eastern", which is sea series using the New England coastline as background, was conceived by Sam Northcross, assistant to the president. Northcross then looked around for a packager and finally selected Ziv. . . . **Judges picked for the National Advertising Agency Network's 1957 Creative Awards contest** of radio and tv campaigns include: Howard H. Bell, NARTB; James E. Kovach, WRC & WRC-TV, W. Norman Reed, WWDC & WWDC-FM; and Thomas B. Jones, WTOP-TV—all of Washington, D. C. Awards will be announced at the Network's annual convention at Sun Valley in June.

Personnel changes: Basil W. Matthews has been appointed v.p. and account supervisor at Ruthrauff & Ryan. . . . **Robert E. Field** has joined MacManus, John & Adams as assistant account executive. . . . **John D. Carew, Jr.,** is now research director at Zimmer, Keller & Calvert. . . . **Dik W. Twedt** has joined Leo Burnett's Chicago office as an account executive. . . . **Edward P. Heath** moves to Ted Bates as an account executive. . . . **James W. McFarland** and **Charles R. Schwab** have joined the marketing and research department of Ketchum, MacLeod & Grove, Pittsburgh.



Folks are in love with **WWDC** Radio

1st in total audience—1st in quarter hour wins—Washington, D.C.

* PULSE: January-February, 1957

REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



Never mind the weather, Charlie—wait 'til you hear what's happening at WPTR

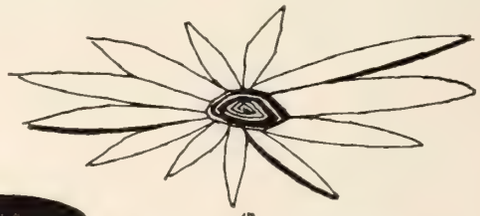


248,898 Telephone Stations

In the Central Ohio area there are 248,898 telephone stations — that means our folks like to talk but they like to listen when the message is carried by WBNS Radio. And these listeners have $2,739,749,000 to spend. They and Pulse place us first in any Monday-thru-Friday quarter-hour, day or night.
Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

Spring has sprung in Providence, R. I.



wice

GROWING — GROWING — GROWING

- **afternoon audience grows 324%**
- **morning audience grows 297%**

WICE is now either **first** or **second** in audience in 16 daytime quarter hours.

. . . in just 6 months of Elliot programming

Source: C. E. Hooper, Jan.-March 1957



The ELLIOT STATIONS
great independents • good neighbors
TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence, R. I.

National Representatives The John E. Pearson Co.

. . . **Henry G. Fownes, Jr.,** v.p. in charge of the New York office of MacManus, John & Adams, has been promoted to the administrative committee. . . . **William A. Baumert,** formerly a partner in Frank Baumert Co., has joined Paris & Peart as an account executive and **Joseph Pendergast** has moved over to P&P as a marketing account executive. . . . **H. K. (Ken) Jones** has been made director of marketing and research at Griswold-Eshleman. . . . **Robert W. Hoebee** is now an account executive at J. M. Hickerson, Inc. . . . **John R. Burrill** has joined the William Schaller Co. as a member of the client service staff. . . . **L. C. Hopper** has been named account supervisor at Dix & Eaton. . . . **Sherman Slade** has been appointed executive vice president of the Mayers Division of Cunningham & Walsh. Mayers moves over from Dan B. Miner Co.

New agency v.p.'s: Ben Gedalecia, v.p. in charge of research; **Ralph H. Major, Jr.,** v.p. in charge of public relations and **Henry J. Payne**—all at BBDO. . . . **Harold D. Frazee,** as v.p. and account supervisor at Bryan Houston.

Sylvester (Pat) Weaver's new offices for his Program Service are located at 430 Park Ave., New York. Telephone: PL 8-0139. . . . **Caples Co.'s** New York offices are now at 10 East 40th St. . . . **Agency name change:** Thomas & Delehanty is now Thomas & Douglas.

New agency appointments: BBDO for Western Airlines. . . . **MacManus, John & Adams** for Minnesota Mining & Manufacturing Co.'s new chemical products division. . . . **Stromberger, LaVene, McKenzie** for Buitoni Foods advertising in 11 Western states.

J. M. Mathes, one of the earliest boosters of radio among New York ad men, died this week.

NETWORKS

Of the 100 leading national advertisers (in 1956), 45 are currently using network radio. Here's the list:

P&G
General Motors
Colgate-Palmolive
General Foods
General Electric

(*Please turn to page* 68)

In Louisville-

the more you compare programming, ratings, coverage, or costs per thousand — the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE
NBC AFFILIATES
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES



There's more to Florida!

To be sure, living is easy . . . so easy that 6,300,000 visitors flock to Florida annually. More important, during 1956 2,300 new families a week moved here to live. Keeping pace, 287 new industrial plants set up shop in the first nine months of the year alone.

There's Jacksonville, for instance

. . . hub of a $1,660,000,000 market where population has increased 25% faster than the national average . . . where more than 50 stories of new life insurance buildings have gone up . . . where 600 manufacturing enterprises pour out products from paper bags to diesel locomotives. As one industrialist put it, "I should have moved my plant to Jacksonville much sooner."*

and WMBR-TV *capsules the market for you, covering 277,000 television families in 67 counties—the equivalent of 35% of all the tv homes in Florida.** In the metropolitan Jacksonville area measured by ARB, powerful WMBR-TV delivers five and a half times the average total-week audience of its competition!*

* Source as required

** NCS # 2, updated to [illegible]

Channel 4, Jacksonville – **WMBR-TV**

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

Chrysler Corp.
Ford
American Home Products
General Mills
Gillette
R. J. Reynolds Tobacco
Lever Brothers
Bristol-Myers
Liggett & Myers Tobacco
Pillsbury Mills
Kellogg
RCA
Standard Brands
Swift
E. I. DuPont de Nemours
Quaker Oats
Armour & Co.
Sterling Drug
P. Lorillard
Scott Paper
Coca-Cola
Miles Labs.
National Biscuit
Warner-Lambert
Brown & Williamson Tobacco
Firestone Tire & Rubber
S. C. Johnson & Son
Nestle
American Motors
Corn Products
Joseph Schlitz Brewing
Studebaker-Packard
Texas Co.
Reynolds Metals
Best Foods
Chesebrough-Pond's
Norwich Pharmacal
Doubleday & Co.
Atlantis Sales Corp.
Admiral Corp.

(See SPONSOR-SCOPE, page 10, for a breakdown by individual networks of the leading national advertisers using radio.)



"If it weren't for us KRIZ Phoenix account executives, you air personalities would be permanently sustaining."

"Trade your mirror for a window" was the advice Louis Hausman, CBS v.p. for advertising and promotion, gave the American Women in Radio and Television at their Convention last week.

Hausman told the professional women that they have "lost touch" with the average American woman, and that they are "too independent, too secure, too individual and too broad in interest" to be like or to understand her.

He suggested that AWRT's experts on the average woman should "seek out their subject in her native habitat" —supermarkets, churches, in low-priced cars, resorts and dresses, etc.

New appointments: Dean Shaffner, latest ABC staffer to make the trek over to NBC, will join NBC TV on 20 May as director of sales planning. Shaffner was v.p. in charge of sales development and research for ABC Radio. . . . **Chalmers Dale** has been appointed assistant manager of the film services department at CBS TV. . . . **E. Charles Straus** has been assigned to the newly-created post of director of talent and casting at CBS TV, Hollywood. . . . **A. Robert Bonagura** has joined the sales staff at CBS Radio. . . . **Louis J. Riggio,** whilom partner in Hilton & Riggio, has gone with CBS Radio as a special consultant on sales development. . . . **Louis M. Marcy** has resigned as director of sales development and presentations at NBC TV to join Sylvester (Pat) Weaver's new Program Service in an executive sales capacity.

Network program notes: Walter Winchell will return to ABC TV next fall in a new series. Format will present Winchell as a storyteller and will dramatize fictionalized versions of news stories. Time slot for the programs has not been set as yet. . . . **Giant Step** (CBS-TV) which is being dropped by General Mills on 29 May, brings the 1956-57 season's quiz show casualty list up to eight so far. . . . ***Those Whiting Girls*** will be back on television this summer taking over the Monday night 9-9:30 spot on CBS TV for General Foods and P&G.

RADIO STATIONS

Riding the radio comeback trail, Westinghouse Broadcasting Co. has appointed a national radio sales manager, Perry B. Bascom. Bascom has been eastern sales manager for WBC since June 1956.

Westinghouse radio stations include: WBZ-WBZA, Boston and Springfield; KDKA, Pittsburgh; KYW, Cleveland, WOWO, Fort Wayne; WIND, Chicago; and KEX, Portland, Ore.

"Radio will be no worse than second best" in agency billings in the West by 1962—was the prediction of Kevin Sweeney, RAB president, in an address before the Western States Advertising Agency Association convention last week.

Sweeney also predicted that the selection of specific times announcements are to run will become "the responsibility of radio stations" just as the page on which advertisements are to run is now principally the responsibility of individual newspapers.

WWVA, Wheeling-Steubenville, in a presentation to New York timebuyers last week, hit hard at competing media. Theme: "no newspaper, magazine or tv station can match WWVA's penetration" in its area. . . . **WVNJ,** Newark, which switched to "Great Albums of Music" format last January, finds the new programing has increased its audience, upped the Hooper rating and brought in more national advertisers. The new format, which does not use disk jockey personalities, can be partially measured by requests for WVNJ's programing booklets—30,000 to date.

WIL, St. Louis, has become an ABC affiliate. . . . **WITH,** Baltimore, will carry the Brooklyn Dodger night games with Melody Club Wines sponsoring. . . . **KXXL,** Monterey, Calif., is now KIDD.

Notes on people: Ed Paul is now national sales manager at WERE.



Cleveland. . . . **Jim Coryell** has joined the sales staff at WQAM, Miami. . . . **George Hobkirk** is now program director for K-ACE, Riverside, Calif. . . . **Bob Lloyd** has been named production manager for KNX-CPRN, Los Angeles. . . . **Kent Burkhart** has joined WQAM, Miami, as program director. . . . **Robert C. Burris** has been appointed general manager of KSAN, San Francisco.

TV STATIONS

The Corinthian Broadcasting Corp. has been set up to manage the J. H. Whitney & Co. tv and radio stations.

These include: KOTV, Tulsa; KGUL-TV, Galveston; WISH & WISH-TV, Indianapolis; and WANE & WANE-TV, Fort Worth.

Directors and officers of Corinthian include three partners of J. H. Whitney & Co.: Walter N. Thayer, chairman of the board; C. Wrede Petersmeyer, president; and Robert F. Bryan, secretary-treasurer.

Corinthian's basic purpose, Petersmeyer said, will be to provide an exchange of ideas among its stations. Day-to-day operation will remain under the direction of the local managers. Petersmeyer will have a small staff of no more than seven people in New York whose function will be to stimulate ideas rather than dictate policy from the home office.

As president, Petersmeyer, who has been directing the affairs of KOTV, Inc., from Tulsa, will now make his headquarters in New York.

General managers of the Corinthian stations will serve on the policy committee of which Petersmeyer will be chairman.

Other key appointments at Corinthian are: George G. Jacobs, director of engineering; Charles H. Smith, director of research; and Johnston F. Northrop, assistant to the president.

Tv applications: Between 22 and 27 April one construction permit was granted, three applications for new stations were filed and one new station took to the air.

Construction permit went to WHDH, Inc. for Channel 5, Boston, permit allows 65.2 kw visual.

Applications were made by: Cy Blumenthal, Arlington, Va. for Channel 2, Terre Haute, Ind., 100 kw visual, with tower 990 feet above average terrain, plant $483,622, yearly operating cost $630,000; Marvin Kratter, St. Cloud Telecasting, New York, N. Y., for Channel 7, St. Cloud, Minn., 14.8 kw visual, with tower 146 feet above average terrain, plant $90,126, yearly operating cost $117,500; and Malco Theatres, Memphis, for Channel 10, Columbus, O., 23.1 kw visual, with tower 208 feet above average terrain, plant $131,597, yearly operating cost $160,000.

New station on the air was WSOC-TV, Charlotte, N. C., Channel 9, affiliated with NBC TV, also some ABC TV shows.

WNBQ, Chicago, in connection with Northwestern University is cooperating on a six-week symposium for color tv starting 24 June. . . . **Plans for merging WGR,** Corp. (WGR AM & TV, Buffalo) into Transcontinent Television Corp. (WROC-TV, Rochester, N. Y. and 50% owner of Shenandoah Valley Broadcasting) have been approved by stockholders of both firms.

WWL-TV, New Orleans, will take to the air on 1 August as an interconnected primary affiliate of CBS TV. . . . KABC-TV, Los Angeles, has instituted a series of cultural-entertainment programs produced in cooperation with nine of the leading southern California universities. . . . Shades of the early days in tv—**WCTV,** Tallahassee, is getting thumbs-down on its Pulse ratings (none up in the 60's and 70's). It's a single station market, of course.

Focus on personalities: George Bowe is the new production manager at WTIC-TV, Hartford, Conn. . . . **George Rice** will take over as program director and **Yale Roe** as national spot sales manager for KGO-TV, San Francisco. . . . **Robert O. Paxson** has been appointed sales manager of KETV, Omaha.

Reorganization of the management of Southland Industries (WOAI & WOAI-TV, San Antonio) works out this way:

Hugh Halff, Jr., new chairman of the board; James M. Cairns, president and general manager; George C. Beatty, vice president and treasurer; Charles L. Jeffers, vice president; Howard R. Branch, secretary; Thelma Prince, assistant secretary.



Montgomery's No.1
(says Hooper) is
WRMA
Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper
Av. share 7AM-6PM

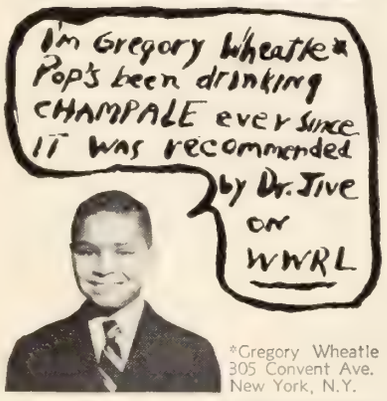
WRMA 27.6% *
Second station, 21.4%
**Signed off 4:45PM during survey*

Exclusive Market
The only Negro station
in a Central Alabama
area with 53% Negro population

WRMA
Montgomery, Ala.

Judd Sparling, Commercial Manager
Joseph Hershey McGillvra,
National Representatives

WWRL NEW YORK CITY



*Gregory Wheatle
305 Convent Ave.
New York, N.Y.

WWRL'S PERSONALITIES SELL more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . .

LOW SELLING COST of 12c per thousand. . . .

call or write

WWRL
Woodside 77, New York City
Tel—DEfender 5-1600

BEST FOR NEGRO PROGRAMS

FILM

Station bartering of time for programing, while not a big factor in film sales, has given rise to at least one firm dealing solely in that kind of business.

Name of the firm is Time Merchants, Inc., which boasts a lavish suite in New York City's Plaza Hotel and is headed by Richard Rosenblatt. Among those connected with the firm who are known in the broadcasting business are Harry Maizlish, former president of KFWB, Los Angeles, who heads up West Coast operations and William Weintraub, Jr., in charge of the Eastern office.

The firm is about nine months old and Rosenblatt claims he has orders for time from agencies and advertisers totaling no less than $10 million. Based on past performance, he said, he expects to place about 25% of that figure.

Rosenblatt describes TMI as an agent for film distributors seeking to unload time they acquired from stations in exchange for programing. He says about 75% of the deals are made with features and the remainder for syndicated film.

The TMI chief was understandably cagey about releasing names of clients who have bought time through him but he said that one of the biggest air advertisers in the business will "test" the use of bartered time with a budget of about $50,000 during the summer—that is, the advertiser will see if the time periods he has requested can be delivered.

Rosenblatt frankly admits patterning his operation after that of Matty Fox, who sold RKO features to stations in return for time that was turned over to International Latex.

Rosenblatt's deals vary in nature but a 15% commission on the time placed is common. In some cases, it is understood, he buys the time from distributors and then resells it at whatever price he can get from advertisers.

Is bartered time worth it? Rosenblatt maintains the advertiser can get bartered time at from 33 to 50% of the station's earned rate, including package discounts.

One of the biggest small market regional deals in recent years was pulled off by Gross-Krasne with the sale of *The O. Henry Playhouse* to Faultless Starch Co. in 42 markets.

Five of these areas were described as "prime" markets and the others as secondary. First airing is slated for 2 May.

The new sale lifts the total of markets sold for the show to 187.

Two king-size feature film sales have been recently announced.

The MGM library has been sold to WNAC-TV, Boston, for an estimated $2 million while AAP has sold its Warner Bros. package to WREC-TV, Memphis, for a reported $1 million.

FINANCIAL

Following are first quarter reports for some of the major air media users.

Chrysler sales rose to $1,150,723,712 as against $742.349.267 for the first quarter of 1956. Net earnings went up 372% to $46,545,521 as compared to $10,905,722.

General Motors sales were up to $3,076,974,030 compared to $3,064,582,957 in the first quarter of 1956. Earnings, however, were down with $261,357,742 as against $285,593,355.

Westinghouse Electric Corp.'s recovery is noted in record sales of $475,686,000 for the first quarter of 1957. Last year's sales were $225,366,000. Net earnings went to $14,198,000 in contrast to the $18.575.000 loss during the same period in 1956. Loss was due to prolonged strike.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 23 April	Tues. 30 April	Net Change
New York Stock Exchange			
AB-PT	23¼	23½	+ ¼
AT&T	177¾	177¾	
Avco	6¾	6¾	
CBS "A"	34¾	34	− ¾
Columbia Pic.	17½	17¾	+ ¼
Loew's	19⅛	18¾	− ⅜
Paramount	34	33⅞	− ⅛
RCA	33⅛	36¼	+3⅛
Storer	28⅞	27½	−1⅜
20th-Fox	26⅜	27⅝	+1¼
Warner Bros.	23⅝	24	+ ⅜
Westinghouse	59½	59⅛	− ⅜
American Stock Exchange			
Allied Artists	3⅜	3½	+ ⅛
C&C Super	7⅛	7⅛	
DuMont Labs.	5¼	5	− ¼
Guild Films	3⅞	3⅝	− ¼
NTA	8⅜	8⅝	+ ¼



THE BIG STORM HIT THE MIDDLE WEST ... AND AGAIN THE PEOPLE CALLED ON THE BIG STATION FOR HELP!

PRACTICALLY EVERY SCHOOL (OVER 400) CALLED KFAB FOR EMERGENCY HELP AS THE STORM PARALYZED THE ENTIRE AREA.



Near the peak of the big snow storm (March 25) over 400 calls came into the KFAB newsroom. Most of the calls were from Superintendents and Principals of schools throughout the area. They asked KFAB to get "No school today" information to some 400,000 school children in Nebraska and Western Iowa. The same service was rendered to business firms and factories, many of which closed for the day.

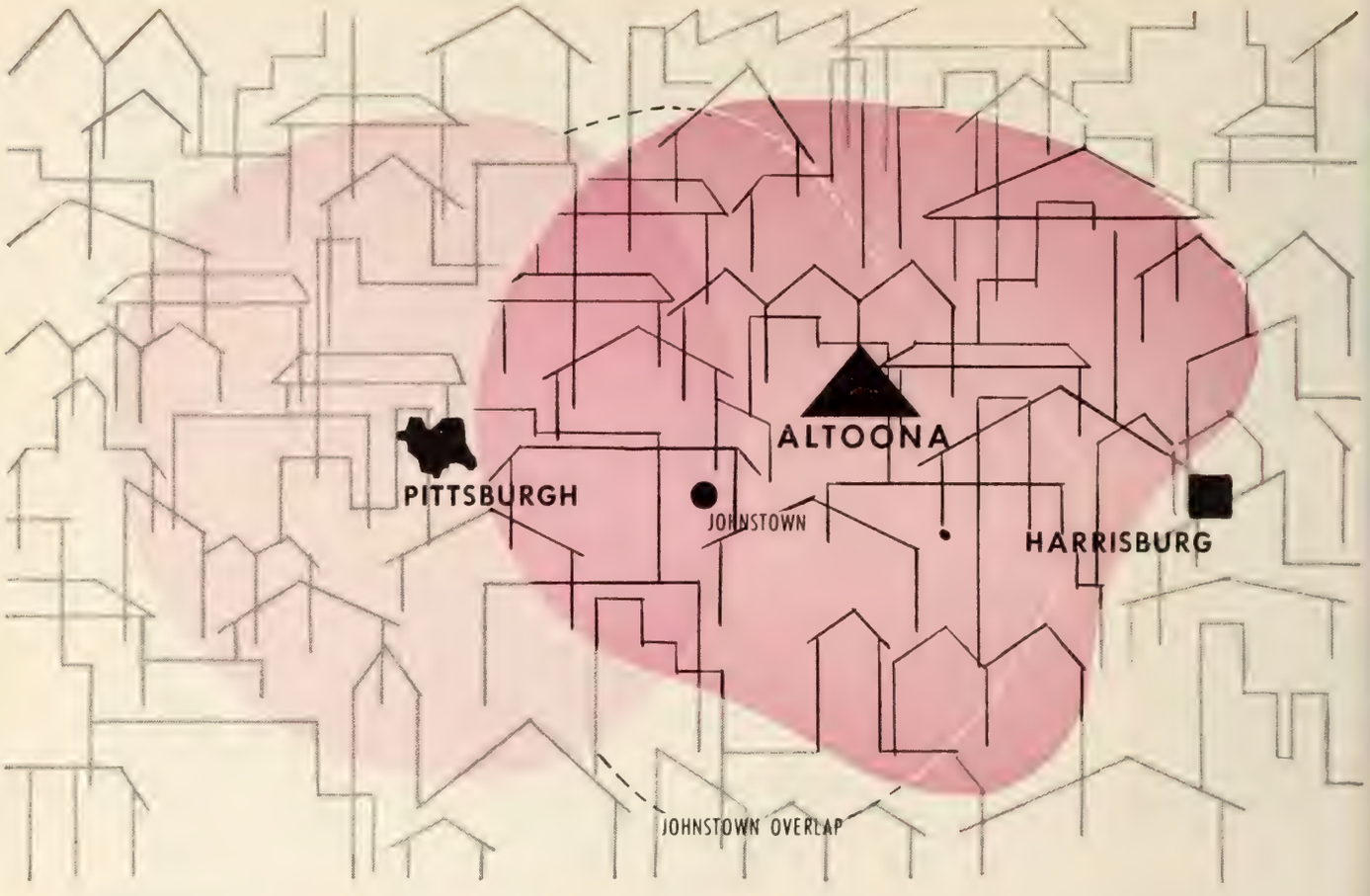
Whether it's in the field of Public Service . . or service to the advertiser, KFAB produces results unmatched by any other media.

Get the full story on the new KFAB from Peters, Griffin and Woodward or get the facts from K F A B Sales Manager E. R. Morrison.

Reach more people for less money in the Big Omaha Market. Get the latest area-wide rating story from your PG&W Colonel. Your dollar buys more than ever before on the NEW and REVITALIZED...

KFAB

50,000 WATTS OMAHA



GRADE B CONTOURS

76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

ARB proves you get 76,701 *more* TV homes when you buy WFBG-TV, Altoona, in combination with Pittsburgh—the *best* combination of stations in the area! Less waste, less duplication, more mileage for your TV dollar. ARB proves—from sign on to sign off, seven days a week—WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Ask BLAIR to show you the ARB Altoona Coverage Study, March 1956; and ARB, November 1956.

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

ONLY BASIC CBS-TV STATION SERVING THE AREA

CBS Channel 10
ABC-TV • NBC-TV

Represented by **BLAIR-TV**

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa./ WFBG-AM • TV, Altoona, Pa./ WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

What's happening on U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

4 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Of considerable significance to advertisers in general is the U. S. Supreme Court's agreement this week to decide whether a parody of a copyrighted work violates the copyright laws.

Parodies are common in commercial jingles and copy. Up to now, the lower courts have invested the copyright owner with complete control over any facet of his work.

The case coming before the top tribunal began when Loew's, Inc., objected to Jack Benny's parody of the motion picture Gaslight. A U. S. Court of Appeals' ruling upheld Loew's contention that a **parody or burlesque is no different from any other copyright infringement.**

The high court will listen to arguments when it reconvenes in the fall.

This week's hearings on independent program packagers may not be the FCC network study committee's last such attempt to get information from reluctant segments of the tv industry.

The wording of the FCC announcement of the subpoenas indicated that others might follow—even though it appeared that **producers of film shows were the particular thorn** in the side of the committee's chairman, Dean Roscoe Barrow.

The FCC is convinced that its present multiple ownership rules are a sufficient safeguard against monopoly and thus is granting another tv station to a network.

So the FCC told Sen. Thomas Hennings (D. Mo.), who, angered by the assignment of St. Louis channel 11 to CBS over several competitors, directed a roster of searching questions at the commission.

Senator Hennings sought to draw a parallel by a question along this line:

Aren't the networks, now being studied for possible violation of anti-trust laws, in a similar position to motion picture people when the FCC deferred their applications for broadcast facilities on the ground they were still under anti-trust indictment?

Rejoined the FCC: There's no similarity whatever. **The networks haven't been convicted of anything,** and investigations aren't to be equated with convictions.

The FCC has set 3 June as the deadline for the submission of arguments on its decision to substitute the Craven plan for the tv table of allocations.

After polishing up the Craven plan and adopting it by a 4-3 vote, the FCC started so-called rulemaking proceedings.

To the Craven plan have been added specific protections to uhf.

No applications for vhf drop-ins will be entertained that are within 75 miles of a uhf transmitter, unless there is already a vhf that close. Or, if the principal city served by a u is not getting service already from two or more v's.

The FCC will have a complete analysis of clear channel and skywave proceedings for the commission to consider on 22 May.

In revealing this to this week's Senate daytime hearing, FCC general counsel Warren Baker said daytime must be considered an issue in these cases.

Arguments will be heard 3 June on the FCC's proposed **ban on tv translator stations** in any place where a regular tv station is operating.

The FCC's reason: Translators might retard development of local tv service.

"Snagged" by a Faulty Film Situation?

If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it.





P.S.

HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

JR FILM DOLLAR...



Can You Answer YES to all these Questions?

1. Does your present film equipment give you a snow-free picture, approaching the live quality that advertisers want?

2. Does it assure low operating cost at the same time?

3. Does your film system provide for varied program fare to hold viewer interest?

—If your answer is "no" to any of these questions, let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

4 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Current luncheon-table **wisecracking about a Madison Avenue agency** with a habit of buying 'em at the peak and seeing the ratings droop:

"Well, there's another one that got the kiss of death."

One of the biggest unpaid bundles left on an agency's doorstep by a tv advertiser involves the Roto Broil Corp. and Product Services, Inc.

Roto Broil, a PSI client, filed a voluntary petition for an arrangement.

The debtor's schedule of liabilities listed PSI as creditor in the amount of $275.132. Roto proposes to pay 100% of the claims over five years.

To Madison Avenue the **prize question of the week** was the one that a woman stockholder tossed to E. H. Little, Colgate chairman-president:

"Why, Mr. Little, do you fire so many presidents?"

Little's explanation was that he didn't fire them without talking it over with members of his executive committee.

Suddenly the adverb "suddenly" is becoming a fixation with copywriters.

Plymouth was the first big enthusiast with "Suddenly, It's 1960." Now there's "Suddenly soap is old fashioned" (Dove), "Suddenly . . . everybody's more efficient" (Sound Scriber), even "Suddenly it's the Hi Lo's" (singers).

Suddenly, meantime, Plymouth has abandoned "suddenly."

Add reasons why tv program costs continue to soar: The salaries of freelance directors on the big dramatic shows have caught up with the stagehands' cut.

Practically all the hour dramas are now directed by a tight circle of freelancers whose **base pay runs around $2,000 per show.**

Here's one of the niftiest pieces of tit-for-tat in a long time:

A top agency man left his alma mater to go with one of its clients as ad manager. The client thereupon said, in effect, "Get rid of your agency stock; you can't serve two masters at the same time."

Confronted with this, the agency made a cash settlement with its alumnus **pretty much at fire-sale prices.**

Last chapter: **The agency's billings from that client somehow have dropped from $12 million to $5 million.**

This week's award for fancy steering goes to the Madison Avenue agency which, while making a show pitch to a client, **was told another agency already had suggested the same program series.**

The spokesman for the pitching agency paused but a second, then stalled:

"Oh, we're not sure this show is the right thing for you. The stars look good, but the format is sort of weak.

"Now—the same producer's got a show two of our clients had to drop a year ago, even though it rated very well. **Let's come back and talk about that show in a week."**

DETROIT'S AIR SPLURGE

(*Continued from page 29*)

creased studies into what motivates people to buy cars. One recent study by Social Research, Inc. for *The Chicago Tribune*, titled "Automobiles: What They Mean to Americans," cites the following motivations for car ownership: (1) To acquire and demonstrate participation in society; (2) To extend one's life boundaries; (3) To acquire a sense of power; (4) To accomplish transportation; (5) To feel pride of skill and mastery; (6) To assert adult prerogatives and capabilities; (7) To demonstrate status; (8) As an outlet for aggression.

To cater to such a wide variety of motivations, many advertising themes cannot stand alone. Just the theme of dependability and durability appeals only to the most reserved people, the *Tribune* study showed. Just stressing economy creates a "cheap" reputation. Just safety appeals only to people with extreme fears. "Cars that are narrowly defined," says this report, "either because of extreme features or single-minded advertising definitely limit themselves. A car can sell itself to different people by presenting different facets of its personality."

In the early days of automotive advertising, the single-minded ad theme was mechanical. Hovey Hagerman, new a.e. for Pontiac at MacManus, John & Adams, writing in a recent issue of *Automotive News*, recalls the copywriting battle between Chevrolet and Plymouth at the time when Plymouth switched to all-steel bodies. "We took the aggressive," says Hagerman, who was then writing for Chevrolet, "and ran ads saying: 'Steel Alone Is Not Enough.'" Plymouth replied by sending an entourage around the country with an elephant which would walk on the tops of its cars to demonstrate the strength of construction. Chevrolet then ran an ad which said: "If Your Elephant Wants to Ride on Top, It's All Right With Chevrolet."

While durability and horsepower and roadability still play their part in auto advertising today, there is no longer the single-minded devotion to "nuts and bolts." Style was bound to enter the picture, even discounting the planting of ads toward women. *Automotive News* recently quoted a Detroit salesman as saying: "I spend more time in my car than I do in my living

America's most copied radio station!



ART GOW SHOW
PAT GAY SHOW
DENVER AT NIGHT
STARR YELLAND'S PARTY LINE

KLZ-Radio is *proud* of the opportunity to make this contribution . . . making Radio even a better buy than ever!

KLZ is *more* than a radio station
KLZ is a *selling force!*

CBS IN DENVER — KLZ Radio 560KC — KATZ REPRESENTED

room. When I buy an automobile, upholstery and interior trim are mighty important items." As for exterior trim, its current importance is reflected in the battle between steel and aluminum companies to supply it to auto companies.

What has shifted emphasis from "nuts and bolts" to styling? "Psychologically, Americans are reaching for new esthetic and luxury levels in their purchases," explains Dr. Dichter, of the Institute for Motivational Research. "Prosperity has satisfied the utility needs of many American families. Higher prices of cars have created a guilt feeling which must be eliminated by appeals directed at cultural and emotional needs. Distinctions in color, line, appurtenances become more important than the actual mechanics of the car. Appeals to status and prestige help assuage guilt feelings concerning the price."

More advertising dollars: Discontinuance of factory-dealer advertising co-op funds frees motor companies from obligation of sharing the pot with local dealers. While dealer media requests are still considered, the advertising strategy and final decisions on where it is spent lie with the factory and its agency. This could have played a part in this year's television buying which already exceeds the $57 million spent in 1956 by about $15 million.

New buying strategy: There are signs in Detroit of a departure in concept, and some companies are starting to buy "the medium that could only sell soap" like the soap companies do. This is pointed up by some buys (Ford and Buick, for example) where they will share shows with alternate sponsors or even participate. "Safety" and cost-per-1,000 appear to be getting more consideration.

All of these factors have perhaps played some role in the heavy net tv buying. Some of them may have influenced the Ford radio buy on CBS. One thing that surely underlies it all is that 1957 will be a highly competitive year in the passenger car business. In May, Studebaker is coming out with an economy model—not a midget, but a full-size, standard model—to sell at $1776 list. This fall, the new Edsel





will enter the field. Meanwhile Ford is engaged in its perennial struggle to top Chevrolet, while Plymouth is out after both of them. Once all tv shows are bought, it is reasonable to believe that the auto companies will turn their attention to spot tv, spot radio, and quite possibly to more network radio. NBC Radio reports its Spring business from auto advertisers at about $520,000 net.

While automotive spot activity has not been too heavy as yet this year, it must be remembered that the hoped-for Spring upsurge in new car sales has not developed either, although all the Big Three had a good first quarter. Pontiac used a fairly heavy schedule of radio spot in February and March. Oldsmobile is hitting some markets with a Spring radio and tv campaign. RCA Thesaurus' *Lawrence Welk* radio package is being sponsored by Dodge and Dodge dealers in about 62 markets. Ford Institutional is about to start a 6-week radio campaign. The traditional use of spot by Detroit has always followed a 60% Autumn and 40% Spring pattern with the remaining 10% scattered through the year.

What of the other media? The Bureau of Advertising, American Newspaper Publishers Association reports passenger car advertising in newspapers off 18.4% last year from 1955 ($126 million in 1955; $103 million in 1956). Publishers Information Bureau reports that magazines (general, farm and Sunday supplements) received $6,564,533 in January and February this year as against $8,131,143 for the corresponding months in 1956, a drop of about $1.5 million.

Perhaps some of this money is being re-directed into air media, particularly into those television buys for fall. Perhaps still more will go to radio and spot radio and spot tv. But it does not mean that broadcasters can be complacent about their growing good fortune. The auto industry—like its own product—is a highly mobile one. Flexibility in advertising is one of the things it was striving for when it dropped its factory-dealer co-op funds. And now it has that flexibility.

As for the print media, they cannot be expected to accept a loss in advertising revenue without a battle. The newspapers have already joined in a drive to counter the inroads made by television. That is apparent from the current flurry of activity at ANPA.

Magazines, with a stake of nearly $42 million last year in passenger car and console advertising, will hardly submit meekly to seeing it pared too hard this year. Even today the field in which they now have virtual exclusivity is threatened by the progress of color television. Last year *The Saturday Evening Post* carried nearly $9 million worth of auto advertising; *Life* nearly $10 million, and *Look* nearly $3 million.

How will they fight back? The answer may lie in the current issue of *The Gallagher Report*, a management service for advertising and publishing executives published in New York by Bernard P. Gallagher. "The Portrait of a Competitor in Trouble" is the title of the report, and Gallagher writes: "New and vigorous sales and promotion campaigns by the magazines are in order. Strong points: lasting memory impact of the printed ad; audited circulation; sound advertising readership research; varied editorial products. . . . *A special effort should be made to sell automotive advertisers on the value of magazine advertising.*"

TV in Fresno—
the big inland California
market means—

KMJ·TV

•Basic NBC-TV affiliate
•Best local programs

KMJ-TV

Paul H. Raymer Co., National Representative

INVEST



YOUR TV DOLLARS

WHERE THEY BRING LARGER DIVIDENDS

The latest NIELSEN SURVEY *proves* that KTBS-TV, CHANNEL 3 gives you *more* . . . . more TV homes . . . . reaches more of these TV homes MONTHLY and WEEKLY . . . . delivers more for your money.

316,400 HOMES in KTBS-TV AREA give you a bonus of 31,900 homes over Station B, according to A. C. Nielsen Co., world's largest statistical and ratir g organization.

157,980 TELEVISION HOMES in KTBS-TV AREA, a bonus of 13,120 over Station B, is shown by the Nielsen Survey.

136,860 HOMES REACHED MONTHLY by KTBS-TV, a bonus of 6,740 over Station B, proven by Nielsen.

131,870 HOMES REACHED WEEKLY by KTBS-TV, a bonus of 5,120 over Station B is shown by Nielsen.

KTBS-TV with its maximum power is the place to be . . . . *there's more* to see on Channel 3 . . . . and *more people* see it!

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

Reps at work

Howard (Mac) McFadden, NBC Radio Spot Sales, thinks that "some agencies are still setting up spot schedules by a national formula, rather than on the basis of individual markets. A Wednesday-Thursday-Friday schedule for a food advertiser in many markets is fine—but elsewhere its effectiveness may be lost because the peak shopping day in one market is not necessarily the same as the next." Mac points out that spot radio can't be scheduled by a rigid formula. Flexibility is its keynote; the selection of markets is left to the advertiser, who uses only those which he needs. "He may hit hard with saturation for a short period or establish product or service identification through longer association with a personality or program. He knows his advertising message and product impression can reach everyone, everywhere, every time of day and day of week. Starting and quitting times, food and department store hours, automobile traffic peaks and other important factors vary from market to market. No magic formula can give the right answer for all markets, but your spot sales rep can—especially if he has an active research department."



Raymond F. Henze, Jr., John H. Pearson, Inc., New York, comments: "Many clients are missing a large potential buying audience by using an outmoded theory of market selection. Frequently advertisers will choose cities for a campaign based upon their ranking as a Standard Metropolitan Area. This method of evaluation doesn't consider a station's total coverage. There are a number of situations where a tv station is located in a small city but actually covers several nearby small cities all adding up to a very substantial market. These areas frequently have a total population much greater than some cities or areas ranking high in SMA. The SMA will always be inaccurate for tv. According to the Bureau of the Budget, an SMA is an integrated social and economic unit with considerable contact between the central city and the remainder of the metropolitan area. But the important common bond is tv coverage which applies to smaller city groups as well as the Standard Metropolitan Area. A ranking method based upon the number of tv homes within a station's sphere of influence must be developed for buying accuracy and full advertising impact."





In the first rating taken since the station went on the air—

WRAL-TV WALKS OFF WITH 24 OUT OF 32 TOP SHOWS

It always looks easy for a champion! The Tar Heels of North Carolina walked off with the national basketball championship. And WRAL-TV walked off with the February ARB taken in Raleigh, just weeks after it went on the air.

WRAL-TV has proved itself to be the most important television station in this part of the South. ARB says it has twice the Raleigh-area audience as the next station, copping 24 of the top 32 shows. And watch the next ratings!

PICK A CHAMPION TO WIN!

CHANNEL 5 WRAL TV

RALEIGH NBC NORTH CAROLINA

H-R Representatives, Inc.



There's Only One!

Of course, we know there *is* more than one radio station in the West...but the truth is, there's only ONE that *covers the West... best!* And you *need* only one to reach—and sell—the entire Western Market!

COVERAGE — Only one, KOA-Radio, covers the big Western Market like the big Western sky...reaching 3½ million Westerners in 302 counties of 12 states!

POWER — Only one, KOA-Radio, has the big, 50,000-watt "voice of the West" that Westerners have relied on for over 32 years!

ACCEPTANCE — Only one, KOA-Radio, by "personalizing" its programming to suit Western tastes...along with a fine lineup of NBC programs, has established and maintained audience leadership throughout the West.

VALUE — Only one, KOA-Radio, is the buy that best delivers more for each advertising dollar spent, day and night, seven days a week.

BONUS — Only one, KOA-Radio, reaches and delivers the huge summer audience of 12½ million tourists who vacation an average of 8.8 days in the Rocky Mountain Empire and spend more than 650 million dollars! Wherever tourists go in the West, they drive all day with KOA!

PLUS — Only one, KOA-Radio, has the magnetism that results in measurable sales! Thousands of satisfied customers agree that if it's told on KOA...it's sold by KOA!

Call KOA Radio Sales or NBC SPOT SALES



850 Kc
50,000 watts

NBC

5-57

KOA DENVER *Radio*

One of America's *great* radio stations

Tv and radio NEWSMAKERS



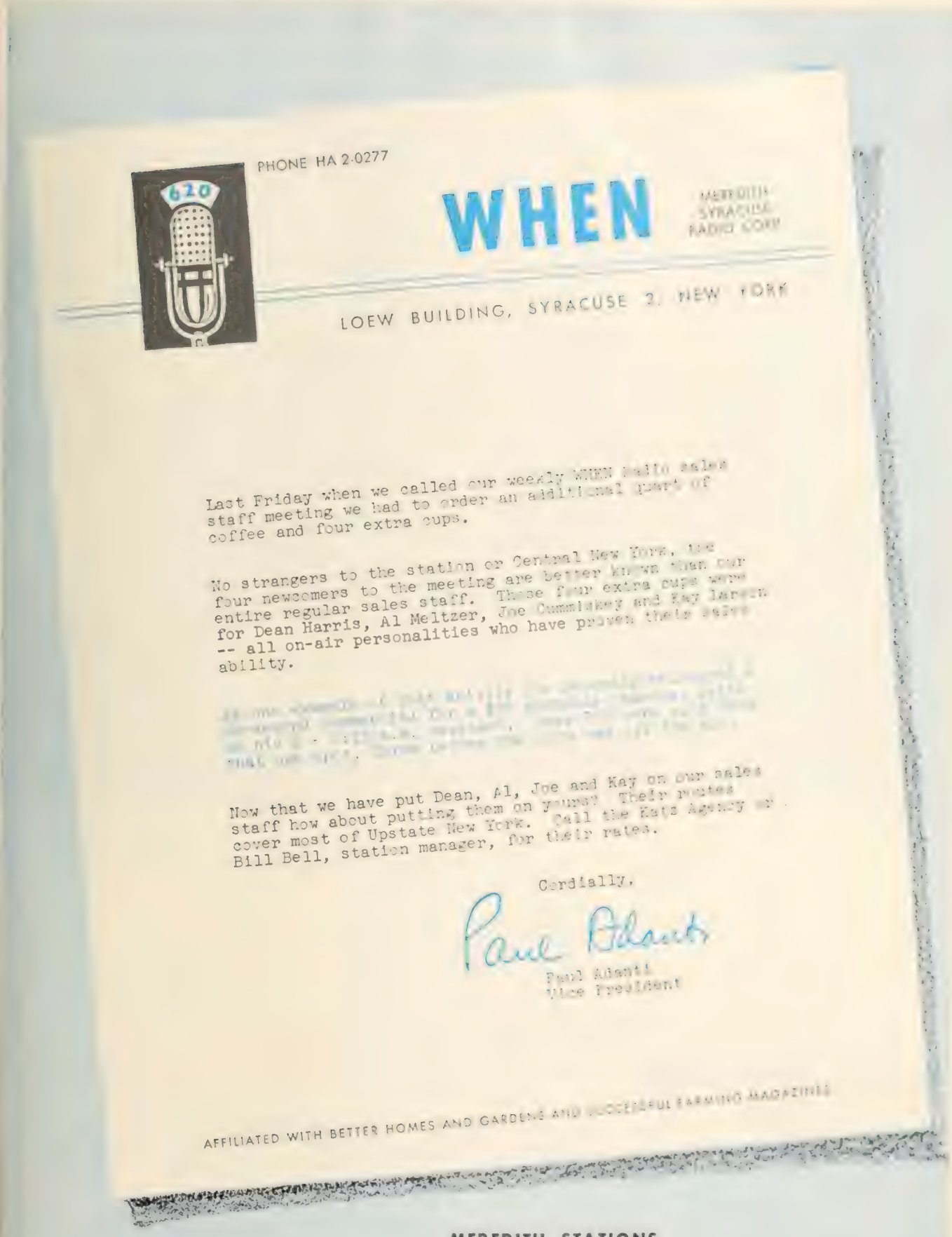
C. Wrede Petersmeyer has been elected president of Corinthian Broadcasting Corp., newly formed arm of J. H. Whitney & Co. Corinthian will serve as the vehicle for coordinating the management policies of KOTV, Tulsa, KGUL-TV, Galveston, WISH & WISH-TV, Indianapolis and WANE & WANE-TV, Ft. Wayne. Petersmeyer, who will direct operations from New York, leaves Tulsa where he has been president of KOTV for the past three years and also up to last November, general manager. In his new position, Petersmeyer will continue to act as president of KOTV, Inc. and the Indiana Broadcasting Corp. as well as chairman of the executive committee of Gulf Television Corp. Other directors and officers of Corinthian Broadcasting include: Walter N. Thayer, chairman of the board, and Robert F. Bryan, secretary and treasurer.



Thomas S. Carroll has been named marketing manager of the household products division at Colgate-Palmolive. The new division was created during the company's recent reorganization which divided domestic operations into two sections, household products and toilet articles. (See News and Idea Wrap-Up, 27 April.) The household products division will be responsible for all the company's soap and detergent products. As marketing manager, Carroll will be in charge of advertising, sales promotion, packaging, media, and all facets of marketing necessary to move the division's products to the consumer, with the exception of sales. He will report to William T. Miller who is the newly appointed vice president in charge of the household products division. Carroll formerly acted as brand advertising manager for Colgate-Palmolive.



Neil Cline will join Henry I. Christal Co. as manager of the representatives firm's Chicago office effective 6 May. For the past five years, Cline has been station manager of WHAS and WHAS-TV, Louisville, Ky. Cline started his broadcasting career in radio in 1938 as a member of the WHAS staff. He left WHAS in 1946 to become sales manager for KTBS, Shreveport, La. Then in 1949 he returned to WHAS as sales director of the radio station. He held this position for three years prior to taking charge of WHAS and WHAS-TV sales operations. Other new appointments at Christal include: Tom Klement, formerly of Shell Oil, now on the New York sales staff; Robert Hund, who is being added to the Detroit office; and Kirk Monroe, who will report to New York prior to the opening of Christal's new Atlanta branch this summer.



PHONE HA 2-0277

WHEN

MEREDITH SYRACUSE RADIO CORP

LOEW BUILDING, SYRACUSE 2, NEW YORK

Last Friday when we called our weekly WHEN radio sales staff meeting we had to order an additional quart of coffee and four extra cups.

No strangers to the station or Central New York, the four newcomers to the meeting are better known than our entire regular sales staff. Those four extra cups were for Dean Harris, Al Meltzer, Joe Cummiskey and Kay Larsen -- all on-air personalities who have proven their sales ability.

Now that we have put Dean, Al, Joe and Kay on our sales staff how about putting them on yours? Their routes cover most of Upstate New York. Call the Katz Agency or Bill Bell, station manager, for their rates.

Cordially,

Paul Adanti

Paul Adanti
Vice President

AFFILIATED WITH BETTER HOMES AND GARDENS AND SUCCESSFUL FARMING MAGAZINES

MEREDITH STATIONS

KCMO and KCMO-TV, Kansas City • KPHO and KPHO-TV, Phoenix

WOW and WOW-TV, Omaha • WHEN and WHEN-TV, Syracuse

SPONSOR SPEAKS

What spot radio needs now

Spot radio today faces tougher competition from network radio than at any time in the post-tv era. The networks have made vast strides, following spot's own lead, and today it's apparent that some of the dollars going into net radio would have gone to spot in previous seasons.

Now what's spot going to do about it?

SPONSOR, which was confident that radio had a big future (and said so repeatedly) back in the days when many were content to accept its decline, is no less confident today about spot's continued growth. But what spot must do is redouble its efforts to achieve the full stature as an advertising medium which it still lacks today.

Network radio's progress can prove beneficial for spot radio if it serves to stimulate spot's salesmen. They have a tremendous story to tell. It's because of the success of advertisers in spot radio, after all, that network radio has been able to reinterest national advertisers. But spot's sellers must continue to marshal the facts about their medium and dig still deeper for the kind of documentation the advertiser needs and expects.

Naturally spot and network radio will continue to compete hard, fighting for the business of existing radio clients. What is more important for the growth of both is that radio attract new advertisers as well.

Fred Gamble, president of the 4 A's, said at the association's annual meeting last week that the $10 billion expended for advertising in 1956 was likely to increase 5 to 10% this year. Radio will not get its full share of this growth by engaging in an intra-mural tug of war for the same clients. Network and spot radio salesmen both must bring back more old radio clients and find completely new ones.

This is the right time, too, for sellers to get on with the job of making spot radio (and tv as well) easier to buy. Streamlining of paperwork; figures on what each company spends in the medium; fast coordination between station and rep—these are all more important today as network radio steps up the competitive pace.



THIS WE FIGHT FOR: *Net tv programing for fall shows no freshness, too much trend-riding. Admen today have more say in network programing and should fight for new ideas. They suffer first when audiences lose interest.*

10-SECOND SPOTS

View: *Tv Guide* reports that the executive windows in the new NBC building in Burbank, Cal., look out on a hospital on one side and a cemetery on the other. *So quiet you can almost hear a rating drop.*

Heading from *Variety*—
ABC Won't Let a Horse Talk
Us horses demand equal time!

Premium: Two box tops from Kellogg's Sugar Frosted Flakes and 50¢ will get sonny a submachine squirt gun that holds a half-pint of water and is accurate up to 20 feet. *Parents, head for the hills!*

Grave matter: The Hollywood Casket Co. furnishes all tv and movie companies with caskets, gratis, where scripts call for funerals. *Hope they have a good supply of plain pine boxes for the adult Western trend.*

Our British cousins: (1) An English version of NBC TV's *Tic Tac Dough* will be called *Naughts and Crosses.* (2) In this land where toilets are called "conveniences," a copywriting war was recently waged between two manufacturers of lavatory cisterns, Shires & Co. vs. Fordham Pressings Ltd. The former's slogan, "Made by Shires—for your convenience," was promptly countered by "Flushed with success—by Fordham."

Buzz: In its drive for mosquito control, WDGY, Minneapolis, has adopted a reverse twist by urging listeners to take part in building a monument to The Unknown Mosquito of Minnesota. *That's putting the bite in public service programing.*

Switch: KOPO-TV, Tucson, is changing its call letters to KOLD-TV on 1 May. KOLD-TV will continue to be associated with its sister operation, in Phoenix, KOOL-TV. *Brrrrrrrr.*

Lineup: Cleveland Police Chief Frank W. Story reports that Stephen Thomas, an alleged bank robber, surrendered within 36 hours after learning in Indianapolis that he had been seen on a Douglas Edwards CBS TV show holding up a Cleveland bank. *Crime pays even less since tv.*

Help wanted: From *New York Times*
RECEPT $60
"PRETTY BABY"
is needed to greet tv celebrities on Madison Ave. . . .
Talk about "bait" advertising.

WATCH WTCN-TV
...where BIG things are happening!



We've just enlarged our trophy room...

Had to, to make room for the two newest awards won by WTCN-TV and WTCN-TV personalities. This time, from the Twin Cities branch of AFTRA, to FRANK SIEFERT, (left above), the award for the outstanding Master of Ceremonies on TV, and to FRANK BUETEL (right above), the award for Best Sportscaster for TV. We mention these awards with due modesty. After all, haven't we been saying "Watch WTCN-TV, where BIG things are happening"? Get the sales *reward* these awards can bring you. Contact your Katz representative today!

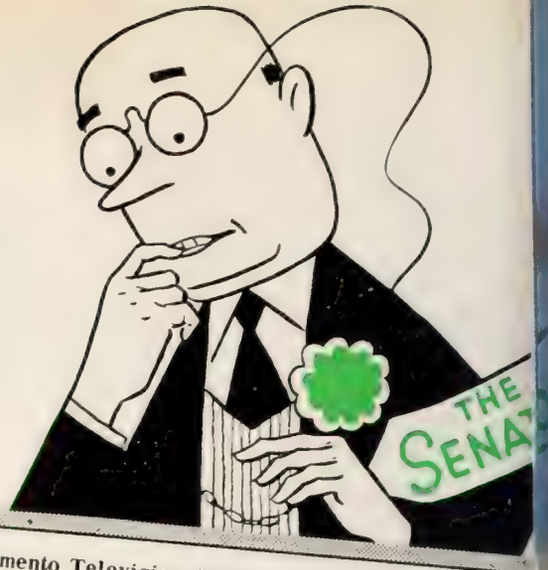


WTCN-TV

MINNEAPOLIS - ST. PAUL
ABC Network - 316,000 watts

Represented Nationally by the Katz Agency, Inc. Affiliated with WFDF, Flint; WOOD AM & TV, Grand Rapids, WFBM AM & TV, Indianapolis.

We Tried But We Failed!



The Senator's goal is 50% of the audience in the big four station Sacramento Television Market.

The February ARB gives KCRA-TV

49.1%

Sign-on to Sign-off Sunday to Saturday*

This is more audience than the CBS and ABC stations combined.

But the Senator's hard to please.

To attract the most audience, the Senator controls more feature film than all other Sacramento Stations combined: all Columbia feature film packages; 80% of 20th Century-Fox and 75% of Warner Bros.

On top of this, he has 12 out of the first 15 syndicated shows and such choice properties as "Silent Service," "Sheriff of Cochise" and "Annie Oakley."

Edward Petry's men can tell you how your clients will enjoy the ride to dominance with the Senator.

The Sacramento Television Audience — **February 8–14,**

STATION SHARE OF SETS-IN-USE SUMMARY

MONDAY THRU FRIDAY	KCRA TV	STATION B	STATION C	
Sign-on to 9:00 AM	52.8	47.2	–	
9:00 AM to 12:00 Noon	66.0	27.0	13.9	
Sign-on to Noon	63.6	30.7	13.9	
Noon to 3:00 PM	76.1	12.9	10.6	
3:00 PM to 6:00 PM	48.1	12.0	24.8	
Noon to 6:00 PM	60.6	12.4	18.5	
6:00 PM to 9:00 PM	39.0	33.6	17.6	
9:00 PM to Midnight	48.4	38.4	9.6	
6:00 PM to Midnight	43.0	35.6	14.4	
SATURDAY				
Sign-on to 6:00 PM	59.2	36.5	2 5	5
SUNDAY				
Sign-on to 6:00 PM	43.7	48.3	3.9	4.
SUNDAY THRU SATURDAY				
6:00 PM to 9:00 PM	41.5	34.7	14.2	7.9
9:00 PM to Midnight	43.2	40.9	11.2	4.1
6:00 PM to Midnight	42.3	37.4	13.0	6.3
SIGN-ON TO SIGN-OFF	49.1	32.4	13.7	7.5

* *Maybe next time.*

Ask Petry About The *Highest Rated* NBC Station in the West!

KCRA·TV

Serving 28 Northern California and Nevada Counties

SACRAMENTO, CALIFORNIA

CL

6

CHA

11 MAY 1957
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



ny of these 5 important markets . . .
time is a good time with the Storz Station.

NEAPOLIS-ST. PAUL . . . with WDGY. 1957 Nielsen shows WDGY first (NSI a.m.-6 p.m., Mon.-Sat.) Latest Trendex WDGY first all day. Latest Hooper and Pulse have WDGY first every afternoon. ure you're working with up-to-date data e Twin Cities. See John Blair or WDGY ve Labunski.

A . . . with KOWH. Now in its sixth first place dominance. First on latest nd Trendex. First in 246 of 264 Pulse quarter-hours. Contact Adam Young KOWH General Manager Virgil Sharpe.

AS CITY . . . with WHB. First per d, first per Area Nielsen, first per Pulse, r Trendex. 87% renewal rate among Kansas City's biggest advertisers proves dynamic sales power. See John Blair or WHB GM George W. Armstrong.

NEW ORLEANS . . . with WTIX. Month after month WTIX maintains or widens its first place position in New Orleans listening. First on Pulse (6 a.m.-6 p.m., Mon.-Fri.) And first per latest Hooper. Ask Adam Young Inc. or WTIX GM Fred Berthelson.

MIAMI . . . with WQAM. Way out front. More than *twice* the audience of the second station, per latest Hooper. Now Pulse joins Hooper and Trendex in agreement: All *three* show WQAM first—all day! See John Blair, or WQAM GM Jack Sandler.

e Storz Stations
v's Radio for Today's Selling

TODD STORZ,
President

HOW COMPTON LAUNCHED PRODUCT "X"

What is the role of an agency's marketing department? This actual case history shows how marketing, media and other services combine

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Evergreen's farm tv exclusive

Page 34

Are funny radio commercials right for you?

Page 37

TV BASICS: costs, ratings programing

Page 41

DIGEST ON PAGE 2

FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS



1330 KC-THE NEW SOUND FOR NEW YORK

with a hard-hitting new concept in programming—planned to produce new sales for advertisers in the world's largest market

H. SCOTT KILLGORE, President & General Manager

A Tele-Broadcasters Station • 41 East 42nd St. • N. Y. 17, N. Y. • MUrray Hill 7-8436

KALI Pasadena, L. A. • **WPOP** Hartford, Conn. • **KUDL** Kansas City, Mo. • **WKXV** Knoxville, Tenn.

WE'RE THE HIGHEST COMMON DOMINATOR

It's common for WBT to dominate, but thanks to Henry Clay of KWKH, Shreveport, Louisiana, who had the contest, to the contestants who had the curiosity, and to Nielsen, who had the confirmation, now we know:

THAT WBT RADIO is one of the top three

metropolitan stations in the nation in margins of weekly audience superiority over its next home-county competitor both locally and in total audience reached.

These margins of superiority are leads of 72.5% in home-county audience and of 894.9% in stations total homes reached weekly.

This type of dominance is a common occurrence in WBT history, ancient and modern. First licensed broadcasting station in the Southeast, 50,000 watt WBT today, in its 36th year, also has the largest share-of-audience (Pulse) in Charlotte, morning, afternoon and evening, Monday through Friday, the biggest stable of talent, the brightest showcase of awards, including a 1957 Ohio State—in short, the big-time radio operation in its rich area. It will be common for you to dominate, too, if you're on WBT.

THAT'S WBT RADIO - Charlotte

Colossus of the Carolinas
Jefferson Standard Broadcasting Company
Represented Nationally by CBS Radio Spot Sales

11 May 1957 • Vol. 11, No. 19

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

How Compton launched Product X

29 SPONSOR traces development of marketing strategy and tv campaign for new product to show how marketing relates to other agency services

GE wows a community with music

33 A frankly commercial p.r. song, "Kentucky" draws response in letters, compliments and plenty of good will for new General Electric plant

Evergreen's farm tv exclusive

34 This feed company buys the entire farm activities of an Oklahoma station, builds shows, retail contacts and commercials on two farm experts

Should you get on the comedy commercial bandwagon?

37 Creativity of radio copy has undergone an upsurge of great vitality with humor emerging as the strongest element. Should you tie in?

Tv basics

41 This month's Comparagraph features programing costs, how competing clients compare, alphabetical program index and spot television basics

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In Next Week's Issue

How to promote a contest with saturation radio

Using 300 announcements in four weeks on one station, Englander, a mattress company, made this San Francisco contest-promotion pay off

The timebuyer team

A detailed account of who does what as a team at Cunningham & Walsh launches the Texaco "tower of power" campaign

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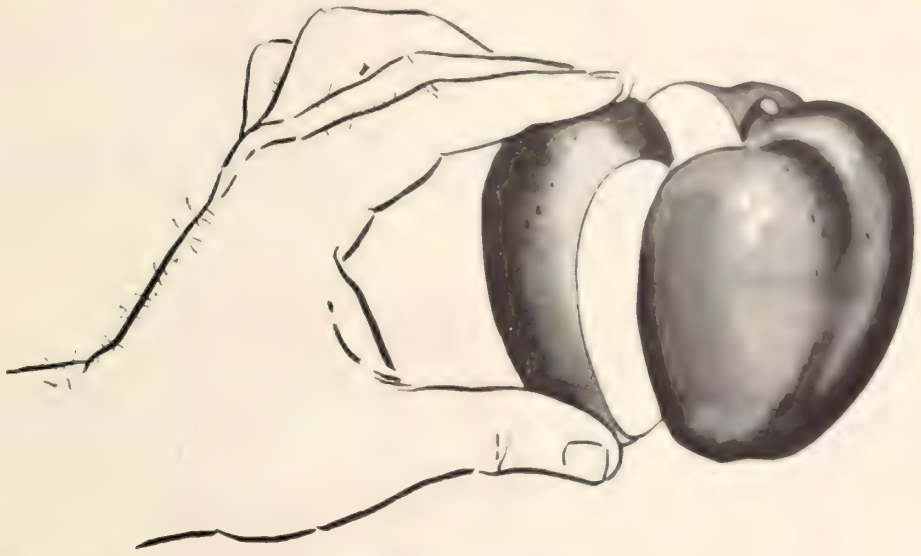
BPA

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Sponsor Publications Inc.

Get more than ⅓!

(of Iowa's Food Sales Potential)



WHO gives you Iowa's Metropolitan Areas (⅓ of Food Sales) . . . PLUS THE REMAINDER OF IOWA!

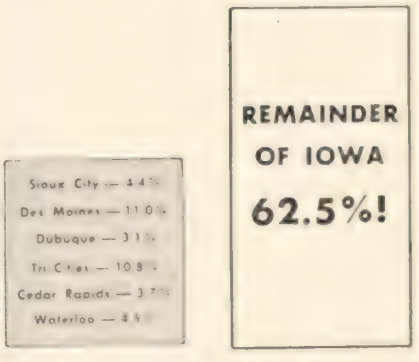
Iowa's six Metropolitan Areas, all combined, do 37.5% of the State's Food Sales. The rest of Iowa accounts for a whopping 62.5%!

You can buy a number of Iowa radio stations and get good coverage of individual Metropolitan Areas—*but WHO gives you high coverage of ALL Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!*

FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy $300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy $250 per week. (A $200 Food plan is also available.) Ask us—or PGW—for all the facts!

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines WOC-TV, Davenport



IOWA FOOD SALES
1956 Consumer Market Figures

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc.,
National Representatives

KLIF·KFJZ

Already FIRST in Dallas-Ft. Worth...

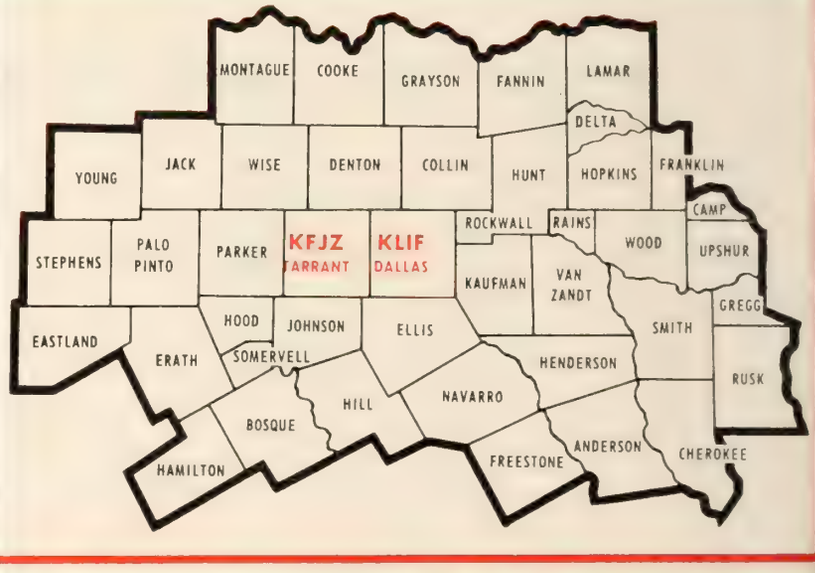
*Now 1st in 43 counties**

Here are the stations . . . check the score!!

MONDAY TO FRIDAY

Stations	6 a.m. - 12 Noon	12 Noon - 6 p.m.	6 p.m. - 12 Mid.
KLIF-KFJZ	30	28	29
Network Station 'A' (CBS)	15	16	17
Network Station 'B' (NBC)	15	16	15
Network Station 'C' (ABC)	7	6	7
Network Station 'D' (Mut.)	5	5	5
Independent Station 'A'	7	6	6
Independent Station 'B'	2	3	xa
Independent Station 'C'	2	2	3
Independent Station 'D'	1	x	x
Independent Station 'E'	1a	x	x
Independent Station 'F'	1	1	2
Miscellaneous	14	17	16
Total Percentage	100	100	100
Homes Using Radio	26.3	27.2	21.3

Area surveyed . . . Dallas-Fort Worth 43-county area



No wonder KLIF-KFJZ in combination is the choice of national spot buyers . . . *EVERYWHERE!*

Strengthen your position in the fast-growing key market of the Southwest. Call your nearest John Blair office for current data and availabilities on **KLIF-KFJZ.**

JOHN BLAIR & CO. *representatives*

* A Pulse Area Report — Dallas-Fort Worth 43-County Area, February, 1957

KLIF / 2104 JACKSON ST. • DALLAS 1, TEXAS **KFJZ** / 4801 WEST FREEWAY • FORT WORTH, TEXAS

NEWSMAKER of the week

The news: *To mark the second annual National Radio Week, 5 through 11 May, RAB's executive team has taken to the hustings to proclaim the gospel. During two weeks of speechmaking president Kevin Sweeney, vice-president-general manager John Hardesty and vice-president-promotion director Sherril Taylor will aim their shots at the 30% increase in business they think radio can get in 1957.*

The newsmaker: Kevin Sweeney, RAB's sales fireball and the radio industry's chief promoter to admen, looks at National Radio Week with feelings of satisfaction mixed with more than a pinch of dissatisfaction. The satisfaction derives from the way radio stations have employed RAB material created for NRW, which is sponsored by RAB, NARTB, Radio-Electronic-Television Manufacturers Assn. and National Appliance and Radio-Tv Dealers Assn. Among the hundreds of stations who tie in with NRW, about 100 went all out with saturation techniques in 1956. Sweeney expects the saturation boys to number double that figure this year.



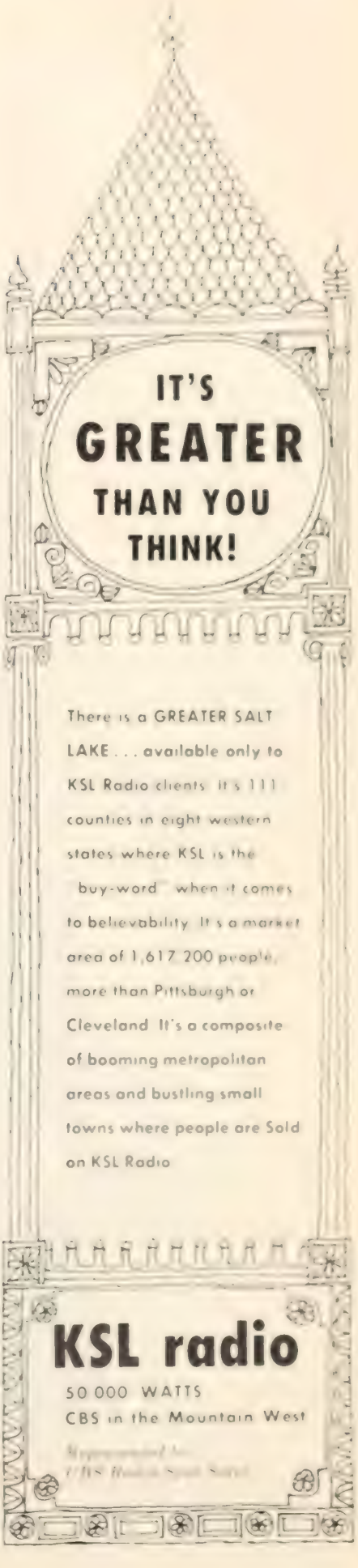
Kevin Sweeney

The dissatisfaction is with the promotional support NRW doesn't get from other segments of the industry, particularly the radio set manufacturers. "Radio manufacturers have done little to sell sets," Sweeney said. "If people buy 14 million sets a year without promotion, what would they buy if they were promoted?"

To do their share of promoting, the team of Sweeney, Hardesty and Taylor will log more than 20,000 miles and speak in 11 cities to audiences estimated at more than 4,000 (all admen).

RAB spearheads the NRW observance at a peak in its promotional activities, with a sales staff practically double that of last year and a budget approaching the annual rate of $900,000. But, Sweeney points out, RAB is still doing a missionary job. The accomplishments of which Sweeney is the proudest these days are not the cases where RAB has convinced radio advertisers to spend more in radio, but the cases where advertisers whose radio investment was nil and are now spending three, eight or 15% in the medium.

Aside from the pleasure in winning over clients who didn't even know radio existed, Sweeney gets his kicks from the growing variety of advertisers and the freeing of radio from a small group of major advertisers who can call the tune on big issues.





ECLARES A DIVIDEND!

Effective June 1, TODAY-HOME-TONIGHT's gilt-edged Dividend Participation Plan gives you new *extra* value at no additional cost. Now you can earn dividend announcements by buying as few as 6 participations in summer, 12 in other seasons.

For example, this summer (June1—September 6) an order for 20 T-H-T participations gives you 10 additional free. Here's the cost breakdown for 30 announcements:



	CURRENT COST (NO DIVIDEND)	NEW COST (WITH DIVIDEND)	AVERAGE COST PER PARTICIPATION
TODAY	$174,690	$116,460	$3,882
HOME	$246,540	$164,360	$5,479
TONIGHT	$217,440	$144,960	$4,832

Based on full network basic [illegible] TODAY [illegible] HOME [illegible] TONIGHT [illegible]

With the recent 20% time cost reduction for TODAY participations (Monday-Friday, 7-9 AM) and this new Dividend Participation Plan, T-H-T [illegible] of a blue-chip buy than ever. Get the details from your NBC Sales Representative.

NBC
TELEVISION NETWORK



FOUR IN ONE PLUS

This one television station delivers four standard metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- $3¾ billion retail sales
- $6¼ billion annual income

CHANNEL 8 MULTI-CITY MARKET



WGAL·TV

LANCASTER, PENNA.

NBC and CBS

STEINMAN STATION · Clair McCollough, Pres.

Representative:
The MEEKER Company, Inc.
New York · Chicago
Los Angeles · San Francisco



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

11 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Impact note: **Here's why a recording company is issuing an album of advertisers' jingles:**

Today's kids often become **addicts of singing commercials** before they learn nursery rhymes.

The **feature film** as an article of tv commerce is headed for its first big economic headache: **How to keep from pricing the post-1948 product out of the market.**

A simple dose of aspirin isn't going to work when you consider that:

- The **studios are committed to pay SAG 35% of the gross** on all sales of post-1948 features.
- The pyramiding doesn't stop there, because **the salesman collects his 10% commission on the gross sale.** Hence a film that theoretically would sell for $100 actually has to sell for $148.50.
- **Feature ratings have been leveling off.** Stations already are having a tough time justifying their late evening rates—especially where two or three are bucking each other with celluloid simultaneously.

Some station men predict that on the basis of costs vs. potential ratings **it will be sounder in the long run to continue using pre-1948 product.**

Meanwhile **Kaiser Aluminum and Exquisite Form Brassiere, Inc., figured this week in negotiatitons for the sponsorship of post-1950 films.**

Both advertisers are after United Artists' product.

EXQUISITE'S PLAN: The licensing of 26 UA films for two years at a flat $4 million, exclusive of print costs. The campaign would be handled by the Grey agency for **spot placement.**

KAISER'S PLAN: Scheduling a combination of UA and 20th Century-Fox features on **ABC TV** from 7:30 to 9:30 Sunday nights. Masterminding the deal is Peter Levathes, v.p. in charge of media at Y&R. Estimated cost of the campaign for features and time: $5.5 million.

It may sound like heresy to Hollywood, but **the question being raised more and more on Madison Avenue is: What's the good of pilots?** Here's why:

- Over 65% of the **sponsored failures** this season were bought from pilots.
- As a cushion against a bad guess, the pilot allegedly offers no advantage over the sophisticated agencyman's **appraisal of a show's prospects on paper.**
- Anyway, **it takes 13 weeks for a show to shake down,** and within that period you should be able to prove its possibilities, regardless of a pilot.

Nevertheless Hollywood's tv film mills are grinding out pilots like sausages: Leo Burnett's L.A. office says it has counted **178 new pilots** either completed or in production. They include:

Anthologies, specialties, documentaries, 70; westerns, 40; situation comedies, 25; adventure shows, 20; musical, 15; and juvenile appeal, 8.

Estimated cost for turning out these 178 jobs: Over $5 million.

If you plan to sponsor a **dramatic series on tv** this fall, **you ought to know about the advantages and disadvantages you'll run into from the publicity point of view.**

After talking to some agencies on that subject this week, SPONSOR-SCOPE got these tips, hints, and opinions:

1) A **filmed show** usually is reviewed but once or twice a season, while **live drama** may get as many as 40 newspaper reviews throughout the country.

2) The average live dramatic show can figure on **25 reviews** per broadcast.

3) Critics' reactions, broadly speaking, run **50% favorable and 50% otherwise.**

4) The major headache emerging from this welter of attention often is a **cry of anguish from some smaller distributor,** citing a bad local review and asking how he can be expected to sell the product after this sort of panning.

A woman statistician in Texas has come up with her own version of how to count tv homes in the Lone Star state.

Her plan is to get from the State Bureau of Taxation **the names of those who have paid an excise tax on tv sets,** compute ownership from this by county and sell the data to Texas tv stations.

The stations, in turn, could apply the figures to their own coverage areas.

The statistician—**LaNell Smallwood**—calls her service Texas Television Report. She operates out of Austin.

Radio and tv accounted for 27% of the $478 million spent in 1956 by American firms for media outside the U.S.

A survey by the International Advertising Association shows that radio got 22%; tv, 5%; newspapers, 11%; and foreign magazines and trade journals, 24%.

The average boost in daytime spot radio rates in markets of over 100,000 population was around 10% during the past year.

This information is included in a survey of station rates that the SRA has just completed for the Kudner agency.

A comparison of the one-time **highest one-minute rate** from April 1956 to April 1957 in the survey's top three population groups shows:

NO. MARKETS	POPULATION	1956	1957	INCREASE
41	500,000 and over	$1,771	$1,922	8.5%
47	250,000 to 499,999	780	877	12.5%
92	100,000 to 249,999	1,048	1,053	0.4%

Best Foods is switching its marketing and advertising plans for Nucoa.

As a first step in experimenting with a new marketing formula, the margarine packer has **canceled the Galen Drake Show** on ABC TV (the remainder of the contract was settled with a cash payment).

The next step will be to **test three or four basic sales approaches** this summer in widely divergent areas via the Guild, Bascom & Bonfigli agency.

The **Housewives' Protective League—a CBS service subsidiary—this week indicated that grocery chains and department stores are taboo as clients.**

This policy takes into account that:

1) **National brands are HPL's best customers,** chains too often have divided loyalties because of their own private brands.

2) An HPL personality can move freely in his personal appearances only so long as he has **no obligations to any particular point-of-sale sites.**

SPONSOR-SCOPE *continued*

Two weeks ago, SPONSOR-SCOPE reported (27 April) that the **complexities of spot** were causing some resentment in agency circles, that the spot fraternity was preparing to cope with this fire, and that "SPONSOR will keep you informed . . ." **This week there was the following to report:**

Two agencies that have found ways of making spot paperwork faster and simpler are Morey, Humm & Warwick, Inc. and Cunningham & Walsh. Their innovations:

M.H&W's PAYMENT SYSTEM: Instead of mailing a bill at the end of the month, a station (1) inserts its invoice in an envelope **bank draft** on the agency, (2) seals it, and (3) completes the face of the draft by writing the name of the station and the amount of the invoice. The draft is handled through regular banking channels as a **cash item.**

C&W'S CONTRACT-CONFIRMATION PROCEDURE: As soon as a rep company firms a schedule, **he sends the agency three copies of the confirmation.** An agency signatured copy is mailed right back to him, **making the confirmation a contract.** The added advantage: The chances of **schedule revisions are eliminated.**

(For more on C&W's updated spot methods see "The timebuying team," 13 May SPONSOR; also see "Let's cut spot's paper maze," 2 March SPONSOR.)

Latest episode in the growing controversy over trading time for films: **Adam Young, Inc., is refusing to accept commissions from barter time sold by NTA in connection with its feature film network.**

Young explains his action this way:

"Regardless of how other reps may feel about taking NTA's money, **I think I would put myself in a bad light by accepting commissions from a competitor.**

"These barter deals are snowballing, and I think that, among others, the TvB owes it to itself to take a strong stand on the issue."

CBS Radio this week wrapped up its spectacular $5.5-million (gross) deal with Ford to the accompaniment of much headline fanfare.

With discounts, **the net income from the 52-week agreement** (almost five hours of programing per day, seven days a week) **will come to $4.2 million.**

(For more details, see 27 April and 4 May SPONSOR-SCOPE.)

NBC Radio quietly, but steadily, is moving onward and upward.

It hasn't had a sensational haul, such as CBS got in Ford, but it manages to sign up at least $500,000 worth of business each week.

The latest batch of new NBC Radio contracts includes:

- **California Packing:** 26 weeks of a quarter share of News On the Hour ($500,000)
- **Plough Chemical:** 20 participations a week on Monitor ($110,000 for 13 weeks).
- **General Foods** (Jell-O): 60 six-second participations in Bandstand and Truth or Consequences ($130,000).
- **20th Century-Fox:** $40,000 worth of participations in Monitor over a two-week period for the exploitation of Bernardine.

The light-touch radio commercial — a real favorite lately — **has an enticing economic advantage** as well as a catchy change of pace:

With humorous chatter replacing music, the **advertiser can save from $500 up in talent and production costs per spot.**

(See "Should you get on radio's comedy commercial bandwagon?", page 37.)

United Artists expects to gross at least $12 million from the sale of its features to tv in 1957.

In 1956, UA got $2.5 million from the medium.

Like the Kentucky Derby, the $6-million Pabst account went to something of a darkhorse in the meet—Norman, Craig & Kummel.

Curiously, another New York agency previously had just passed up an opportunity to bid for the business because it felt it wasn't quite ready to handle it.

Look for a record concentration of money in the air media by advertisers with Christmas gift products.

Indications are that they will do their shopping **earlier than ever.**

Some already have inquired from year-around tv network customers about the possibility of buying into their programs during the pre-holiday weeks.

Ronson Shaver is spending $1.5 million on NBC TV news as part of its air campaign for the Christmas buyer.

The package consists of 37 programs, spread **from September through mid-December.**

There will be two feeds: The first at 6:45 p.m. and the other (at 7:15) for Midwest and tardy Eastern outlets.

A fair number of network tv prospects will hold off their fall program decisions until June or July.

Causes for the delay:

- They **aren't impressed** with the shows on the market thus far.
- The networks, especially CBS TV, likewise have been rejecting properties on the ground they're **shopworn.**
- Hollywood is unwrapping a batch of **new pilots** that advertisers are anxious to see before buying.

(See News Wrap-up under Networks for a list of programs set by advertisers during the past week.)

American Tobacco's heavy barrage in behalf of its Hit Parade filter brand hasn't yet begun to soften up the customers enough.

Both sales and earnings for the first quarter were below the year before:

Sales dropped from $251 million to $245 million and earnings from $11.3 million to $10.1 million.

Competitors estimate that the initial ad investment in Hit Parade already has passed the $15-million mark.

General David Sarnoff, in commenting on RCA's earnings for the initial quarter, reasserted his abiding faith in color tv this week.

Said he: **Profit margins on sales of black-and-white sets now are low** or even nonexistent. But there's nothing wrong with the tv industry that can't be cured by color. Obstacles to color are being "overcome one by one and day by day."

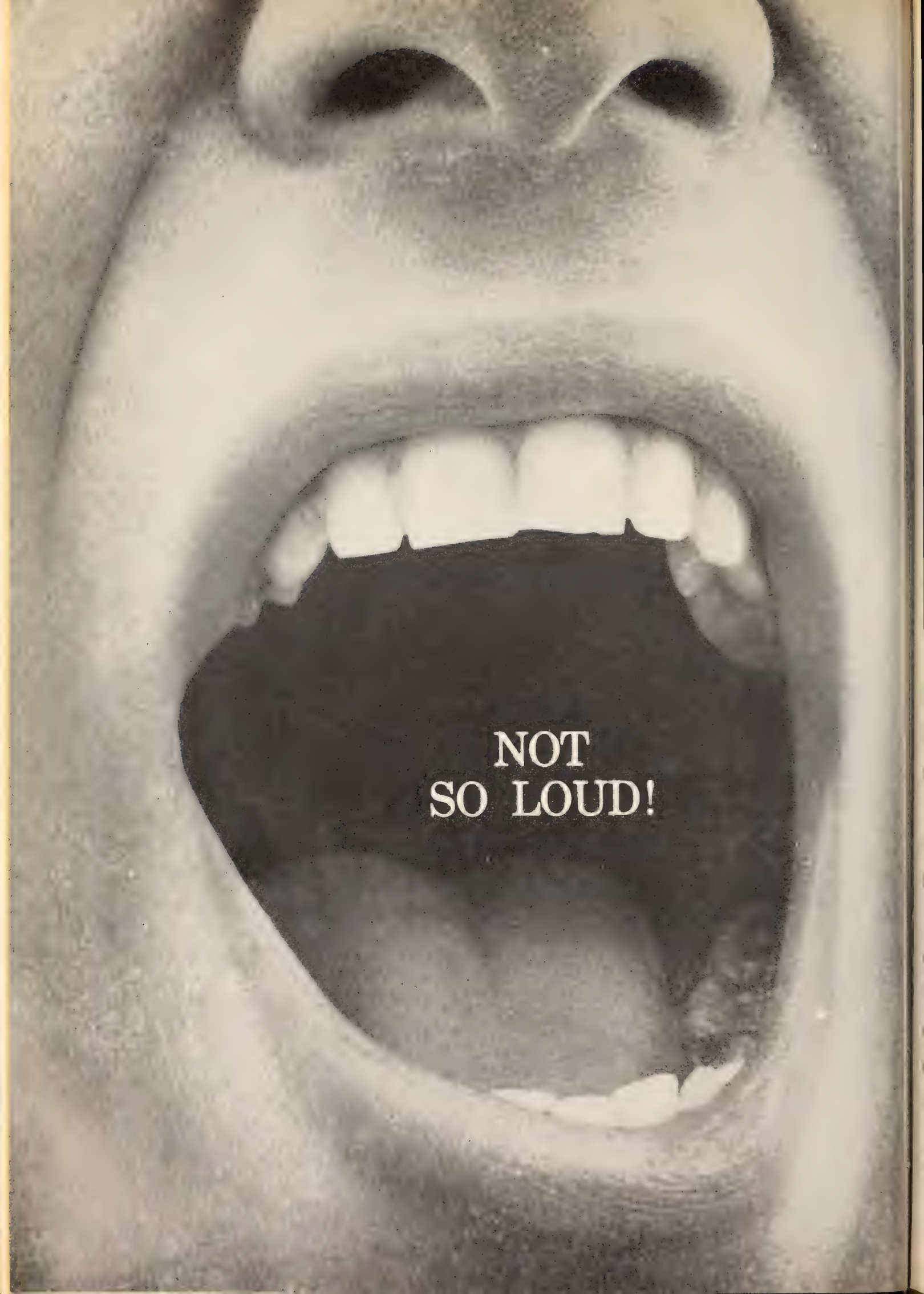
Record-breaking sales gave RCA $295,773,000 for the quarter, 8% over the first three months of 1956. Net profits after taxes were $12.8 million—up $83,000.

Westinghouse Broadcasting completed its allowable quota of tv stations with the purchase of WAAM-TV, Baltimore, this week.

The deal involves an exchange of stock amounting to about $4.4 million.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 61; Spot Buys, page 66; News and Idea Wrap-Up, page 70; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.


This time we got help. Our 1,430'-above-average-terrain tower is on the way up—again. WMT-TV • CBS for Eastern Iowa • Ross Tod Katz Agency


NOT
SO LOUD!

We've always cherished the idea that you don't have to rattle your tonsils to prove your worth. Take a look at the Sphinx. She's been sitting pretty for hundreds of years, without ever opening her mouth. And why do you think Mona Lisa made out so good?

When we placed our hot new submarine-adventure series, "The Silent Service," into TV syndication, we said to ourselves: "Okay. We want to spread the word to the far corners of the land. But do we have to scream our heads off? Do we have to announce a new series with the usual 4-color foldouts, pushups, pullouts. Maybe even hydrogen fallouts?"

"Up your periscopes, fellows! Take another look around," we told ourselves. "Maybe it isn't always possible in every line of business, but wouldn't it be nice for once to build sales volume without noise volume?" We gave ourselves a fast and resounding *yes!*

So we launched our seagoing series *without* a big splash. We *didn't* break a bottle of champagne over its prow in the trade press. We drank the champagne. And we let CNP's prime product, created *exclusively* for local, regional and spot advertisers, speak for itself. We discovered that if you really have something to say, they'll listen to you. Even if you whisper it. Like this: In less than one short month, "The Silent Service" has been sold in more than 70 markets, including 17 of the 25 largest population centers in the United States.

NBC TELEVISION FILMS
a division of CALIFORNIA NATIONAL PRODUCTIONS

CASE HISTORY—SUPERMARKETS



It's no secret that fresh produce sales have been weakening as fast as frozen and canned foods have been strengthening. Except, that is, in the 26 Los Angeles supermarkets of Von's Grocery Company, where the downgrade slowed in 1955, reversed itself with a slight uptrend in 1956, and is continuing firm in 1957.

Substantially responsible for the countertrend are the trio pictured above, creators of Von's produce department's 5-year-old daily radio program HOMEMAKERS NEWS: Margee Phillips, KBIG writer; N. H. Bolstad, Von's produce supervisor; and Alan Lisser, KBIG program director, who narrates the five-minute feature of fruit and vegetable information and practical food helps.

"Fresh produce is one area where a store can create a personality for itself . . . something impossible in standardized brand label departments" says "Buzz" Bolstad. "Our company has gone to great lengths to build that personality in each Von's market, and our KBIG show enables us to translate it as an image in thousands of consumer minds.

"Tests of HOMEMAKERS NEWS have included offers of cooking booklets, in which demand invariably exceeds supply; sales checks, in which promoted items have risen from 20% to 32%; and a giftbag offer in which a supply of 25,000 was quickly exhausted."

Your Weed man is a prime source of other case histories to help your evaluation of Southern California radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOllywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Bill Abrams, SSCB, New York, timebuyer for Rise and Blue Coal, comments that buyers must carefully appraise special purchases such as pre- and post-game sports shows in which a sports celebrity is interviewed. For the best buy, these factors must be considered: (1) Ratings. "We try to secure more than one day's or one week's rating. In reviewing many pre- and post-game availabilities, we found that rating histories are often spotty and limited to only a few events for the season. These figures are not necessarily representative, of course, and often give the buyer an inaccurate picture of the show's real value. (2) Competitive programing. "A man can select his own baseball game to go to, but he can't always select the television show he'd like to watch if a competing show appeals to his wife and family. (3) The local personality. "Be sure he knows how to handle sports celebrities and talks the language of sports. Some local announcers are neither equipped by personality and/or background to competently conduct such a show. (4) Attendance records and team standing. "These are an excellent measure of interest and loyalty to the home team."



George Huelser, Maxon Inc., New York, timebuyer for G.E.'s electronic equipment, comments: "All advertisers seek large audiences and low-cost-per-1,000's. But these C/P/M's must be converted into the advertiser's target, whether it be men, women, teen-agers, children, etc. The next major consideration is the turn-over factor. You must know how many of the gross impressions on your market are unduplicated and what proportion makes up frequency of impression. Also, an advertiser's C/P/M on a cumulative basis may be prohibitive and on a gross basis may appear exciting. Non-duplication, of course, is of varying importance depending upon the product. Generally, the low cost, long life product—provided only one can be used at a time—must have a large cumulative base even at sacrifice of frequency. The cigarette advertiser could live with small net audiences and great frequency, whereas anything but a large net audience would be deadly to a three-month shave balm advertiser. By the same token, the cigarette's targeted C/P/M must always be on a gross basis, whereas the shave balm's must be good on both a net and a gross basis."



A & P Tea Co.
Aladdin Carpet
Allvent Margarine
Amoco
Anacin
Buffalo Industrial Bank
Buffalo Raceway
Cadillac
Camel Cigarettes
Capital Airlines
Chevrolet
Coca Cola
Coldene
Contadina Tomato Paste
Continental Baking
D & E Motors
Dodge Dealers
Don Allen Chevrolet
Dow Anti Freeze
Dromedary
Fletcher Castoria
Ford Dealers
Glaxo Products
Greyhound Corp.
Half & Half Tobacco
Hi Parade Cigarettes
Homebrew Bread
Jello Pudding
Kaufmann Bakery
Keebler Biscuit
Kleinhans
Lafayette Theatre
Lewin Bros.
Libby McNeill & Libby
Magla Products
Manufacturers & Traders Trust Co.
Marine Trust Co.
Miles Laboratories
No-Cal Beverages
Northern Paper Mills
Norwich Pharmacal
NuWay Stores
Ontario Government
Socony Mobile
Web-Cor

a tribute to radio sponsors

WHO KNEW a year ago that you could get "Eight big tomatoes in an itty bitty can"? Only the sponsor knew then,... now, 160 million people know — thanks to *Radio*.

THE SAME 160 million people that "Wonder where the yellow went", that "Get more bounce to the ounce", that know where to get a good deal on a new or used car. And the reason they know is *Radio*.

RADIO — that in one year brought fame and fortune to the Elvis Presleys, Pat Boones and Harry Belafontes,... simultaneously brought highly successful sales results to automobile manufacturers, food dealers and the store around the corner. Yes, *Radio* today sells everything from baby foods to baby grands — from pills to pillow cases.

In honor of National Radio Week, we salute those sponsors who have the foresight and judgement to choose *Radio*... one of the most powerful advertising mediums in the world.

WGR

RADIO

The Voice of Buffalo

MARCH
TELEPULSE

shows continued
leadership by

Channel 4 WRBL-TV
CBS abc
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

FIRST IN
310
OUT OF
409
QUARTER HOURS

- In prime AA time wth 66.1 Homes using Television WRBL-TV scored first in 46 out of 50 Quarter Hrs.
- In class A time with 50.2 Homes using Television WRBL-TV scored first in 49 out of 56 Quarter Hrs.

WRBL RADIO
Leads in homes delivered
55% MORE THAN STATION B
Day or Night Monthly—N.C.S. No. 2



WRBL
AM - FM - TV
COLUMBUS GEORGIA
CALL HOLLINGBERY CO.

by Bob Foreman

Agency ad libs

Brutus Bass and the no-account exec



If you happen to see a chap walking down Madison Avenue sporting an extra arm and leg, it will be Brutus Bass or "Big Mouth" as he is affectionately known in the ad-business. "Big Mouth" Bass, account executive at the storied agency of Snook, Crappie and Bream, Inc., makes a great many talks to a great many groups during any given year. The extra limbs he bears are mine and are what I had to give to get permission to excerpt his recent talk to the Ronkonkoma, L. I. Ad Club on "What Makes An Account Man Great—or Grating." I will reproduce, for obvious reasons, only those portions of this phillipic which apply to broadcast media.

"Perhaps," declared 'Big Mouth,' "it would be simpler to describe the top-notch account executive's grasp of broadcast media by describing what he doesn't do. In this manner I will be painting a picture, gentlemen, of a commonplace in our business—the a/e with two decades experience, most of it in print, who throws up his hands when mention of tv is made and says—'I leave that to the tv boys.' Or, what is even worse, he admits, solely to himself of course, that he has no knowledge of or sympathy with television. Hence he finds every possible reason to avoid use of the medium, expending what creative ability he possesses to keep his client out of tv.

He avoided responsibility during tv's youth

"Which is worse, I don't know," said 'Big Mouth.' "But regardless, the account man who cannot or will not contend with television today and today's radio is in effect a *no-account* man. By what stretch of the imagination can he call himself a representative of any advertising expenditure and still ignore the newest and most provocative of media?

"I recall one of this breed of agency denizens who used the approach—'I don't know anything about tv!'—to subtle advantage for several years until more alert agency management got wise and sent the man off to the showers. This chap used to say—'whatever is tv is in the hands of the tv department and out of mine.' As a result he personally was able to avoid some of the early-day trials of the medium despite the fact that his client was heavily involved.

"What a different with the *good* representative, one worthy of the name! He has for at least five years now taken a positive stand on television. He has mastered the technique of reading the Nielsen and Trendex pocketpieces. He has good judgment of programing—yet he still relies on the department for decisions of which show, what time slot, and how to interpret the ratings. I say 'rely'—and by this I mean that he is fully and intelligently aware of every step so that his reliance on the tv specialists is one of understanding and agreement rather than blind faith or a desire to escape.

"His knowledge of the medium comes from use and study. When



Why Fels & Company prefers

Crosley WLW Stations

for Instant Fels Naptha

Golden Soap Granulets

"WLW Stations offer that important extra of mighty grocery merchandising tied up with top Station Talent. Yes, leading TV-Radio personalities star in product merchandising-promotions as the Crosley Stations' experts cover the store fronts by top-level trade contacts, personal calls and point-of-sale push. So the Talent-tuned, power-packed merchandising-promotion of the Crosley Stations really means business for advertisers."

Max Brown

Max Brown, Director of Sales
Fels & Company

Like Fels & Company, you'll get mighty merchandising-promotion for your products too with the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW *Radio* **WLW-T** *Cincinnati* **WLW-C** *Columbus* **WLW-D** *Dayton* **WLW-A** *Atlanta*

Network Affiliations: NBC; ABC; MBS **Sales Offices:** New York, Cincinnati, Chicago
Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of AVCO

THIS YEAR

WBOF

winner of

5

ASSOCIATED PRESS AWARDS

AMONG COMPARABLE STATIONS IN VIRGINIA

3 – 1st Places

- LOCAL & STATE NEWS
- SPORTS
- COMPREHENSIVE REPORTING

1 – 2nd Place

- FARM NEWS

1 – 3rd Place

- SPECIAL EVENTS

This makes 8 A-P awards for WBOF since its start just 28 Months ago . . . proven time and again a potent selling force for a major segment of America's 25th Market-Norfolk-Portsmouth Virginia Beach Area . . .

WBOF

VIRGINIA BEACH - NORFOLK AND PORTSMOUTH, VIRGINIA

HIL F. BEST CO.
National Representative

tv loomed on the horizon, instead of taking another martini and uttering a prayer that it would go away, he went into every aspect—production, copy, research techniques. *He even went so far as to buy a set!* Then when his kids started to insist on seeing this show and that show, in contrast to what he wanted to view for business reasons, he went out and bought a second set (after noting carefully what tremendous tugs which shows in which slots had over his kids and what they recalled of the sponsors' messages).

"And when the first color sets appeared on the market, he didn't say— 'I'll wait till it's really arrived and they get the bugs out.' He went and had one installed.

The good a/e gives the client confidence

"Then when it seemed wise to get his own client into television—and to supplement this medium with the new type of radio coverage available, our good a/e didn't wait; he faced his client with all the facts and a *firm recommendation!* He explained what research techniques he would apply so that benchmarks could be established. He stood right up in front when the storyboards for the commercials were being shown—and he chimed in to make a point here and there—demonstrating he knew the tv term, the techniques, and the problems, thereby making the Ad-Manager feel a lot more secure about the whole thing.

"But most importantly," concluded 'Big Mouth' in a frenzy of rhetoric, "this man brings confidence with him to client meetings—confidence plus an enthusiasm for the new avenues to people's minds that science has given us.

"Here is a man!" said "Big Mouth" Bass with a flourish and sat down to thunderous applause.

"An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book, excerpted from columns which appeared in SPONSOR over the last five years, offers an 8-fold approach to the air media:



(1) The agency and its denizens
(2) Nuts, bolts, commercials
(3) The audience, confound 'em
(4) Sponsors, the care and feeding of
(5) The fine art of video.
(6) Research—if you can call it that
(7) The one without pictures—radio
(8) Color or hue, whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for $4.50.

T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



This series of I.D.'s for King's Men Toiletries proves you don't have to "shout" to get attention—even when you have only 10 seconds. Careful casting and the "common touch" make these spots friendly and effective. Man-in-the-street types give believability to such statements as: "I don't want to be a tycoon, I just want to feel like one." The series ties in with the sponsor's magazine advertising and is produced by SARRA for HELENE CURTIS INDUSTRIES INC. through EDWARD H. WEISS AND COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



In full animation, advertising characters show the futility of labored commercials, when a simple slogan, "Reach for O'Keefe Old Vienna Lager Beer," will do. Fine selling commercials for O'Keefe's and a lesson to all of us in TV advertising, these 60-second and 20-second spots feature O'Keefe's new prize-winning label. Produced by SARRA for O'KEEFE'S BREWING COMPANY LIMITED through COMSTOCK & COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This spot explodes the theory that fine animation is too costly for local use. A series of 10- and 20-second spots for Yonkers Raceway proves that fine animation can be limited and still be persuasive. In fact, these spots are refreshing in their very simplicity . . . with a light, modern touch that promises fun at the track. Produced by SARRA for YONKERS RACEWAY, INC. through LESTER HARRISON, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A seemingly endless spread of coffee cups gives graphic evidence that you can "Drink coffee the rest of your life without any calories." Building up to this shot in a one-minute Sucaryl commercial, animation-over-live action flows the product in use without live talent. Appetizing photographs lend conviction to the factual portions of the spot. One of a series of 60-, 20- and 10-second commercials produced by SARRA for ABBOTT LABORATORIES through LATHAM LAIRD, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

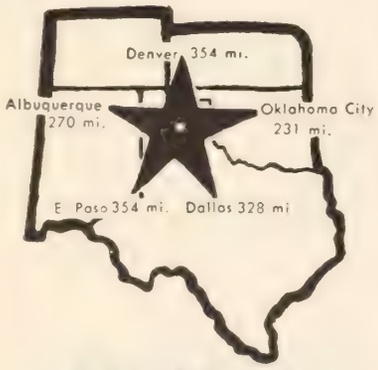
Ever hear of MIAMI TEXAS?



When the folks in Miami (Texas, I mean) go shopping, they travel 40 miles to Amarillo. And they have money to spend! Matter of fact, the per family retail sales in the Amarillo area is nearly $6,000 annually. And that ain't hay, Mister!

The KGNC-TV-Story

Interested in top ratings? Check any KATZ man for the KGNC-TV picture and you are bound to be impressed. But don't be surprised. After all, we have been in the broadcast business in Amarillo since 1935.



KGNC-TV

Channel 4 100,000 watts
AMARILLO, TEXAS
NBC-TV Affiliate
Affiliated with KGNC-Radio and the Amarillo Globe News
THE KATZ AGENCY

Women's week

Women broadcasters keep abreast of men: Anyone who thinks women are at a disadvantage in competing with men in the broadcasting business might take a look at these SPONSOR statistics:

A spot check taken during the American Women in Radio & Television convention in St. Louis last week would tend to indicate just the opposite.

The questions put to the girls and the answers in percentages were:

1. How many of you have got a raise during the past year? Answer: 89%.
2. How many of you have been given increased responsibilities? Answer: 85%.
3. How many of you have gotten a promotion during the past year? Answer: 54%.

How do you find a Betty Furness? Don't judge a gal announcer on looks only, says Schwerin Research Corp. In fact, excessive glamor can be a handicap to the gal who wants to sell via the airways. If she's dealing with a kitchen product, for instance, she'd better look as if she were used to handling it, rather than like a *Harper's Bazaar* model.

Schwerin cites a test in which three women tried the same food commercial before comparable tv audiences. The reaction to the looks of the three was pretty even.

"But," says Schwerin, "when it came to whether they looked as though they knew their way around a kitchen (an impression that the selectee was going to have to convey in commercials for this brand), housewives rated one of the girls far above the others."

Women as network salesmen? On the network level of radio and tv selling, it's pretty tough for women to get a chance to prove themselves. In fact, right now there's only one lady account executive in network sales, and that's Helen Guy at ABC TV. Helen, who's been selling ABC TV time and programing for two years, sees no reason why there couldn't be more women in the field in theory, "but in practice it's a lot harder."

The hurdles women would have to clear are the following, according to Helen:

1. Network selling requires maturity and well-rounded advertising and broadcasting experience. (In other words, you don't work your way into it via the secretary and assistant a/e route.)
2. Some businessmen still prefer dealing with men when it comes to sales, therefore a woman must prove to them that she can do as effective and matter-of-fact job as any man.
3. The feeling (an illusion according to Helen) still lingers on that network selling or other big-money selling requires a great deal of nighttime entertaining.
4. Biggest stumbling block of all is the availability of network sales jobs. Each network has a dozen or fewer salesmen on staff, and since these are desirable and well-paying jobs, the competition for them is stiff.

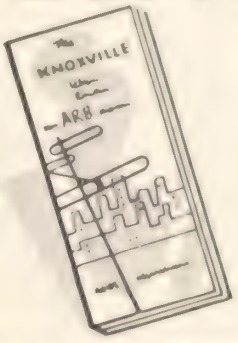
HOW FIRST CAN YOU GET?



NOVEMBER 1956

PULSE

Said it . . .



MARCH 1957

ARB

Says it AGAIN!

IN KNOXVILLE

WATE-TV HAS MORE VIEWERS

*Than All Other Stations Combined**

***PULSE** . . . 19 County Telepulse Report conducted Nov. 25 thru Dec. 1, 1956.

• MONDAY TO FRIDAY •

	7 AM. 12 Nn.	12 Nn. 6 PM.	6 PM. 12 Mid.
WATE-TV Share of Audience	60	62	51

• SATURDAY •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	71	63	53

• SUNDAY •

	9 A.M. 12 Nn.	12 Nn. 6 PM.	6 P.M. 12 Mid.
WATE-TV Share of Audience	56	50	54

PLUS . . . 14 out of the top 15 once a week shows.

PLUS . . . 10 out of the top 10 multi-weekly shows.

***ARB** City of Knoxville Report conducted March 8 thru 14, 1957.

	• MONDAY TO FRIDAY • Sign-on-to 12 Noon	Noon to 6:00 PM	• SUNDAY thru SATURDAY • 6:00 PM to Midnight
WATE-TV Station share of Sets-in-Use	67.1	69.1	52.9

• SATURDAY •

	Sign-on-to 6:00 PM.	6:00 PM. to Midnight
WATE-TV Station share of Sets-in-Use	64.3	58.0

• SUNDAY •

	Sign-on-to 6:00 PM.	6:00 PM. to Midnight
WATE-TV Station share of Sets-in-Use	57.3	62.4

PLUS . . . 9 out of the top 10 once a week shows.

PLUS . . . 5 out of the top 6 local daytime shows based on cumulative ratings.

**215,352 TV HOMES IN WATE-TV COVERAGE AREA

**(TELEVISION MAGAZINE, APRIL, 1957—Applying cut off point of 25%, based on weekly viewing factor)

WATE-TV

CHANNEL 6 NBC

POWER MARKET OF THE SOUTH

Knoxville, Tennessee

Affiliated with **WATE Radio** 5000 Watts. 620 Kc. • Represented Nationally by **AVERY-KNODEL, INC.**

AN *Essential* BUY IN WASHINGTON STATE



KPQ WENATCHEE

The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to **our** audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ **Wenatchee, Wash.**

GUARANTEE
TO OUTPULL all other North Central Washington media TWO to ONE

National Reps: FORJOE AND CO., INC.

Portland and Seattle Reps: ART MOORE & ASSOCIATES

One of the Big 6 Forjoe Represented Stations of Washington State

49th a
Madis

Radio brand dollar figures

Congrats on your good article on needed facts of radio advertising dollars in your 27 April 1957 (issue).

In the true SPONSOR tradition.

The radio folk should by now feel a little less inferior and a little less ashamed if their numbers are less than some other media numbers.

They're still good—so why hide 'em and make people think they're even worse?

Larry Deckinger,
v.p. and media director,
Grey Advertising, New York

Sponsored traffic reports

Six months ago AWA started rush-hour traffic reports direct from New Orleans Police Headquarters. These were broadcast over local radio stations at ten-minute intervals during both morning and evening rush hours.

This also sold a lot of Georgia-Pacific plywood. I wonder if the public service they rendered is dulled by this fact. We were glad, though to note that WWJ apparently did a little thinking, too. How long, do you suppose, before someone in the sales department will offer this "find" to a good Detroit advertiser? Or, would that be a sacrilege?

Aubrey Williams, *president,*
Aubrey Williams Advertising
New Orleans, La.

• WWJ Expressway Reports referred to by Reader Williams are not themselves available for sponsorship. But WWJ advises that the station is heartily in favor of judicious sale of public service features.

Information on legal hazards

I am writing to you at the request of an advertising firm here in Memphis that is one of your subscribers and also a client of mine.

It seems that some time ago, your publication ran an advertisement or an article on Professional Liability insurance dealing with plagiarism and other related hazards to which advertising agencies are often exposed.

If possible, I would appreciate very much any information that you could



how to rate high with the small fry

Stations are finding that they have the kids transfixed whenever they show Bugs Bunny, Porky Pig, and the rest of the Warner Bros. cartoon gang. The ratings prove it — a healthy average of 15.6 in all markets rated by ARB so far. Here are the figures: KBTB, Denver, 10.7; KDUB-TV, Lubbock, 17.3; WABD, New York, 12.9; KPHO-TV, Phoenix, 12.0; KOIN-TV, Portland, Ore., 24.8; KUTV, Salt Lake City, 22.9; KENS-TV, San Antonio, 10.8; KFSD-TV, San Diego, 13.9; KRON-TV, San Francisco, 8.8; KFDX-TV, Wichita Falls, 22.1.

Sponsors all over the country are lining up to buy participations in these Warner Bros. cartoons — among them Post Cereals, Bosco, Kellogg's, Fla-R-Straws and Seven-Up, to name a few. To tie down the lively young audience in your area with Warner Bros. cartoons, write or phone

c.a.p. inc.

[illegible] Madison Avenue
New York City [illegible] MUrray Hill 8-2323

CHICAGO: [illegible]
DALLAS: [illegible]
LOS ANGELES: [illegible]

give me in regard to these articles, or if possible, I would appreciate a copy of the issue in which they appeared.

John T. James, Jr.
Memphis, Tenn.

● For an informed discussion of this subject see SPONSOR ASKS in the next issue (18 May).

KOWH, WHB anniversary

Am reading your April 20 issue in flight to Miami—noticed on page 65, a story about SIX STATIONS marking their 35th anniversary this spring. Two that you neglected to mention were KOWH, Omaha and WHB, Kansas City. They are both celebrating their 35th, too.

Bill Stewart, *program director*
KOWH, Omaha

Zany drawings requested

Some years back, I believe you had available reprints of a series of Arzybasheff drawings of various characters in the broadcast business: account executive (with sponsor on his tail); media director (high in the ivory tower); time buyer, etc.

My set of these wonderful "things" has been gone these many years. Currently I have a particular room in the agency that is just right for their zany touch.

Are prints available?

W. Arthur Fielden, *v.p.*
Bishopric, Green, Fielden, Miami

● The drawings (actually by Hess) were reprinted in 1947. None are available, but a new reprint will be done if there is enough reader interest. Address requests to Reader's Service.

"An article on every topic"

I wish to take this opportunity to thank you for the prompt attention you gave our request for the SPONSOR "All Media Evaluation Study."

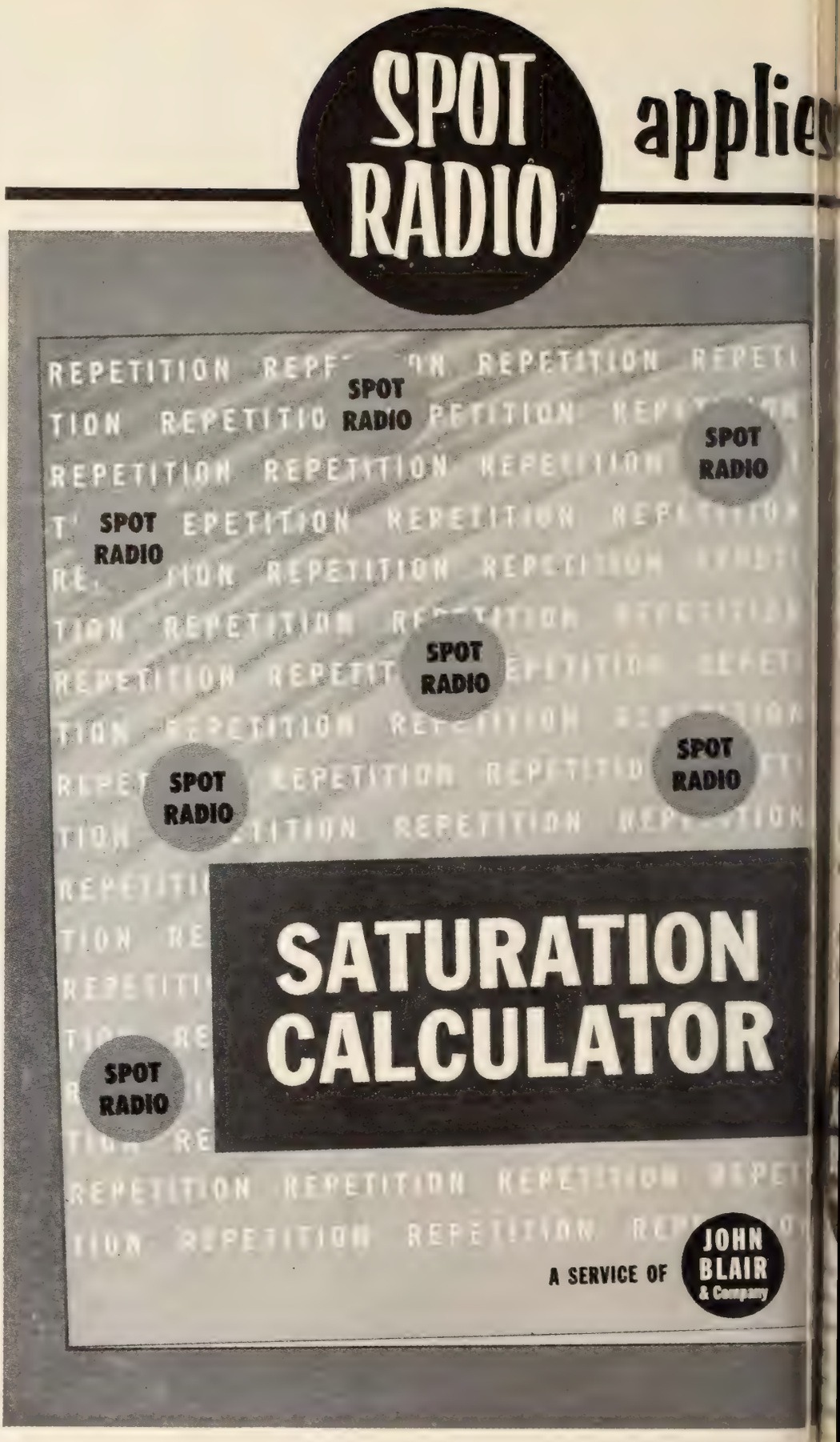
It seems that SPONSOR magazine has an article on every topic in which we are interested, so therefore, we would like to request the following:

1. "Top Fifty Air Agencies" 12/8/56
2. "Grey Switches to all Media Buying" 12/15/56
3. "Top Two Hundred TV Advertisers, Second Quarter 1956" 8/20/56
4. "Radio Tune-in Audience Composition Chart" 11/3/56

Thank you for your cooperation.

Phillip W. Wenig, *research executive*
National Analysts, Inc., Philadelphia

● Reprints are available on articles of unusual interest. Fact sheets of most articles are available without charge.



FOR YOUR READY-REFERENCE in media-planning, John Blair & Company has developed a new Saturation Calculator. At a glance it shows time-costs of Saturation Spot Radio in any number of major markets up to 100. If you haven't received it yet, write or phone your John Blair office for a copy. No charge, of course.

ersistence to melt sales resistance

and these major-market stations have established rates providing effective repetition at low cost

Repetition has long been recognized as basic to advertising success.

But in most media, the price-tag on frequent repetition has zoomed into the stratosphere.

So today, when the plans-board asks: Within budget limits, how can we build effective repetition into our media-strategy?...

The sound answer is—SPOT RADIO.

For only in Spot Radio can most advertisers afford repetition at the effective level known as Saturation.

Through Saturation, your selling-idea is repeated so frequently and so emphatically that it reaches all your customers—reaches them again and again until *your selling-idea becomes their buying-idea.*

Because Saturation in Spot Radio pays-off for the advertiser, Blair-represented stations have established attractive rates on saturation-schedules.

And John Blair & Company has developed the new Saturation Calculator, shown at the left. At a glance it shows how many major markets can be covered with a specific budget—how often—and for how long.

A call to the nearest John Blair office will bring your copy of the Calculator—and detailed information on methods of applying the full power of Repetition in reaching your sales-goals for 1957.

JOHN BLAIR & COMPANY

OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS
ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

Exclusive National Representatives for

Y k.....WABC	Minneapolis-St. Paul...WDGY	Birmingham.....WAPI	Wheeling.....WWVA
g.....WLS	Providence.....WPRO	Columbus.....WBNS	Nashville.....WSM
ohia.....WFIL	Seattle.....KING	San Antonio.....KTSA	Binghamton.....WNBF
it.....WXYZ	Houston.....KTRH	Tampa.....WFLA	Fresno.....KFRE
n.....WHDH	Cincinnati.....WCPO	Albany-Schenectady-	Wichita.....KFH
Fr cisco.....KGO	Kansas City.....WHB	Troy.....WTRY	Tulsa.....KRMG
uth.....WWSW	Miami.....WQAM	Memphis.....WMC	Orlando.....WDBO
ou.....KXOK	New Orleans.....WDSU	Phoenix.....KOY	Savannah.....WSAV
hirton.....WWDC	Portland, Ore.....KGW	Omaha.....WOW	Wichita Falls-
nc.....WFBR	Louisville.....WKLO	Jacksonville.....WJAX	Amarillo.....KWFT-KLYN
s-. Worth.....KLIF-KFJZ	Indianapolis.....WIBC	Knoxville.....WNOX	Bismarck.....KFYR



246 OUT OF 264

KOWH, Omaha, is first in audience 246 out of 264 Pulse daytime quarter-hours.* That's a dominance story if you've ever seen one.

KOWH is first in the morning, . . . and first in the afternoon, says Pulse . . . for an all-day first place average of 31.0%.

This is the kind of leadership KOWH has been putting at the service of many national and local advertisers for the past six years

This is the kind of leadership KOWH can put at your service, either through the good offices of Adam Young, Inc., or General Manager Virgil Sharpe.

**Pulse, 7 a.m.-6 p.m., Monday-Saturday, March 1957*

KOWH
OMAHA

The Storz Stations
Today's Radio for Today's Selling

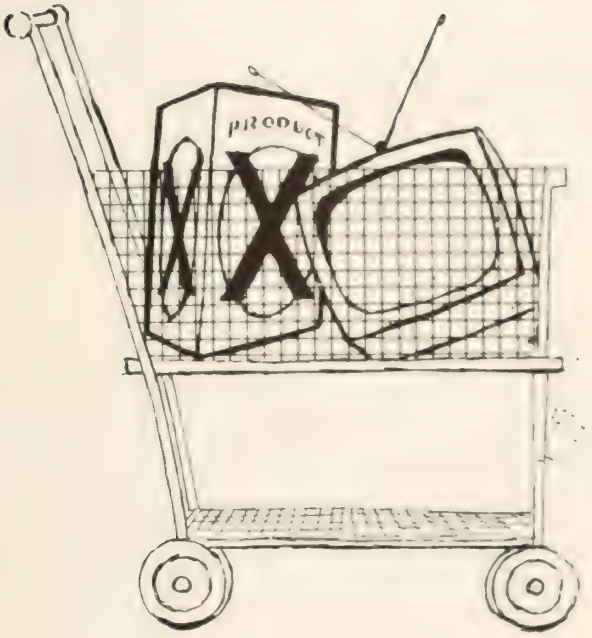
TODD STORZ,
President

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami

Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans

Represented by Adam Young Inc.



HOW COMPTON'S MARKETING-MEDIA TEAM LAUNCHED PRODUCT X

Case history of new household brand which uses television exclusively shows how marketing helps shape the media strategy

Is marketing service a high-domed frill which agencies trot out for presentations and then kick upstairs once there's real advertising work to be done?

Is it something to throw up to clients when agency compensation is questioned? Or is it a day-to-day workhorse?

You can't tell from the outside looking in.

The best way to get the feel of this thing called marketing service is to trace it through the actual case history of a product. SPONSOR this week chose Compton as the agency to work with for a closeup look at marketing services on one brand. This agency, with its $70 million billings (60% air media) is large enough to run with the leaders; but it's not so large that what it does is atypical for all but the top few agencies.

(For a series on the agency marketing trend in broad perspective, see issues of SPONSOR 9 January-10 October 1956.)

The product whose case history SPONSOR traced at Compton (call it Product X) is a new brand. As it happens, it's a product which has used television exclusively from its introduction about a year ago through to today when Product X has exposure on several network tv shows.

Here's how Compton helped take this product from the laboratory to national distribution and how the agency's marketing, media and radio-tv programing departments worked as a team in developing and executing advertising strategy for Product X.

Product X had $1,500,000 to spend for a national campaign. Media recommended tv, then the marketing-media team chose cities together

1. Think stage: At Compton, everything flows from the account executive. He's the source of all client information, at least at the first stage of the game, and at all times is the clearing house for contact and information provided by the agency services.

So, when Product X went from the client company's labs to a product manager's desk, this was the first step: An account group was assigned to the agency account executive. The group included men from media, programing, copy, research—a marketing man.

After a general briefing on client aims, the account executive talked at greater length with the marketing man —one of 15 marketing executives under Bill Nevin, v.p. in charge of marketing. Then the marketing man went to work.

"He'd learned product fundamentals from the account executive, knew the profit expectancy, and client objectives," said Nevin. "He then went on to get industry information. Example: sales trends for products of the same category as Product X which come from Compton's research department and from trade journals"

He consulted the brand manager of Product X and other client executives in sales and production suggested by the brand manager at the sponsor firm. And he took field trips to supplement this knowledge with trade reactions.

By the time he finished compiling information, he knew who would buy the product, where and why.

Virtually simultaneously with his research, the creative department was sweating out a copy approach. They found that Product X had demonstrable superiority and that women buying this type of product want to know reasons why.

Then the media department could go to work with all the facts in hand.

"The associate media director on Product X summarized the marketing and copy strategy in relation to media," Frank Kemp, media v.p., told SPONSOR. "Then he and the buyer talked about the way marketing and copy approaches related to media. This discussion took place about three or four months before we were ready to go into the test market operation."

The media men distilled the following basics from the available data:

1. Product X is a household product, bought and used by women.

2. It's retailed through super markets and other grocery outlets and is competitively priced to be a mass-appeal product.

3. The consumer purchase study revealed a slight urban prejudice in the buying pattern, so the campaign would naturally concentrate on urban areas.

4. The buying cycle seemed to be approximately one purchase weekly by the average consumer.

5. It had a visually demonstrable superiority.

"These facts, combined with other market data and a copy strategy spelled out daytime network tv programing to us," says Frank Kemp, "at least, in a national campaign."

The Compton media department at this point started drawing up a media strategy for Product X. After summarizing the marketing and copy points which determined their thinking, they plunged into the broad recommendations.

"Tv should be Brand X's basic medium for mass coverage," wrote the associate media director who was as-

Account group is headed by account executive, John Cross, at head of table. Agency service departments are all represented in the group. Discussing new tv campaign are (l. to r.) Henry Clochessy, assoc. media dir.; John Egan, exec. producer; Vera Oskey, copy group head; Cross; Lawrence Horner, mktng exec.; Bob Jacoby, research superv. Executives shown in these pictures are not necessarily working on Product X, since identity of brand is being shielded



signed to the introductory campaign for Product X. He then spelled out the reasons-why of tv in terms of potential frequency of advertising message, relative cost-per-M for various potential buys, four-week audience.

"We usually consider a 13-week introductory campaign the basic minimum," Kemp told SPONSOR. "That length introductory campaign seemed to suit Product X's purchase pattern, since the average consumer buys such a product about once a week or every 10 days. Had the new product been an appliance, or other infrequently purchased item, we'd have thought in terms of a nine-months or even year-long introductory campaign, since such an original campaign should span over three or four cycles of buying for impact."

Product X's introductory campaign had to make the brand widely known fast. "One of the best ways to do this is with 20-second chainbreaks where the air media are concerned," says Kemp. "But that's where the copy strategy comes in to guide us. If copy needs greater length, we might as well forget 20's, no matter how effective they might be in just getting the brand name known. Also, if we're talking about demonstrable product advantages as we were with Product X, we'll concentrate on tv, not radio."

The budget for the introduction of Product X nationally was $1.5 million. This meant that if tv was to be used, the entire budget would have to go into this medium to do an adequate job.

"Since we were working out Product X's media strategy about three or four months before Product X was ready for test markets," Kemp told SPONSOR, "this meant that the marketing department actually began work on Product X close to six months before first market time. We had a three-year media plan, since we consider three years the pay-out period in this case. The client realized that he'd be spending more than expected revenue during the introductory period, but anticipates profits after the first three years are over."

On the air: Once all the strategy proposals—marketing, copy and media—were formulated, the account group polished them out critically. The plans were also reviewed by the client brand



Marketing men go to work first on new account or product, after briefing from agency on client aims, profit expectancy. Bill Nevin (L), v.p. charge of marketing, helps Larry Horner, one of 15 Compton marketing executives in mapping sales objectives



Media executives base recommendations on data; marketing plus copy needs. Maurice Seulfort (r.) or another of five associate media directors, is assigned to new product account group, responsible to Frank Kemp, media v.p., and to account exec



Programing decisions, made by Lewis Titterton, v.p. of radio-tv (r.) and John Egan, executive producer, are also guided by client marketing aims

manager and he added his suggestions, particularly where the marketing analysis was concerned.

Then client, account executive and marketing man worked together to pick a dozen or so potential test markets from which the final two were to be chosen by media.

"We would have help off on getting availabilities from reps even if we had determined the test markets by then," Kemp told SPONSOR. "In a test campaign particularly it's very important to keep the competition from knowing about it, since they could have come into those markets and thrown off all our findings for Product X."

While the media department worked further on determining ways to give the test market campaign the same weight as the eventual national campaign (particularly since national plans called for heavy daytime network tv), the marketing man went to work on criteria for the test markets. He considered a number of aspects about the market:

- It had to be representative of the total market.
- It had to have an adequate client sales force covering the territory.
- This sales force had to be relatively unburdened with problems on other products to be able to handle the extra work involving Product X's introduction.
- The city had to be measurable (one in which there were no cross shipments because the major conclusions of the campaign were to be drawn from a tracing of shipments). That way the client would control the number of cases per 1,000 population before, during and after the advertising effort.

"The media department gets into the selection of test markets mainly on the basis of a veto power," says Kemp. "The picking of the dozen or so was actually done by the client sales department and our marketing people."

ARTICLE IN BRIEF

SPONSOR traces development of marketing strategy and introductory tv campaign for an actual new Compton product to show how marketing relates to other agency services. Marketing takes Product X from client lab into stores and advertising promotes sales.

Media had to pick two markets from a dozen presented to them by the account executive. Testing is generally done in two or more markets as a safeguard against competitive couponing in one as the result of a leak.

For the Product X campaign, media looked for a market with two or more tv stations so that the campaign would be a fair test of media buying and have normal media competition.

"The next problem," Kemp told SPONSOR, "was to duplicate network daytime tv locally. What we decided to do was to cut Product X into the client's existing network tv shows, which the product was destined to share in eventually anyhow. If we hadn't found markets where this was possible, we might have had to buy local daytime programing of comparable ratings weight as network."

Once the dates for the sampling campaign and the advertising were determined, media went in to shop for time, but as close to the starting date as possible "without jeopardizing our spot buying possibilities."

The test campaign for Product X

(*Please turn to page* 86)



Responsibility of marketing executives is to the account executives and top management. Conferring with Compton president Bart Cummings (at desk) are (l. to r.) Bill Nevin, market development v.p.; Bill Stewart, acct. superv.; C. James Fleming, exec. v.p.; John Cross, acct. exec. Major market decisions may involve top management

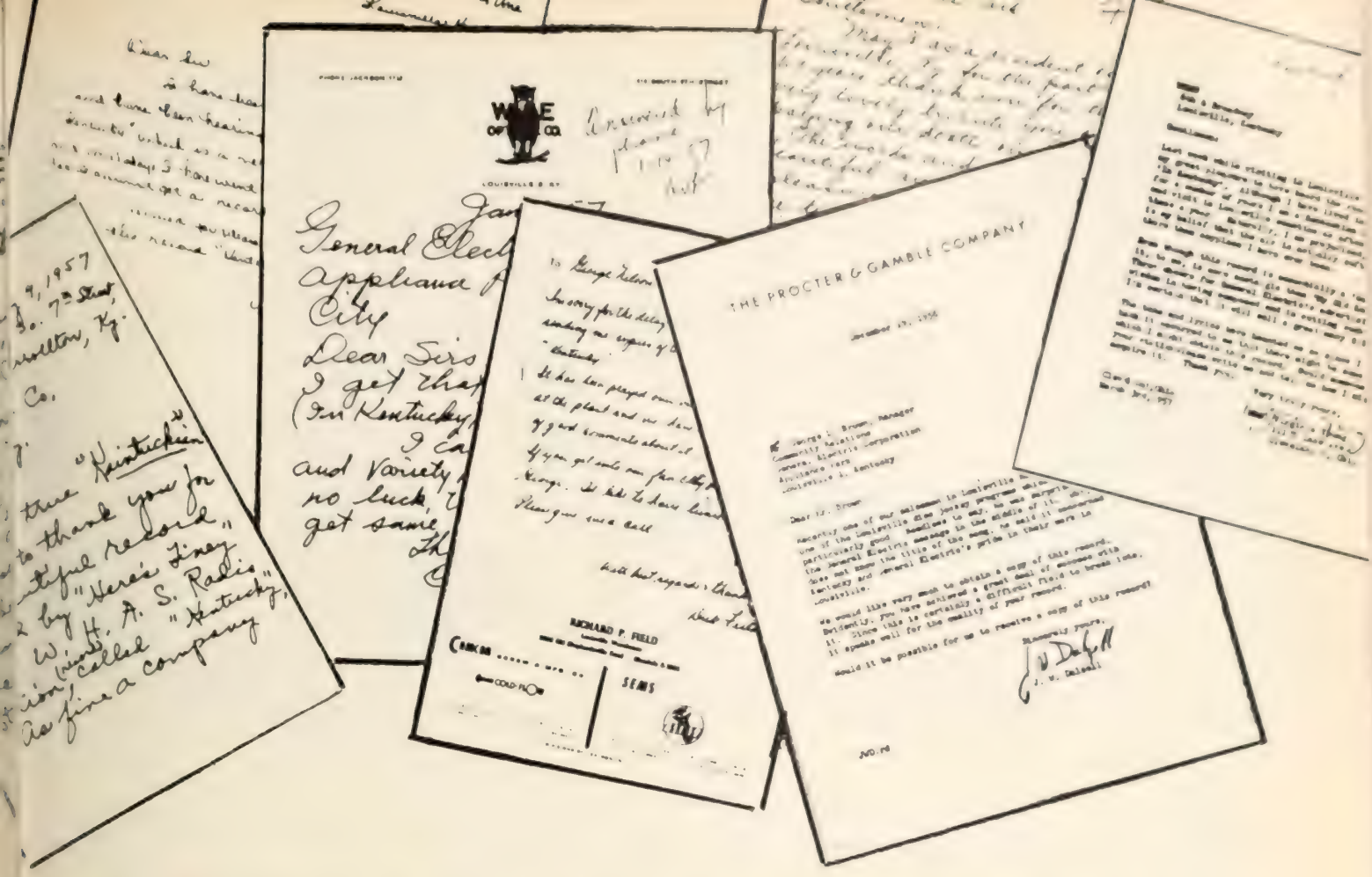
DO SPONSORS NEED AGENCY MARKETING?

SPONSOR *has been checking admen for the answer, including agencies at the 4A's, Compton for this story, others over recent months. What their thinking boils down to:*

1. **Impartial**, rather than company-inbred, thinking in marketing provokes more incisive planning in today's competitive markets. Sophisticated, giant air advertisers use agency marketing counsel, like advertising developed in marketing framework.

2. **Marketing** as an additional agency service helps maintain the balance between commissions paid to the agency and services rendered. There's great flexibility in this area of client-agency relations, depending upon profitability of the account.

3. **Clients** themselves have become more marketing-conscious, and the trend toward product-manager organization within client offices has broadened client admen's responsibilities to marketing, sales, production know-how as well as advertising.



GE WOWS A COMMUNITY WITH MUSIC

A frankly commercial public relations song, "Kentucky," pulls in letters, compliments and plenty of good-will for new GE plant in Louisville

Here's how General Electric used radio and a catchy song to make its new plant at Louisville, Ky., an accepted and welcomed member of the community.

The problem: GE had just opened its new multi-million dollar Appliance Park in Louisville and was in the position of being a "stranger in town."

Following GE's over-all policy of making new plants in new locations an integral part of the community, the firm's executives cooperated in civic projects and activities. However, the Louisville operation went one step further in its public relations effort.

C. K. Rieger, Appliance Park v.p. and general manager, and L. H. Heans, manager of employee and community relations, decided to sell the new plant to the people of Kentucky by much the same methods used to sell GE products—to say it with music.

George R. Nelson, Inc., which produces singing commercials for GE's major appliances and other divisions, was called in to work up a song for the campaign. Nelson came up with a melodic waltz called "Kentucky."

Soon "Kentucky" was being played on every radio station in Louisville and throughout western Kentucky. Juke boxes began carrying the song and music stores were stocking the recording. By January "Kentucky" had become number two on the local hit parade.

Interesting sidelight to the public's acceptance is the fact that aside from being an ode to the "blue grass state," the lyrics of the song definitely constitute a "commercial." GE and GE's pride in Kentucky are mentioned liberally throughout two of the three stanzas.

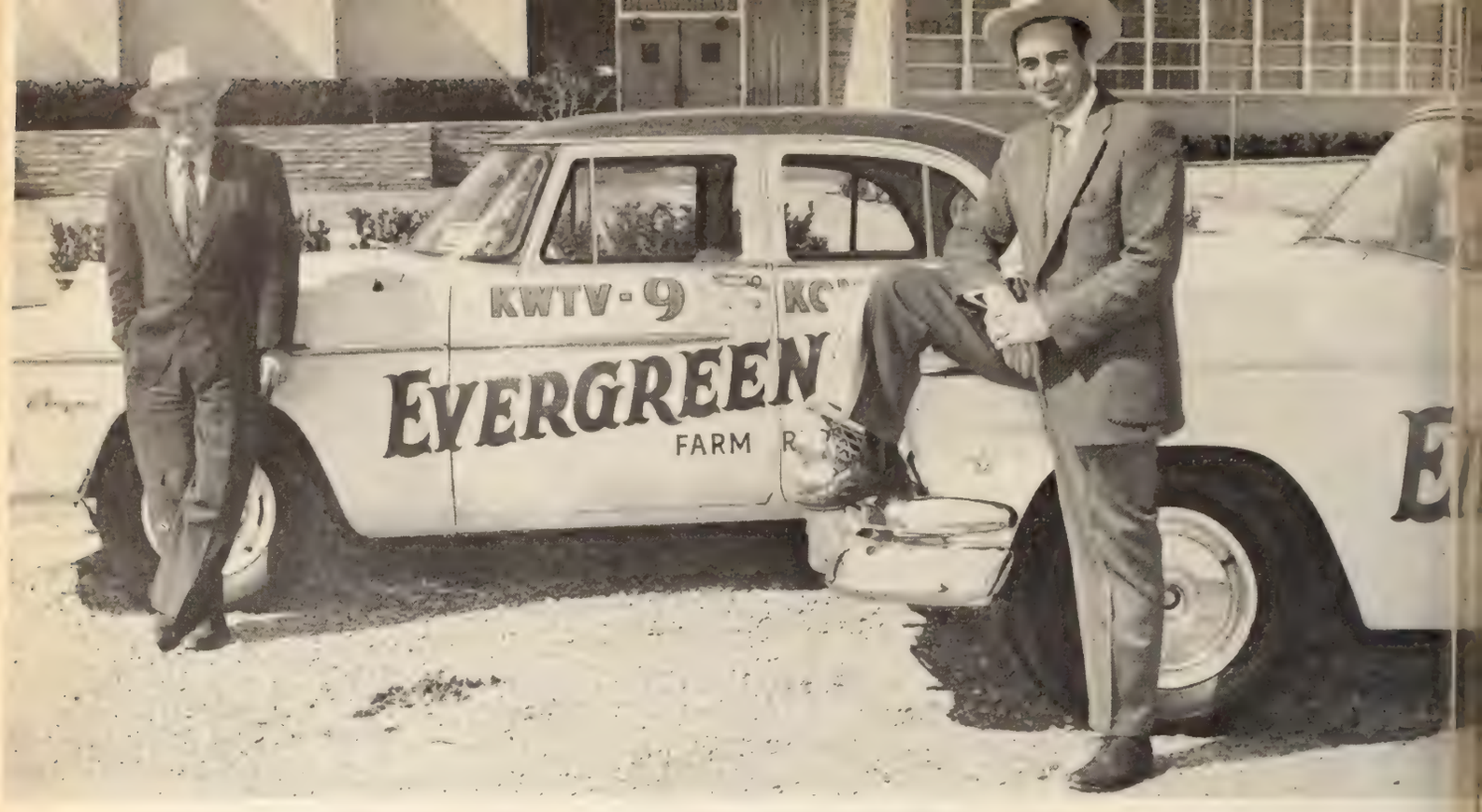
The local stations and the company received many letters complimenting General Electric and asking for copies of the recording. (Some of the letters received are shown above.)

The success of General Electric's public relations effort set to three-quarter time is evidenced not only by letters from listeners but also by a number of inquiries from other companies, including Procter & Gamble, who want to know how it's possible to take a frankly commercial p.r. song and make it a top hit.

From SPONSOR's analysis of letters sent in by listeners, the key seems to be a warm appeal to "native son" pride combined with a darned good tune.



Songsmith George Nelson used waltz-time, praised Kentucky, mixed in references to GE and came up with a "hit"



Sponsor's colors and insignia are carried on station cars driven by farm director Wayne Liles (l), assistant farm director Jack Tompkins

THEY BOUGHT THE WHOLE KIT AND KABOODLE

Evergreen feed firm buys entire farm activities of Oklahoma station, builds shows, retail contacts, commercials around two television farm specialists

The added oomph given to tv and radio advertising by station farm directors is well appreciated (or should be) by admen.

It should not surprise anybody, therefore, if an advertiser buys up all the activities of a station's farm department. This would be no more than carrying such appreciation to its logical conclusion.

Obviously, such "logical" conclusions do not take place every day in the week. When they do, they are worth looking into.

One such instance is in its second year on the air. The client involved is Evergreen Mills of Ada, Okla., makers of feeds for poultry, hogs and cattle. During the past year Evergreen had been sponsoring a weekday quarter-hour strip plus two half-hour Saturday shows on KWTV, Oklahoma City, plus a quarter-hour strip on KOMA in the same market.

It might be an exaggeration to say that if Evergreen had more money it would have sponsored more time, but it is accurate to say that its total ad budget in the market went to the two outlets listed.

The roster of time bought represents more or less the skeleton of Evergreen's ad campaign, which has been renewed, by the way, on KWTV. What Evergreen really bought was a complete merchandising package.

The heart of this package consists of Wayne Liles, farm director, and Jack Tompkins, assistant farm director, of KWTV. The pair were signed up by the client via Galloway-Wallace of Oklahoma City in April 1956. Contract terms embodied a 52-week package calling for farm reporting and farm feature shows on both tv and radio (at the time KOMA was the radio affiliate of KWTV).

Insofar as the tv station was concerned, Evergreen bought all the farm activities in sight. And so, when Liles and Tompkins aren't working on programing they're selling for Evergreen.

Here's a summary of what Evergreen originally bought:

- Two Monday-through-Friday farm reporter shows, one on tv, one on radio, both 15 minutes long. Both shows were on around midday, to which time they were moved recently from early morning slots after it was decided that noontime listening is more convenient for the farmer. Liles has been telecasting the *KWTV Farm Reporter* for three years.
- Two contiguous Saturday video shows, both 30 minutes in length, beginning at 12:30 p.m. The emphasis on farm youth on both shows is pointed and unmistakable. There is probably no other sector of the population which can be pinpointed with such accuracy as the young farm population. Working through such organizations as the 4-H Clubs, Future Farmers of America and Future Homemakers of America, which are exploited on the two shows, the advertiser can be sure he is talking to prospects

many of whom will be prime customers in five or 10 years.

• Two experienced hands to manage programing. Liles is a graduate of Oklahoma A&M College in Animal Husbandry, has been a production marketing administrator, a county agent, was instrumental in forming Oklahoma's first soil testing laboratory, active in the Hereford Breeder's Association and president of the Oklahoma County Agents Assn. before coming to KWTV. Tompkins is a graduate of Texas A&M, was an assistant county agent for the Texas Agricultural Extension Service and active in tv and radio farm broadcasting before coming to Oklahoma.

• A host of merchandising extras. For example, cars used by the two farm reporters (they rack up 1,000 miles a week each in their travels around the state), are painted with the Evergreen color scheme and trademark. The two men hold meetings with Evergreen salesmen, who regularly receive sales aids featuring farm department programs and activities. Large three-color posters displaying pictures of the two farm reporters and program times along with advertising mats for tie-in newspaper ads are available to all Evergreen dealers. Stationery and jumbo postcards with the Evergreen name on them are used for mailings by the farm department. All press releases about the farm department and notification of special program events are sent regularly to all

ARTICLE IN BRIEF

Evergreen, a livestock feed manufacturer bought the entire farm activities of KWTV, Oklahoma City to sell its products. Buy includes services of farm experts Wayne Liles and Jack Tompkins, who travel widely and represent Evergreen both on and off the air.

Evergreen dealers covered by the broadcasts. A bi-monthly publication, called the *KWTV Evergreen Farm Report,* outlining special activities and accomplishments of the department are sent to newspapers and provided to salesmen for distribution to dealers.

• The added punch farm reporters give to commercials. Liles and Tompkins appear in the film testimonials by farmers of Evergreen feeds. The format of these testimonials is usually an interview with farmers by one of the two farm reporters. The two men also give voice-over commercials with film or slide plus straight live commercials with livestock and feed bags as props. One series of commercials involved the weekly weighing of nine Hampshire hogs raised by Liles and Tompkins on Evergreen's Formula #77. Following the series, two of the hogs were given as prizes at a local livestock show, two were donated to a boys' home and the others were slaughtered for analysis.

The results of Evergreen's sponsorship? While it is difficult to measure sales in an area which includes drought-stricken cattle ranches, sales were appreciably up last fall, it was reported, and the Ada plant had its highest production month in October. The best testimonial of sales effectiveness, of course, was the recent okay on the KWTV renewal by Evergreen President Harry Lundgaard.

Since farm programing is basically a service feature, the variety of coverage of farm topics provides a rough measure of its quality. The farm reporter shows and the hours of Saturday afternoon programs are designed to give farmers and ranchers a complete picture of agricultural happenOklahoma.

In addition, the *Farm Reporter* provides on-the-spot film coverage and remote broadcasts from important national events. Among the musts for out-of-state coverage are the national FFA convention, the American Royal Livestock Show and 4-H Club Conference in Kansas City in October, the International Livestock show and 4-H Congress in Chicago in November, the National Western Livestock Show in Denver in January and the Southwestern Livestock Show in Fort Worth in February. When President Eisenhower visited areas suffering from drought, the KWTV farm department provided complete coverage.

Last spring the department chartered a plane to enable its two reporters to cover the many state livestock shows, a number of which go on

Direct broadcast from Chicago 4-H Club Congress to Oklahoma City stations KWTV and KOMA. Liles (with telephone) and Tompkins (standing) interview delegates as part of the package





Farm reporters Wayne Liles (seated) and Jack Tompkins on set used for their daily KWTV noontime farm shows. Specially designed boards are used to give visual impact to market reports

HOW TO MAKE FOOD LOOK ITS BEST ON COLOR TV

Von's Grocery Co. of Los Angeles, sponsor of KRCA's *Afternoon Movie*, switched to color transmission in February. Co-sponsoring with Von's are a number of food processors and distributors. Color problems presented by their commercials centered about: 1) color definition and readability of packaged products and; 2) techniques for rendering meats, produce and delicatessen appealing and tempting. Here are some working conclusions arrived at by the Dan B. Miner Co., Von's agency, the grocery chain and KRCA, Los Angeles, based on a joint, full-scale test of color commercials.

GROCERIES

Mass shots of packages prove unsatisfactory unless the colors and juxtapositions are closely controlled. The problem here is one of adjustment for an extreme variation in color and brightness. When displayed with intense colors (such as red), dull colors (browns, purples) will appear even duller. A slow pan shot or individual products displayed alone, show packages to their best advantage. Certain packages televise extremely well. Occasionally retouching of lettering helps. In general, a package with few, well-defined colors comes across best. Off whites are superior to pure whites when juxtaposed with strong colors, and resist bleeding.

PRODUCE

The color camera will detect off-colors and exaggerate an un- or over-ripe product. Produce should be at the peak of ripeness and freshness (particularly bananas and tomatoes). In massed product shots, strong colors (dark green of parsley, red of pepper) stand out sharply. Browns are satisfactory, but yellows tend to fade when close to strong colors. In some instances yellows and greens displayed together tend to fuse rather than stand-out sharply. This indicates great care in the preparation of salads for live tv. Bunched produce (carrots, parsley) should be completely wet down, potatoes, sweet potatoes and beets appear better in their natural state.

MEATS

Meat should be freshly cut, or blotted with a clean towel to keep it from turning a darker brown and to remove the appearance of blood from the surface. Green (parsley or outer lettuce leaves) are a good contrasting background. Plates should be a neutral pale color, but never blue. Gray or beige are best. Plates with uneven floral designs in blues, purples or reds should be avoided since from certain angles the designs will appear as bloody juices running from the meat. Pork loses in contrast to the hearty red of beef and should be displayed alone. Medium and close shots of fowl present a problem in the bluish, unappetizing cast of the fowl's flesh. This can be eliminated by shooting from the same side as the light source, which produces a warm cast.

EVERGREEN *continued . . .*

at the same time. During the spring of 1956, Liles and Tompkins covered 5,000 miles and came back with filmed reports on 32 county and three district livestock shows.

The two Saturday shows are done live, with Liles handling the first and Tompkins the second. If one is out of town gathering information, the other is prepared to take over.

The first show, *4-H on Parade*, goes on from 12:30 to 1:00 p.m. Its format provides for a quiz contest on farm topics among 4-H Clubs followed by amateur acts by club members. The show recently was used for an unusual contest. It was a livestock judging contest with the animals shown on film. More than 4,300 4-H and FFA members were enrolled in the contest. Those entering were required to recognize and rank the qualities of various livestock shown on the Saturday show as well as the weekday programs.

The second show, the *Saturday Farm Show*, features FFA and FHA youth. Activities of FFA groups are discussed during the first quarter hour. Three boys and an instructor from an FFA group are guests each week. They are interviewed and usually talk over a three- to five-minute film about an outstanding project of theirs.

The format of the second 15 minutes is turned over to the distaff side, with FHA chapter members presenting on alternate weeks live and film reports on such subjects as homemaking and fashions.

This type of programing alternates with the honoring of a farm family. The family is presented live along with a film presentation showing such material as a farm home, modernization of farm activities and how various members of the family contribute to running the farm and home.

Most Evergreen feeds are advertised on a year-round basis, though there are seasonal pushes. As a rule, all feeds are advertised at least once a month, if only to remind the farmer of the Evergreen name. Dairy cattle are fed the year round and, because of the mild weather conditions in Oklahoma, hogs have two litters a year, which also calls for year-round feeding. Beef cattle, however, involve heavy feeding from 1 December to 1 April. Poultry feeding also has its seasonal aspects with feed for baby chicks being pushed during the summer and early fall and growing feeds pushed during the fall and winter.



Piel's commercials on tv and radio helped spur radio comedy commercial trend. Henry J. Muessen, Piel's president (right), poses here with Salvador Dali who has drawn caricature of artificial "Harry Piel." Muessen is off to Brewer's convention in Europe

SHOULD YOU GET ON RADIO'S COMEDY COMMERCIAL BANDWAGON?

Dozens of clients already have. But before you make the move check your market, your product image—and your own sense of humor

By W. F. Miksch

"Advertising trends generally start when someone successfully breaks the rules," says Don Calhoun, creative director at McCann-Erickson.

The rule that got broken: Humor has no business in a radio commercial.

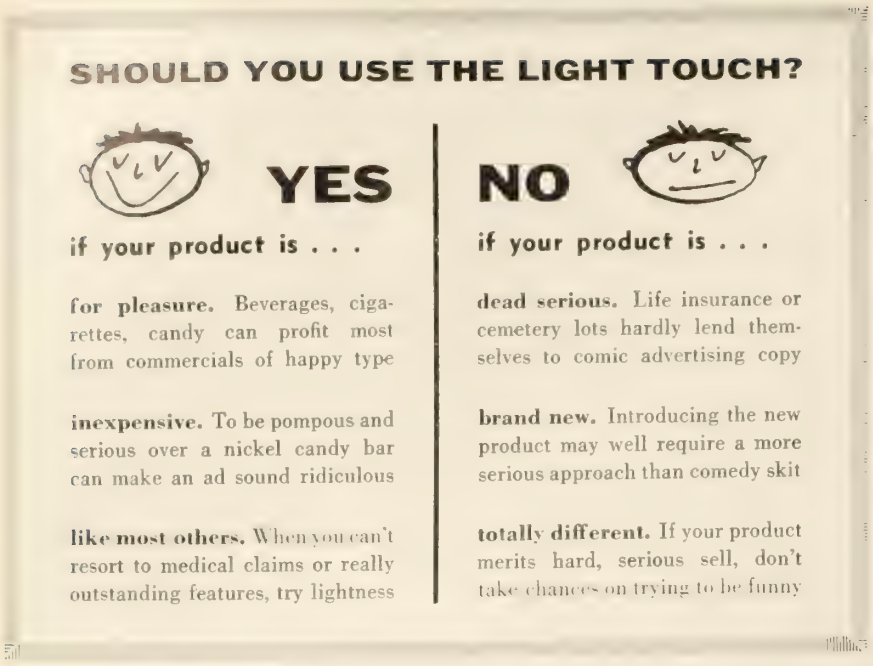
The trend: A rash of light-hearted, highly creative copy that has spread over the past few months to a point where by this week radio listeners often found it hard to tell commercials from programing (See list of light-touch commercials, page 39).

On WNEW, New York, one of those stations that frequently turns out to be a bellwether for broadcasting trends across the country, at least 15 advertisers out of about 100 are using parodies, comedy skits, and other light-touch material to sell products ranging from coffee to autos.

Newspaper columnists and magazine writers are taking note of this renaissance in creative radio commercials. Disk jockeys take extra seconds to chuckle over and comment on humorous e.t.'s after playing them. Fan mail for the commercials is streaming into stations and clients. And the kids who a short while ago were singing "Wonder where the yellow went?" are now reciting in Chinese style, "Please to hear helpful words regarding dragon breath from Cho Cho San-San," or other catch-phrases from the new crop of commercials.

Meanwhile, radio copywriters are flexing their funny-bones. Clients who once took a dim view of anything short of the most straightforward sell, are giving agencies freedom to use any creative art form—including humor—to get attention.

If entertainment is the way to get listenership, then why shouldn't every radio advertiser get on the comedy commercial bandwagon? The probability is that a lot who shouldn't will



If you try humor, be prepared to switch commercials frequently. Oft-told jokes get stale

do just that. And a lot who should won't.

Perhaps the light-touch commercial is for you. But before you jump to that conclusion, make sure it suits your product image and marketing aims. Above all, be sure the humor copy is in the best of taste and handled with the dexterity that this art form requires. So warn the men who know—the copy chiefs and copy writers, in fact, who are turning out the top light-touch commercials today.

The advantages of a light-hearted approach to selling are many, but the pitfalls are just as numerous. The type of product, or the brand of humor copy can bring such a campaign toppling down just as the theme of a play or the quality of its writing can cause a theatrical flop.

"Sponsors have multimillion-dollar investments in their brand images and in their product reputations," Bernard Pagenstecher, v.p. at Young & Rubicam, wrote in SPONSOR (20 April, page 54). "If they switch to a humorous campaign without painstaking study and soul-searching, they may invite disaster. Few advertising fates would be worse than to wind up establishing the product merely as being funny by a sponsor with a wonderful sense of humor."

Pagenstecher is in a good position to speak on this subject. Many admen feel that it was the account that he supervises, Piel's Beer, that had most to do with getting the comedy commercial bandwagon rolling. The characters of Bert and Harry Piel, conceived and written by Ed Graham and portrayed by tv-radio actors Bob Goulding and Ray Elliott, got their first airing on radio and television about a year ago. Bert and Harry were an instant hit with the public and their popularity continues high. The most ardent fans in Eastern markets where these commercials run keep tab on times when they are slotted, tune in just to catch their act. What's more important they go out and buy Piel's, says Pagenstecher.

Beer is a product which is associated with pleasure, so the "pleasant" commercial is appropriate. But to attempt to sell something as inherently serious as life insurance with humor copy is obviously inappropriate.

ARTICLE IN BRIEF

Humor, once considered taboo in radio commercials, is now being added in increasing doses. Irritation, once considered vital ingredient, is being removed. Clients and agencies have learned "hard-sell" can get better listenership when administered with sugar-coating.

What type of products, then, can use humor commercials effectively?

"Light-touch copy can work well with products about which there is less to say competitively," says Guild Copeland, creative director at Ted Bates. "Also for product lines with a small budget. The entertaining commercial extends the audience rather than deepening the sell." It gets more listeners, holds their attention longer, thereby giving the advertiser more useful time to get his message across.

Cigarettes and beer are both good examples of products with little to say which distinguishes them from their competition. Washington is alert to see that they do not make medical claims. They can talk about good tobacco, fine hops, flip-top boxes, filter tips, quart cans and real taste. Since none of these embody the elements of hard-sell through proven superiority, an ideal alternative is to establish a friendly feeling for the product. This can be accomplished better with a slapstick than a sledge.

Irritation or shock in commercials, once favorably regarded as stimuli to purchasing, are fast losing ground in copywriting circles. This is reflected even in singing jingle commercials which are becoming more and more tuneful, sometimes surpassing pop tunes in beauty.

The old, repetitive "irritation" commercial was met head-on by a listener reaction called "selective inattention," many admen will tell you. People automatically closed their ears to it so the shouts became inaudible whispers.

"When you lull a listener into a commercial rather than shock him into it, subconscious tune-out ends," says Jack Grogan, program manager for WNEW, New York, himself a 20-year veteran in both the field of commercials and programing. Grogan has written many light commercials and jingles, and his advice is frequently sought by agencies. The trend to light-touch commercials delights him.

"There are a lot of forward thinkers in agencies today," he told SPONSOR. "They are putting all the freshness, creativity and imagination of the best-type programing into one-minute transcriptions.

"This trend may raise the stature (and the salaries) of the radio commercial copywriters," Grogan said. "It can also reactivate the careers of many actors." Parker Fennelly, who has been almost in eclipse since the old days of "Allen's Alley" on radio, is

now a shining star through his role of Titus Patch on the Pepperidge Bread commercials. D.j.'s all over are "dropping" his name in connection with the commercials.

Another plus factor for the "light-touch" is that show personalities are taking extra seconds of air time to express their appreciation. Not long ago, KYL, Salt Lake City, broadcast a 45-minute show made up solely of commercials, all created by Stan Freberg and played "for entertainment only." Contadina, Zellerbach Paper, Snowdraft and Stokeley Frozen Foods all got free air time. Small wonder that clients are coming to re-evaluate humor in radio copy.

But Grogan and many others point out that there is a lot more to a humorous campaign than just climbing on the bandwagon. For one thing, the client who is contemplating riding the trend should be prepared to record a number of variations and not just stick with one commercial. "A joke has less effect each time you hear it," he says.

He also stresses the fact that humor is a fragile art and must at all times be kept within the bounds of good programing taste. Here are some basics which he suggests and which were corroborated by copy men who have themselves created light-touch commercials:

1. Don't use horrible sounds as attention-getters. They irritate. A machine gun, for example, is something that too many people have heard in actuality since the start of World War II. Those who have will hardly associate its sound effect with humor.

2. Death is never funny. Not in short takes, at least. Hitchcock or a play like "Arsenic and Old Lace" could achieve a macabre humor in the space of an hour or two. But it can't be made comic in a 60-second commercial.

3. Don't kid news bulletin techniques. News is too vital a part of radio programing to risk confusing the audience.

4. Don't insult anyone—sponsor or audience.

Violating these principles in an effort to be funny can not only cause "tune-out" of listeners but may keep your c.t.'s off the air due to a station's policies.

Humor is conceded to be the most difficult of art forms. It can fall down easiest through over-writing or over-acting. It is in this area that the radio commercial can fall on its face.

(*Please turn to page 79*)

CROSS-SECTION OF COMMERCIALS FROM LIGHT TOUCH SCHOOL

PRODUCT	AGENCY	WRITER	DESCRIPTION
Beechnut coffee	Kenyon & Eckhardt	Donald Stone	Penelope, girl taxidermist, almost loses Stacey, the world adventurer, over coffee in soap opera parody
Cavaliers	Wm. Esty	Joe Sacco Marge Throne	A "mystery character" named Roger is "nuts" about a certain brand cigarette as others try to figure his angle
Chesterfield Kings	McCann-Erickson	Don Calhoun Dave Lippincott	A playful series featuring the Chesterfield King, his herald, and a sympathetic lion by name of Bushy.
Contadina	Brisacher, Wheeler & Staff	Stan Freberg Howard Gossage	"Who put eight great tomatoes in the itty-bitty can?" has been getting asked for quite awhile, still amuses
Ford	J. Walter Thompson	Ed Gardner Joe Stone	Archie phones Duffy from the Tavern to tell him he bought a Ford in a monologue shot with malaprop-isms
Hoffman's beverages	Grey	Norris Konheim Monte Ghertler	Announcer tells how all Hoffman Beverages have that "happy taste"—except sarsaparilla (not a happy name)
Life Savers	Young & Rubicam	Preston Wood Bill Whitman	Revival of the old, amusing but of nonsense dialogue explaining why Life Savers have a hole in the middle
Manischewitz Wines	Emil Mogul	Myron Mahler	Taped from a tv commercial, this stars a Chatham wine that asks if the wine jingle can replace "Dixie."
Martinson's coffee	Al Paul Lefton	Dwight Fiske*	Timmy, the Timid Typist, solves "coffee lovers" problem by bringing in her own thermos of Martinson's
Pall Mall	SSCB	Tiffany Thayer	Parodies on such verse classics as "The Raven" and "Village Blacksmith" declaimed in mock-dramatic style
Pepperidge Bread	Ogilvy, Benson & Mather	Bill Wright Marykay Hartigan	A complete ingredients story is gotten across through Parker Fennelly's brilliant role as Farmer Titus Patch
Piel's Beer	Young & Rubicam	Ed Graham*	Comedians Bob & Ray as Bert & Harry Piel, brewery owners, bring warmth and wit to job of selling beer
Rambler	Geyer	Ray Mauer Jim DeFoe	Light-hearted tales told by Arnold Stang get across such Rambler sales points as compactness, economy
Schick Razor	Benton & Bowles	copy group	Names-out-of-history theme playlets find Paul Revere or Lady Godiva razing off to buy Schick razors
Schweppes Tonic	Ogilvy, Benson & Mather	Reva Fine	While Cmdr. Whitehead, client prexy, explains Schweppervescence, a Kentuckian keeps calling him "Colonel"
Sen-Sen	Ted Bates	Sheldon Toomer (idea by Tom Gad)	Confucius-talk take-off wherein Chinese philosopher, Cho Cho Sen-Sen, tells girl facts on breath and love

*Free lance

WE LIVE IN A TOWN OF 12,754



Small town stuff, you say? *Home* town stuff, we say! Yes, Hometown and Rural America families like this represent one of the most valuable sections of economic America! They, together with millions and millions of their counterparts make up the vast audience that Keystone Broadcasting System covers like a blanket.

Simple multiplication of *this* hometown brings into focus the importance of these Keystone markets to *your* advertising and *your* product. No longer can this facet of the great national marketplace be ignored—it represents too much profit potential!

Like this family, Hometown and Rural America buys the products they hear about through the **939** Keystone stations . . . an audience of 90 million listeners!

KBS Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd.	57 Post St.
Sta 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

TV BASICS/MAY

A change in name from "Comparagraph" to "Tv Basics" features SPONSOR's seventh monthly compendium of network and spot facts and figures. Henceforth, the name Comparagraph will be associated with the network tv program schedule which appears as part 3 of Tv Basics. This monthly report continues the breakdown of sponsored web tv shows by major industries, advertisers and brands starting again with the industry categories which appeared in the 16 March issue. The second list will be completed in the 8 June Tv Basics. Among the features of the current Tv Basics is a complete list of advertisers who spent more than $50,000 on I.D.'s during 1956. The list covers 155 advertisers and the brands using I.D.'s.

1 *Program profile provides cost, sponsored hours data . . .* see below

2 *Index of network tv sponsors has show ratings . . .* page 42

3 *Comparagraph gives day-by-day chart of all net shows . . .* page 48

4 *Alphabetical index of all shows includes cost data . . .* page 50

5 *Spot tv basics cover the 1956 spenders on I.D.'s . . .* page 54

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
$59,833	12	$33,382	17	$36,534	15	$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
$39,607	7	$30,155	16	$25,835	12	$10,429*	7

*Per week of five quarter hour shows; other programs are once weekly and are all [illegible] shows

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC	11.00	4.5	95.5
CBS	36.00	88.2	11.8
NBC	19.62	87.3	12.7

*For week of 5-11 May

Nighttime

Network	Sponsored hours	% live	% film
ABC	23.00	45.7	54.3
CBS	26.50	54.7	45.3
NBC	21.92	65.8	34.2

2. HOW COMPETING CLIENTS COMPARE

Second series of major industry categories, advertisers, brands and ratings on web tv start below

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two sections. The list below starts off the second series of this data. It will be concluded in the 8 June Tv Basics after which the list of advertisers, with new brand and rating data, will begin over again. These lists cover major industry categories in network tv only. The list below covers appliances, auto accessories, cars and trucks, confections and soft drinks, cosmetics and toiletries, dental and drug products. The next list will cover such groups as food, soap and tobacco. Data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus Pulse multi-market ratings. Footnotes give further data.

Industries covered here include autos, cosmetics, drugs

Appliances

American Motors
Disneyland; ABC; W-N; Kelvinator appliances — 26.0

General Electric
Broken Arrow; ABC; Tu-N; major appliances — 19.4
Conflict; ABC; Tu-N; small appliances — 18.3
G.E. Theatre; CBS; Su-N; major & small appliances — 32.7

Hoover Co.
Garry Moore; CBS; Tu-D; vacuum cleaners — 9.7

Radio Corp. of America
Producers' Showcase; NBC; M-N; major & Whirlpool appliances — 18.7

Singer Sewing Machine Co.
Playhouse 90; CBS; Th-N; sewing machines — 32.9

Sylvania Electric Products
Buccaneers; CBS; Sa-N; small appliances, tubes — 15.6

Westinghouse
Studio One; CBS; M-N; major & small appliances — 24.6

Auto Accessories

American Oil
Person to Person; CBS; F-N; Amoco tires — 27.0

General Motors
Wide Wide World; NBC; Su-D; A C automotive equipment, Delco batteries, Hyatt ball bearings, Saginaw power steering — 15.6

B. F. Goodrich
Burns & Allen; CBS; M-N; tires — 29.5

Gulf Oil
Life of Riley; NBC; F-N; tires — 21.7

Cars and Trucks

American Motors
Disneyland; ABC; W-N; Rambler autos — 26.0

Chrysler
Ray Anthony; ABC; F-N; Plymouth autos — 6.8
Climax; CBS; Th-N; Chrysler Corp, DeSoto & Plymouth autos — 30.9
Lawrence Welk; ABC; Sa-N; Dodge autos — 25.1
Welk Top Tunes, New Talent; ABC; M-N; Dodge & Plymouth autos — 14.1
You Bet Your Life; NBC; Th-N; DeSoto autos — 29.9

Ford Motor
Ford Theatre; ABC; W-N; Ford autos — 12.7
I Love Lucy; CBS; M-N; Ford autos — 38.3
Ed Sullivan; CBS; Su-N; Mercury autos — 37.1
Tennessee Ernie; NBC; Th-N; Ford autos — 6.2
Zane Grey; CBS; F-N; Ford autos — 21.7

General Motors
Crossroads; ABC; F-N; Chevrolet autos & trucks — 14.9
Garry Moore; CBS; W-D; Chevrolet autos — 9.7
Dinah Shore; NBC; Th-N; Chevrolet autos — 10.1
Wide Wide World; NBC; Su-D; all GM autos — 15.6

Confections and Soft Drinks

American Chicle
Jim Bowie; ABC; F-N; Clorets, Dentyne — 17.3
Ozark Jubilee; ABC; Sa-N; Beemans pepsin gum, Clorets — 7.1

Coca Cola Co.
Mickey Mouse Club; ABC; M-D; soft drink — 20.8

Luden's Inc.
Captain Kangaroo; CBS; Sa-D; Fifth Avenue candy bar — 10.3

Nestle Co.
Lone Ranger; CBS; Sa-D; chocolate — 15.5

Sweets Co. of America
Cowboy Theatre; NBC; Sa-D; Tootsie Roll candies — 6.2
Heckle & Jeckle; CBS; Su-D; Tootsie Roll candies — 10.2
Howdy Doody; NBC; Sa-D; Tootsie Roll candies — 7.8
Modern Romances; NBC; Tu-D; Tootsie Roll candies — 10.3
Texas Rangers; CBS; Sa-D; Tootsie Roll candies — 12.4
Tic Tac Dough; NBC; Tu-D; Tootsie Roll candies — 5.7

Cosmetics and Toiletries

Alberto-Culver Co. of Hollywood
It Could Be You; NBC; Tu-D; VO-5 hair preparations — 5.8
Modern Romances; NBC; Tu-D; VO-5 hair preparations — 10.3

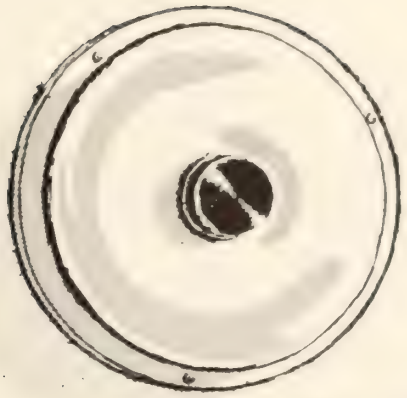
American Home Products
D. Edwards; CBS; M,W-N; Aero-shave, Heather rouge, Jocur wave set — 12.0
Love of Life; CBS; Tu-D; Neet depilatory — 9.3
Secret Storm; CBS; M-D; Neet depilatory — 7.2

Armour and Co.
George Gobel; NBC; Sa-N; Dial shampoo — 22.6
Danny Thomas; ABC; Th-N; Dial shampoo & soap — 12.6

Bristol-Myers
Arthur Godfrey; CBS; M,W-D; Ban — 10.8
Alfred Hitchcock; CBS; Su-N; Mum — 31.4
NBA Basketball; NBC; Sa-D; Vitalis — 8.6
Playhouse 90; CBS; Th-N; Ban, Trushay, Vitalis — 32.9

Carter Products
Horse Racing; NBC; Sa-D; Arrid, Rise — 8.0

Data [illegible] on Broadcast Advertisers Reports for the week ending [illegible] as to length and placement of commercials, can be found [illegible]. Not included here are buys in participation shows, such as [illegible]. Ratings are based on a Pulse 22-market weighted average material for the week ending 7 March. All ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network. "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.



Pulse rings doorbells

. . . interviews families  *in their homes*

2. HOW COMPETING CLIENTS COMPARE *continued . . .*

Nat King Cole; NBC; M-N; Arrid, Rise 9.6
NBA Basketball; NBC; Sa-D; Rise 8.6

Chesebrough-Pond's

Conflict; ABC; Tu-N; Angel Face powder, Angel Skin lotion, cold & dry skin cream 18.3
Jim Bowie; ABC; F-N; Vaseline hair tonic 17.3

Colgate-Palmolive

Big Payoff; CBS; M,W,Th,F-D; Lustre Creme, Lustre Net, Palmolive soap 9.3
Bob Cummings; CBS; Th-N; Halo, Palmolive soap 24.4
Millionaire; CBS; W-N; Palmolive shave products 26.9
Mr. Adams & Eve; CBS; F-N; Lustre Creme, Lustre Net 22.8
Strike It Rich; CBS; M-F-D; Cashmere Bouquet soap, Lustre Creme shampoo, Palmolive soap 8.9

Gillette Co.

Cavalcade of Sports; NBC; F-N; Foamy shave, razors & blades 17.1

Hazel Bishop

Beat the Clock; CBS; F-N; hair spray, lipstick 13.4
You're On Your Own; CBS; Sa-N; dry skin cream, hair spray, lipstick 11.2

Helene Curtis Industries

Oh Susanna; CBS; Sa-N; spray net 19.7

Andrew Jergens Co.

Steve Allen; NBC; Su-N; lotion, Woodbury soap 24.1

Lanolin Plus Inc.

Hold That Note; NBC; Tu-N; Lanolin Plus products 9.1

Lever Bros.

Lux Theatre; NBC; Th-N; Lux soap 18.9

Mennen Co.

Boxing; ABC; W-N; pre-shave lotion, shave creams, skin bracer, spray deodorant 14.5
Queen for a Day; NBC; W-D; Skin Magic 12.4

Procter and Gamble

Edge of Night; CBS; M,Th-D; Camay soap 7.7
Guiding Light; CBS; M-F-D; Ivory soap 10.2
I Love Lucy; CBS; M-N; Lilt home permanent 38.3
This Is Your Life; NBC; W-N; Prell 23.8
Jane Wyman; NBC; Tu-N; Ivory soap 24.8
Loretta Young; NBC; Su-N; Camay soap 22.8

Purex Corp.

Big Surprise; NBC; Tu-N; Sweetheart soap 14.1

Revlon Products

$64,000 Challenge; CBS; Su-N; lipstick 27.3
$64,000 Question; CBS; Tu-N; Love Pat powder, Satin Set, Silicare lotion 32.1
20th Century Fox; CBS; W-N; Aquamarine lotion, Frosted nail enamel, Futurama lipstick case, lipstick, Love Pat powder, Silken Net 20.6

Sales Builders

[illegible] NBC; Tu-N; Max Factor pancake 18.4

Schick Inc.

[illegible]et; NBC; Th-N; electric shaver 24.4

Sperry Rand

What's My Line; CBS; Su-N; Remington electric shavers 27.8

Sterling Drug

The Vise; ABC; F-N; Molle shave cream 9.6

Toni Co.

Blondie; NBC; F-N; Deep Magic 19.0
People Are Funny; NBC; Sa-N; Tip Toni & Tonette home permanents 19.8
Queen for a Day; NBC; M-D; Tonette & Toni home permanents 12.4
Talent Scouts; CBS; M-N; Deep Magic, Tame 30.5
Tic Tac Dough; NBC; M-D; Deep Magic, Silver Curl, Tonette & Toni home permanents 5.7
You Bet Your Life; NBC; Th-N; Deep Magic, Prom home permanent, White Rain 29.9

Warner-Lambert Pharmaceutical Co.

Hit Parade; NBC; Sa-N; Hudnut Quick home permanent 24.2

Wildroot Co.

Robin Hood; CBS; M-N; cream oil, formula #2 32.6

Dental Products

American Home Products

Love of Life; CBS; M-D; Kolynos toothpaste 9.3
Secret Storm; CBS; W-D; Kolynos toothpaste 7.2

Bristol-Myers

Arthur Godfrey; CBS; M,W-D; Ipana toothpaste 10.8
Alfred Hitchcock; CBS; Su-N; Ipana toothpaste 31.4
Mickey Mouse Club; ABC; W,Th,F-D; Ipana toothpaste 20.8

Colgate-Palmolive

Big Payoff; CBS; W,F-D; Colgate dental cream 9.3
Mighty Mouse; CBS; Sa-D; Colgate dental cream 15.1
Strike It Rich; CBS; Tu,Th-D; Colgate dental cream 8.9

Lever Bros.

The Brothers; CBS; Tu-N; Pepsodent toothpaste & brushes 20.0
Lux Theatre; NBC; Th-N; Pepsodent toothpaste & brushes 18.9

Procter and Gamble

Brighter Day; CBS; M,W,Th, F-D; Gleem 7.3
Wyatt Earp; ABC; Tu-N; Gleem 25.8
Queen for a Day; NBC; Tu,Th-D; Gleem 12.4
Search for Tomorrow; CBS; M-F-D; Gleem 10.0
This Is Your Life; NBC; W-N; Crest 23.8
Loretta Young; NBC; Su-N; Gleem 22.8

Sterling Drug

Modern Romances; NBC; W-D; Dr. Lyons tooth powder 10.3

Drug Products

American Home Products

D. Edwards; CBS; M,W, Th-N; Anacin, Bisodol, Heet, Infra Rub 12.0
Love of Life; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub, Outgro 9.3
Name That Tune; CBS; Tu-N; Anacin 19.1
Secret Storm; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub 7.2

Bauer and Black

Capt. Kangaroo; CBS; Sa-D; Curads Battle Ribbon bandages 10.3

Bristol-Myers

Arthur Godfrey; CBS; M,W-D; Bufferin 10.8
Alfred Hitchcock; CBS; Sn-N; Bufferin, Minit-Rub 31.4
Playhouse 90; CBS; Th-N; Bufferin 32.9

Johnson and Johnson

Heckle & Jeckle; CBS; Su-D; Band-Aids 10.2
Garry Moore; CBS; F-D; baby products, surgical dressings 9.7
Our Miss Brooks; CBS; F-D; baby products, Band-Aids, surgical dressings 8.7
Robin Hood; CBS; M-N; baby products 32.6

Lanolin Plus Inc.

Hold That Note; NBC; Tu-N; All-In-One reducing tablets 9.1

Lewis-Howe Co.

Jonathan Winters; NBC; Tu-N; Tums 7.3

Luden's Inc.

Capt. Kangaroo; CBS; Sa-D; cough drops 10.3

Mennen Co.

Robert Montgomery; NBC; M-N; Baby Magic 20.1

Mentholatum Co.

Bob Crosby; CBS; M-D; chest rubs 9.2
Tic Tac Dough; NBC; Tu,F-D; chest rubs 5.7

Miles Laboratories

Broken Arrow; ABC; Tu-N; Alka Seltzer, One-A-Day vitamins 19.4
Mickey Mouse Club; ABC; M-D; Bactine, One-A-Day vitamins 20.8
News; NBC; W,F-N; Alka Seltzer, One-A-Day vitamins 11.3
Queen for a Day; NBC; Th-D; Alka Seltzer, One-A-Day vitamins 12.4
Tennessee Ernie; NBC; Th-D; Alka Seltzer, One-A-Day vitamins 6.2

Norwich Pharmacal

Arthur Godfrey; CBS; Tu-D; Pepto Bismol 10.8

Noxzema Chemical Co.

Perry Como; NBC; Sa-N; skin cream 28.6

Pharmaceutical

Amateur Hour; ABC; Su-N; Geritol, Niron, RDX tablets, Serutan, Sominex, Zarumin 6.4
News; CBS; Su-N; Geritol, Sominex, Zarumin 12.0
To Tell The Truth; CBS; Tu-N; Geritol, Sominex, Zarumin 17.8

Pharmaco

Comedy Time; NBC; F-D; Medigum, Regutol 6.7
It Could Be You; NBC; F-D; Medigum, Regutol 5.8

Rexall Drug Co.

Steve Allen; NBC; Su-N; Intracel, Rybutol 24.1

Sterling Drug

Modern Romances; NBC; W,F-D; Bayer aspirin, Ironized yeast; Phillips milk of magnesia 10.3
The Vise; ABC; F-N; Bayer aspirin, Fletchers Castoria, Phillips milk of magnesia 9.6

Vick Chemical Co.

Jonathan Winters; NBC; Tu-N; cold remedies 7.3



ANOTHER major award for the nation's outstanding NEWS station KSTP–TV !

In 1956, KSTP-TV entered *four* national TV news competitions. The results are now in: *four* first-place awards!

The Radio-Television News Directors Association gave KSTP-TV *two* top awards, "Best TV News Story of 1956" and "Nation's Outstanding News Operation." Then the National Press Photographers Association presented the blue ribbon to KSTP-TV in the National Newsreel Contest.

And, now, the coveted Sigma Delta Chi award for Distinguished Service in Television Reporting has been won for KSTP-TV by Julian Hoshal and Dick Hance, News and Photo Director, respectively, for KSTP-TV.

We're only kidding with the cartoon above. Actually we're proud of *all* these awards and the news operation which won them. It is one of the reasons why the Northwest's *first* TV station is still the Northwest's *leading* TV station.

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.



BUFFALO'S OWN AGENCIES AND ADVERTISERS CHOOSE WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To sell "Milk for Health" throughout the 8-county Niagara frontier area, Baldwin, Bowers & Strachan, Inc., buys the "11 TH HOUR NEWS," with Frank Frederics and Jan Okun, on WBUF.

"11 TH HOUR NEWS," with its nightly newscasts (M-F, 11 pm), appeals to a head-of-the-family audience (91% adult) that "Milk For Health" wants to reach.

FRANK FREDERICS AND JAN OKUN are a smooth-working, *selling* combination. Jan's persuasive commercial delivery and Frank's compelling news style achieve continuing results for the 4,000 dairy farmers who sponsor them.

"WBUF," in the words of Baldwin, Bowers & Strachan Vice President Everett L. (Tommy) Thompson, "has more than lived up to the promise of its impressive facilities, management and staff with its outstanding programming, promotional support, and community acceptance. 'Milk For Health' invested in the future when it bought the '11TH HOUR NEWS' on WBUF. That investment is paying off already with a 52% audience increase within the first six months!"

An ever-growing list of satisfied advertisers makes WBUF the fastest-moving force in Buffalo. Put that force to work for *you* today!

Exciting things are happening on

WBUF CHANNEL **17** | NBC *in Buffalo* | *sold by* NBC SPOT SALES

Left to right: H. Truman Rice, TV Producer, Baldwin, Bowers & Strachan, Inc.; Jan Okun; Frank Frederics: Martin Magner, Program Director for WBUF.


WBUF
CHANNEL 17
NBC
MILK FOR HEALTH

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt Bird & Son	Home partic 10-11		Garry Moore Hoover Best Foods	Home partic	
10:15										
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Home		Arthur Godfrey Mutual of Omaha Norwich	Home	
11:00										
11:15		UN In Action sust			Bristol-Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust	
12N										
12:15		Let's Take Trip sust			Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Sweets (last 5/21) Stand Brands (5/28 start) P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver alt P&G	
1:00										
1:15		Heckle & Jeckle Sweets Co (last 5/26) alt sust			News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op	
1:30										
1:45		No net service	Frontiers of Faith sust		As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op	
2:00			Catholic Hour (5, 12, 19, 26)							
2:15		No net service	No net service		Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods alt sust	Club 60	
2:30										
2:45		No net service	Watch Mr. Wizard sust		Art Linkletter Stand Brands Campbell Soup	Tenn Ernie sust Brown & Wmson alt sust		Art Linkletter Kellogg Pillsbury	Tenn Ernie Stand Brands Stand Brands	
3:00										
3:15		No net service	Youth Wants To Know sust alt Amer Forum sust	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoo Festi (3-4 part
3:30										
3:45	Johns Hopkins File 7 sust	The Last Word sust (last 5/26)	Zoo Parade sust	Afternoon Film Festival	Bob Crosby sust Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	Afternoo Festi
4:00										
4:15	College News Conference sust	Face The Nation (5 5:30, 5/19) This Is Defense Westinghouse (1 5, 5/19 only)	Wide Wide World (alt wks 4-5:30) Gen Motors	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands Borden (5/14 start) alt Stand Brands	Afternoo Festi
4:30										
4:45	Medical Horizons Ciba	World News Round Up sust (5:30-6, 5/19)	Project 20 (4-5, 5/19) Golf Champ Gillette (1 5:30, 6/2)	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug	No net service	Edge of Night P&G	P&G Modern Romances Culver alt Sweets Co	No net
5:00										
5:15	Dean Pike sust	See It Now Pan Am (5-6, 6/2 only)	Topper (alt wks 5 5:30) sust	Mickey Mouse Club co-op co-op		Comedy Time Wesson Oil co-op	Mickey Mouse Club co-op co-op		Comedy Time sust	Mickey Clu co-o Gen
5:30										
5:45		Odyssey sust (5-6) (not seen 5/19)	Outlook sust	Coca Cola Miles alt Minn Mining			Armour B F Goodrich			Mattel al Gen

HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and following pages (50, 51) includes regularly scheduled programing on the air between 11 May and 7 June (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight,* NBC, 11:30-12:30

A G R A P H

11 MAY - 7 JUNE

EDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore Bros dotors 5:25)	Home partic		Garry Moore Nestle alt sust Toni alt Swift	Home partic		Garry Moore Pitts Plate Glass alt sust Staley	Home partic		Capt Kangaroo sust	Howdy Doody Participating Hotpoint alt Procter & Gamble
Godfrey Williams onta	Home		Arthur Godfrey Gen Foods Scott Paper	Home		Johnson & Johnson alt Gen Foods Lever	Home		Mighty Mouse Gen Foods alt Colgate	Gumby Participating Procter & Gamble alt sust
Myers Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust		Yardley alt Pitts Plate Glass Staley alt SOS	Price Is Right Lever		Susan's Show sust	Fury Gen Foods alt Bartler
It Rich ate	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust Lever		Texas Rangers Gen Mills alt Mogul sust It's A Hit	Capt Gallant Procter
t Lady Mills f Life me Prod	Tic Tac Dough sust P&G		Valiant Lady Toni alt Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Valiant Lady Gen Mills Love of Life Amer Home Prod	Tic Tac Dough sust P&G		Big Top sust	True Story Participating
h for rrow G Light G	It Could Be You Armour alt sust Brown & Wmson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Welch alt Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod alt sust Brillo alt Corn Prod		Big Top sust	Detective Diary Participating
ws sust p & Be ted st	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Statio	No net service
World ns G	Club 60 co-op		As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op		No net service Dizzy Dean sust	No net service
. Brooks t lt sust	Club 60		Our Miss Brooks sust Nestle alt sust	Club 60		Our Miss Brooks sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week Falstaff Brewing	No net service Leo Durocher's Warmup
kletter Bros niz	Tenn Ernie sust Dixie Cup alt Brown & Wmson		Art Linkletter Kellogg Pillsbury	Tenn Ernie sust Miles		Art Linkletter Lever Bros Swift	Tenn Ernie sust		Baseball (con't) Amer Safety Razor Procter & Gamble	Major League Baseball Participating
ayoff ate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic		Baseball	
rosby er fills	Matinee	Afternoon Film Festival	Bob Crosby Toni alt Swift P&G	Matinee	Afternoon Film Festival	Bob Crosby SOS alt Swift Gen Mills	Matinee		Baseball	
Day Storm Prod	Queen for a Day Dixie Cup alt Sandura Boston alt Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Borden Amer Home Prod alt Corn Prod		Baseball	
Night	P&G Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G	P&G Modern Romances Kraft	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug alt Corn Prod		No net service	
	Comedy Time Lever sust	Mickey Mouse Club co-op Pillsbury alt Am-Par		Comedy Time Kraft Welch alt sust	Mickey Mouse Club co-op co-op		Comedy Time sust		Dixie Handicap sust	
		Bristol Myers Gen Foods			Gen Mills Gen Mills			Five Star Comedy Participating	Frankenstein Participating	

p.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; News, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 42, 50.

3. NIGHTTIME

SUNDAY

	ABC	CBS	NBC
6:00		Flicka sust (last 5/26)	Meet The Press Johns Manville alt sust
6:15		The Last Word sust (6/2 start)	
6:30		You Are There (5/12 start) Prudential	Roy Rogers Gen Foods
6:45			
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	77th Bengal Lancers Gen Foods
7:15			
7:30	Hollywood Film Theatre partic (7:30-9)	Marge & Gower Champion alt Jack Benny Amer Tobacco	Circus Boy Reynolds Alum
7:45			
8:00	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Bulova, Drackett, Greyhound, Polaroid, U. S. Time
8:15			
8:30	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9)
8:45			
9:00	Amateur Hour Pharmaceuticals (9-10)	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa (9-10, 3 wks in 4)
9:15			
9:30	Amateur Hour	Hitchcock Theatre Bristol-Myers	Chevy Hour Chevrolet (9-10, 1 wk in 4)
9:45			
10:00	Mike Wallace Philip Morris	$64,000 Challenge Revlon alt P. Lorillard	Loretta Young P&G
10:15			
10:30		What's My Line Sperry-Rand alt H Curtis	No net service
10:45			

MONDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30			
6:45		D Edwards Brown & Wmson	
7:00	Kukla, Fran & Ollie Gordon Bkng-co-op	No net service D Edwards Brown & Wmson	
7:15	John Daly News Genl Cigar		
7:30	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	Nat King Cole sust News American Can alt sust
7:45			
8:00	Wire Service Miller Brewing alt sust	Burns & Allen Carnation alt Goodrich	Sir Lancelot Amer Home alt Lever Bros (3 wks in 4)
8:15			
8:30	Voice of Firestone Firestone	Talent Scouts Lipton alt Toni	Wells Fargo-G Fds alt Am Tob (3 in 4) Prod Showcase (1 in 4, 8-9:30) Hancock RCA-Whirlpool
8:45			
9:00	Press Conference Corn Prod	I Love Lucy P&G alt Gen Foods	Twenty-One Pharmaceuticals (3 wks in 4)
9:15			
9:30	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Dec Bride Gen Foods	Robt Montgomery S. C. Johnson alt Mennen (9:30-10:30)
9:45			
10:00	Welk Top Tunes	Studio One Westinghouse (10-11)	Wash Square Royal McBee Helene Curtis (9:30-10:30, 5/20 only)
10:15			
10:30		Studio One	
10:45			

TUESDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30			
6:45		D Edwards Whitehall	
7:00	Kukla, Fran & Ollie Gordon Bkng-co-op	No net service D Edwards Whitehall	
7:15	John Daly News Genl Cigar		
7:30	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Jonathan Winters Lewis-Howe News sust
7:45			
8:00	Conflict Chesebrough-Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Arthur Murray Party Purex alt Speidel
8:15			
8:30	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max F. Wash Square Curtis, Royal (8-9, 6/4 only)
8:45			
9:00	Broken Arrow Gen Electric alt Miles	To Tell The Truth Pharmaceuticals	Jane Wyman P&G
9:15			
9:30	Cavalcade Theatre DuPont	Red Skelton Pet Milk alt S. C. Johnson	Circle Theatre Armstrong (alt wks 9:30-10:30)
9:45			
10:00	It's Polka Time co-op	$64,000 Question Revlon	Kaiser Alum Hr Kaiser Alum (alt wks 9:30-10:30)
10:15			
10:30		Spike Jones L&M	No net service
10:45			

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
Steve Allen Show: V-L	$ 63,000	Bulova (5/19, 6/2 only), Mc-E; Drackett, Y&R; Greyhound, Grey; Polaroid, D. D. Bernbach; U. S. Time, Peck
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector
Jack Benny: C-L&F	65,000	Amer Tobacco, BBDO
Big Story: Dr-L&F	33,000	Amer Tobacco, SSCB; Ralston Purina, Gardner
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
Bold Journey: A-F	8,000	Ralston Purina, GBB
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
Broken Arrow: A-F	31,000	Gen Elect, Y&R; Miles, Wade
Buccaneers: A-F	24,000	Sylvania, JWT
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO
Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&N, Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald
Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon
Marge & Gower Champion V-L&F	41,000	Amer Tobacco, BBDO
Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Circle Theatre: Dr-L	40,000	Armstrong Cork, BBDO
Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. Fra Buchanan
Climax: Dr-L	55,000	Chrysler, Mc-E
*Perry Como: V-L	108,000	Gold Seal, North; Kleenex, FC Noxzema, SSCB; RCA, K&E; S Stamps, SSCB; Sunbeam, Perrin-Pa
Conflict: Dr-F	90,000	Chesebrough-Ponds, JWT & Mc-E
Joseph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO; Lever Bros, BBDO
Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Bob Cummings Show: Sc-F	36,000	Colgate, Brown; R. J. Reynolds, E
John Daly News: N-L	6,000††	Du Pont, BBDO; General Cigar, Y
Date With the Angels: Sc-F	38,000	Plymouth, Grant
December Bride: Sc-F	28,000	Gen Foods, B&B
Disneyland: M-F	75,000	Amer. Motors, BFSD & Geyer; Am Dairy, Camp-Mithun: Derby, Mc
Dragnet: My-F	37,000	L&M, Mc-E; Schick, W&L
DuPont Theatre: Dr-F	37,000	DuPont, BBDO

*Color Show. (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show cost (including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period of 11 May thru 7 June. Program types are indicated as follows: (A) Adventu (C) Comedy, (D) Documentary, (Dr) Drama, (I) Interview, (J) Juvenile, (Misc., (Mu) Music, (My) Mystery, (N) News, (Q) Quiz, (S) Serial, (Sc) Situat Comedy, (Sp) Sports, (V) Variety.

GRAPH

11 MAY - 7 JUNE

CS	NBC	WEDNESDAY	THURSDAY ABC	THURSDAY CBS	THURSDAY NBC	FRIDAY ABC	FRIDAY CBS	FRIDAY NBC	SATURDAY ABC	SATURDAY CBS	SATURDAY NBC
ards Wmson				D Edwards Whitehall			D Edwards Brown & Wmson alt H Bishop				
e service ards Wmson			Kukla, Fran & Ollie Gordon Bkng co-op John Daly News Du Pont	No net service D Edwards Whitehall		Kukla, Fran & Ollie Gordon Bkng co-op John Daly News Du Pont	No net service D Edwards Brown & Wmson alt H Bishop		This Is Galen Drake Best Foods		
Step sust (last 5/29) sust (start)	Xavier Cugat sust (last 5/29) News Time alt Miles		Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Dinah Shore Chevrolet News Sperry Rand	Rin Tin Tin Nabisco	Beat the Clock H. Bishop	Xavier Cugat (last 5/29) News Miles	Famous Film Festival (12:30-1:00)	Buccaneers	People Are Funny Sun alt R J Reynolds
odfrey elvers Prod	Masquerade Party Associated Products alt Park & Tilford & Knomark		Circus Time partic	Bob Cummings Colgate alt R. J. Reynolds	You Bet Yr Life DeSoto alt Toni	Jim Bowie Amer Chicle alt Chesebrough-Ponds	West Point Gen Foods	Blondie Toni alt Nestle	Billy Graham R. Graham Evangelistic Assn	Jackie Gleason Lambert	Perry Como Sun S & H Stamps Sustema
ey alt ary	Father Knows Best Scott Paper		Circus Time	Climax Chrysler (8:30-9:30,	Dragnet L&M alt Schick	Crossroads Chevrolet	Zane Grey Gen Foods alt Ford	Life of Riley Gulf Oil	Billy Graham (8:30-9/1 start)	Jackie Gleason sust	Sustema Rosemary Clark RCA, Gen Mills
ire e	Kraft Theatre Kraft (9-10)		Danny Thomas Armour alt Kimberly-Clark	Climax	People's Choice Borden alt P&G	Treasure Hunt Mogen David	Mr. Adams & Eve Colgate alt R. J. Reynolds	Jos Cotton Show Campbell alt Lever Bros (3 wks in 4)	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Hazel Bishop	Caesar's Hr Sun Benson Hedges Chapel Oats Kenyon Weston
Secret nolds	Kraft Theatre		Bold Journey Ralston-Purina	Playhouse 90 Amer Gas alt Bristol Myers	Ford Show Ford	The Vise Sterling Drug	Schlitz Playhouse Schlitz	Big Story Ralston Purina alt Amer Tob (3 in 4) Chevy Show (9-10, 1 in 4)	Lawrence Welk	S.R.O. Playhouse (10:30 start) Whitehall alt Hudson Chevrolet	Color Carnival RCA, Whirlpool Oreo 9:30-10 1 wk in 4)
l Hr eel 0-11)	This Is Your Life P&G		Telephone Time Bell	Playhouse 90 Philip Myers alt Bristol Myers	Lux Theatre Lever Bros (10-11)	Date With The Angels Plymouth	Line-Up P&G alt Brown & Williamson	Cavalcade of Sports Gillette (10-conclu)	Ozark Jubilee Am Chicle alt Whitehall Dickie	Gunsmoke L&M alt Sperry-Rand	Geo Gobel Armour alt Pet (2 wks in 4)
Fox Hr on 0-11)	No net service			Playhouse 90 sust	Lux Theatre		Person to Person Amer Oil & Hamm alt Time, Inc	Red Barber St Farm Ins	Ozark Jubilee co-op Mrs. America Finals (10:30-12:30)	Two For The Money	Hit Parade Amer Tob Gen Foods

PROGRAM	COST	SPONSORS AND AGENCIES
Wyatt Earp: A-F	30.000	Gen Mills, DFS; P&G, Compton
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector
Father Knows Best: Sc-F	38.000	Scott Paper, JWT
Ford Show: V-L	33.000	Ford, JWT
Ford Theatre: Dr-F	36.000	Ford, JWT
G.E. Theatre: Dr-F	45.000	Gen Elect, BBDO
Giant Step: Q-L (last 5/29)	23.000	Gen Mills, BBDO
Jackie Gleason: V-L	102.500	P. Lorillard, L&N
Godfrey's Scouts: V-L	28.000	Lipton, Y&R; Toni, North
Arthur Godfrey Time: V-L	38,000††	Amer. Home Prod, Y&R; Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett
George Gobel: C-L	45.000	Armour, FCB; Pet Milk, Gardener
Gunsmoke: A-F	38.000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
Hitchcock Presents: My-F	34.000	Bristol-Myers, Y&R
Robin Hood: A-F	28.000	Johnson & Johnson, Y&R; Wildroot, BBDO
I Love Lucy: Sc-F	52.000	Gen Foods, Y&R; P&G, Grey
I've Got a Secret: Q-L	24.000	R. J. Reynolds, Esty
Jubilee Jones: Mu-L	35.000	L&M, DFS
Kaiser Alum. Hour: Dr-L	58.000	Kaiser Alum, Y&R
Kraft Tv Theatre: Dr-L	34.000	Kraft, JWT
Kukla, Fran & Ollie: J-L		Gordon Bkng, Ayer; & co-op
Lassie: A-L	34.000	Campbell Soup, BBDO
Life of Riley: Sc-F	32.000	Gulf Oil, Y&R
Line-Up: My-F	31.000	Brown & Wm'son, Bates; P&G, Y&R
Lone Ranger: A-F	24.000	Gen Mills, DFS; Swift, Mc-E
Lux Video Theatre: Dr-L	43.000	Lever Bros, JWT
Masquerade Party: Q-L	22.000	Associated Products, Grey; Knomark (5/29 start), E. Mogul; Park & Tilford (last 5/15), E. Mogul

PROGRAM	COST	SPONSORS AND AGENCIES
Meet the Press: I-L	7.500	Johns Manville, JWT; alt wks open
Millionaire: Dr-F	32.000	Colgate, Bates
*Robert Montgomery: Dr-L	52.000	S. C. Johnson, NLB; Mennen Co, Grey
Mr. Adams & Eve: Sc-F	41.000	Colgate, L&N; R. J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Purex, E. H. Wells, Spencer, NC&K
Name that Tune: Q-L	23.000	Kellogg, Burnett; Whitehall, Bates
Navy Log: Dr-F	32.000	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
NBC News: N-L	9.500††	American Can, Compton; Miles, Wade; Sperry-Rand, Y&R; Time-Life, Y&R; 1 wk & 3 alt wks open
Ozark Jubilee: V-L	18.000	Amer Chicle, Bates; Williamson-Dickie, Evans (alt wks 10-10:30); co-op 10:30-11
Ozzie & Harriet: Sc-F	36.000	Eastman Kodak, JWT
Panic: Dr-F	36.000	L&M, Mc-E; Max Factor, DDB
People Are Funny: M-F	24.000	R. J. Reynolds, Esty; Toni, North
People's Choice: Sc-F	34.000	Borden, Y&R; P&G, Y&R
Person to Person: I-L	34.000	Amer Oil, J. Katz, Hamm, Camp-Mithun; Time-Life, Y&R
Playhouse 90: Dr-L&F	117.000	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett
Press Conference: I-L	8.500	Corn Prod, C. L. Miller
Private Secretary: Sc-F	36.000	Lever, OB&M; Sheaffer, Seeds
Rin Tin Tin: A-F	32.000	Nabisco, K&E
Roy Rogers: A-F	32.000	Gen Foods, B&B
Schlitz Playhouse: Dr-F	36.000	Schlitz, JWT
77th Bengal Lancers: A-F	41.000	Gen Foods, Y&R
Phil Silvers Show: Sc-F	41.000	P&G, Burnett, R. J. Reynolds, Esty
*Sir Lancelot: A-F	24.000	Amer Home Prod, Bates; Lever Bros, SSCB
Sgt. Preston: A-F	32.000	Quaker Oats, WBT

**Talent and production costs are carried by A Murray

Listing continues on page 52

PROGRAM	COST	SPONSORS AND AGENCIES
*Dinah Shore: Mu-L	22,000	Chevrolet, Camp-Ewald
$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO
$64,000 Question: Q-L	32,000	Revlon, BBDO
*Red Skelton: C-L&F	48,000	S. C. Johnson FCB; Pet Milk, Gardner
S.R.O. Playhouse: Dr-F (5/11 start)	11,500	Whitehall (5/11 start), Bates; Helene Curtis (5/18 start), Ludgin
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, Weiss & Geller
Studio One: Dr-L	55,000	Westinghouse, Mc-E
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter
Telephone Time: Dr-F	31,000	Bell, Ayer
This Is Galen Drake: V-L	15,000	Best Foods, Guild, Bascom & Bonfigli
This Is Your Life: D-L	52,000	P&G, B&B
Danny Thomas: Sc-F	36,000	Armour, FCB; Kimberly-Clark, FCB
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
Treasure Hunt: Q-L	21,000	Mogen David, Weiss & Geller
*TV Playhouse: Dr-L	52,000	Alcoa, Fuller, Smith & Ross; Goodyear, Y&R
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
The Vise: Dr-F	19,500	Sterling Drug, DFS
Voice of Firestone: Mu-L	24,000	Firestone, Sweeney & James
Mike Wallace: I-L	15,000	Philip Morris, Ayer
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Pabst (last 5/29), Burnett; Miles (6/5 start), Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
Wells Fargo: A-F	38,500	Amer Tob, SSCB; Gen Foods, Y&R
West Point: Dr-F	40,000	Gen Foods, B&B
What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand, Y&R
Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Wire Service: Dr-F	77,000	Miller Brewing, Mathiesson; R. J. Reynolds, Esty; ¼ sust
Jane Wyman Show: Dr-F	27,000	P&G, Compton
You Are There: Dr-F (5/12 start)	37,000	Prudential, Reach, McClinton
You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
Loretta Young Show: Dr-F	40,000	P&G, B&B & Compton
Your Hit Parade: Mu-L	46,000	Amer Tobacco, BBDO; Warner Hudnut, SSC&B
Zane Grey Theatre: Dr-F	45,000	Ford, JWT; Gen Foods, B&B

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	$ 3,400††	P&G, B&B
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett
Big Payoff: Q-L	6,000††	Colgate, Houston
Brighter Day: S-L	10,000 wk	P&G, Y&R
Capt. Gallant: A-F	31,000	Heinz, Maxon
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Wesson, Fitzgerald; 5 segs & 1 alt seg open
Bob Crosby: V-L	3,150††	Best Foods, DFS, Ludgin; Gen Mills, Knox-Reeves; Gerber, D'Arcy; P&G, Wesson, Fitzgerald; SOS, Mc-E; Swift, Mc-E, JWT; Toni, North; P&G, B&B; 1 seg & 1 alt seg open
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon
Edge of Night: S-L	17,000 wk	P&G, B&B
Five Star Comedy: J-L&F (5/18 start)	6,000	Joe Lowe Corp, Paris & Peart
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Gen Foods, Y&R; Kellogg, Burnett; Mutual of Omaha, Bozell & Jacobs; Norwich, B&B; Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, F&S&R; Simoniz, Y&R; Stand Brands, Bates
Guiding Light: S-L	10,000 wk	P&G, Compton
Gumby: J-L	3,500††	Sweets Co., Eisen
*Heckle & Jeckle: J-F	6,000	Sweets Co. (last 5/26), Eisen
Howdy Doody: Ju-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; ½ open alt wks
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Armour, T. Laird; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; P&G, DFS; Welch, Rich K. Manoff; 3 segs & 2 alt segs open
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Y&R; Stand Brands, JWT; Swift, Mc-E
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E
Major League Baseball: Sp-L		R. J. Reynolds, Esty, ¼ spon
Medical Horizons: D-L	22,000	Ciba, JWT
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS; Coca Cola, Mc-E; Gen Foods, FC&B; Gen Mills, Knox Reeves; Goodrich, Mc-E; Mattel, Carson Roberts; Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op
Mighty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
Modern Romances: S-L	2,700††	Alberto Culver, Wade; Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen
Garry Moore: V-L	3,600††	Best Foods, DFS, Ludgin; Bird & Son, H. Alley & Richards; California Packing, Mc-E; Campbell, Burnett; Gen Motors (last 5/22), Campbell-Ewald; Hoover, Burnett; Johnson & Johnson, Y&R; Lever Bros, JWT; Nestle, Mc-E; Pittsburgh Plate Glass, Maxon; SOS, Mc-E; Staley, R&R; Swift, JWT, Mc-E; Toni, North; Yardley, Ayer; 2 alt segs open
Our Miss Brooks: Sc-F	rerun	Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; 5 segs open & 5 alt segs open
Price Is Right: Q-L	3,170††	Lever Bros, BBDO; 9 segs open
Queen for a Day: M-L	3,000††	Amer Home Prod, Bates, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Mennen, Mc-E; Miles, Wade; Minn Mining, BBDO, P&G, Compton; Sandura, Hicks & Greist; Stand Brands, Bates; Sunkist, FCB; Toni, North
Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Secret Storm: S-L	9,500 wk	Amer Home Prod, Bates
Strike It Rich: M-L	15,000 wk	Colgate, Bates
Texas Rangers: A-F (last 5/25)	18,000	Gen Mills, Tat-Laird; Sweets Co, Eisen
Tenn Ernie Ford: V-L	3,500††	Brown & Wm'son, Seeds; Dixie Cup, Hicks & Greist; Miles, Wade; Stand Brands, Bates; 4 segs & 1 alt seg open
Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands (5/28 start), Bates; Sweets Co (last 5/21), Eisen; Toni, North; 2 segs open
True Story: Dr-L	18,000	Sterling Drug, DFS, ½ spon
Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; 8 segs open
Valiant Lady: S-L	10,000 wk	Gen Mills, DFS; Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald
Wild Bill Hickok: A-F	27,000	Kellogg, Burnett

Specials and Spectaculars for 11 May-7 June

*Chevy Show: V-L	$145,000	Chevrolet, Camp-Ewald—5/17, 6/2
Billy Graham: M-L		B. Graham Evangelistic Asso, Walter F. Bennett—6/1
Palm Beach Golf Championship: Sp-L	once only	Gillette, Maxon—6/2
Preakness: Sp-L	once only	Gillette, Maxon—5/18
*Producers' Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, K&E; John Hancock (last 5/27), Mc-E—5/27
*Sat Color Carnival: Dr-Mu-L	250,000	RCA-Whirlpool, K&E; Oldsmobile, Brother—5/11
See It Now: D-F	125,000	Pan Am, JWT—6/2
This Is Defense: D-L	once only	Westinghouse, F&S&R—5/19
*Washington Square: V-L	125,000	Helene Curtis, Ludgin; Royal McBee, Y&R—5/20, 6/4
Wide Wide World: M-L	195,000	Gen Motors, Brother & Camp-Ewald



You Might Pitch A Perfect World Series Game —*

BUT... NIELSEN PROVES YOU NEED WKZO-TV TO STRIKE THEM OUT IN KALAMAZOO-GRAND RAPIDS!

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	No. of TV Homes In Area	DAYTIME Weekly NCS Circ.	DAYTIME Daily NCS Circ.	NIGHTTIME Weekly NCS Circ.	NIGHTTIME Daily NCS Circ.
WKZO-TV	633,120	421,820	292,720	464,530	378,080
STATION B	512,980	310,720	203,170	348,140	278,660

November, 1956 Nielsen figures (left) show that WKZO-TV is the top buy in one of America's top-20 television markets. In fact, WKZO-TV delivers more viewers nighttime DAILY than the second station delivers MONTHLY, day or night!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids and Greater Western Michigan. It serves over 600,000 television families in 29 Western Michigan and Northern Indiana counties.

100,000 WATTS • CHANNEL 3 • 1000′ TOWER

WKZO-TV

Kalamazoo - Grand Rapids and Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

**Don Larsen of the Yankees did it on October 8, 1956.*

5. SPOT TELEVISION BASICS

The 155 companies listed here include all clients who spent $50,000 or more in terms of gross time for I.D.'s during 1956. Data is supplied by TvB from material put together by N. C. Rorabaugh Co. Total spending on I.D.'s last year came to nearly $47 million or nearly 12% of the $398 million spent in spot tv during 1956. All brands shown used I.D.'s but the $50,000 cut-off refers to total spending by the company. Material is from TvB's first annual report.

HERE ARE 155 FIRMS WHO SPENT $50,000 OR MORE ON I.D.'S IN 1956

A

American Tobacco Co.
Hit Parade Cigarettes
Lucky Strike Cigarettes
Pall Mall Cigarettes

Anderson, Clayton & Co.
Meadolake Margarine
Mrs. Tucker's Margarine
Mrs. Tucker's Shortening

Associated Products, Inc.
5 Day Deodorant Pads

Avoset Co.
Avoset Dairy Cream
Qwip Whipped Cream

B

B. T. Babbitt Co., Inc.
BAB-O Cleanser
Cameo Cleanser
Glim Detergent

Baird's, Mrs., Bakery
Baird Bread

Best Foods, Inc.
Gold Plate Foods
Hellmann's Mayonnaise
Nucoa Margarine
Rit

Blatz Brewing Co.
Blatz Beer
Triangle Beer

Blumenthal Bros. Choc. Co.
Candy

Borden Co.
Borden's Inst. Coffee
Dairy Products
Ice Cream

Brown & Haley
Candy Bars

Brown & Williamson Tobacco Co.
Kool
Raleigh
Viceroy

Burgermeister Brewing Corp.
Burgermeister Beer

Burrus Mills, Inc.
Lightcrust Cake Mix
Lightcrust Flour
Lightcrust Shortening

Burry Biscuit Corp.
12 Treat Ice Cream Cookies

C

Carling Brewing Co., Inc.
Carling's Black Label Beer
Carling's Red Cap Ale
Stag Beer

Carter Products, Inc.
Arrid Deodorant
Nair
Rise Shaving Cream

Carvel Co.
Ice Cream

Chrysler Corp.
All Chrysler Corp., Cars
Chrysler Cars
Plymouth Cars

Chunky Chocolate Corp.
Chunkies Candy

Coast Federal Sav & Loan Assoc.

Coca-Cola Co./Bottlers
Buck Beverage
Coca-Cola
76

Colgate-Palmolive Co.
Ajax Cleanser
Brisk Dentifrice
Colgate Bar Soap
Colgate Dental Cream
Colgate Lustre Net
Halo Shampoo
Merry Detergent
Palmolive Shave Cream

Colonial Baking Co.
Bread

Colonial Stores, Inc.
Food Stores

Columbia Baking Co.
Champ Bread
Hollywood Bread
Southern Bread
Southern Cake

Commercial Solvents Corp.
Norway Anti-Freeze
Peak Anti-Freeze

Continental Baking Co.
Hostess Cakes
Morton Frozen Foods
Profile Bread
Staff Bread

Continental Baking Co.
Twinkies
Wonder Bread

Cream of Wheat Corp.
Cream of Wheat

D

Dairymen's League Co-Op
Dairylea Dairy Products
Dairylea Ice Cream

Delta Air Lines, Inc.

Democratic Party

Donnelly, Reuben H., Co.
Yellow Pages

Dormin, Inc.
Pellex

Drackett Co.
Drano Cleanser
Windex Cleanser

Duffy-Mott Co.
Apple Products

Duncan Coffee Co.
Admiration Coffee Inst.
Admiration Coffee Reg.
Admiration Coffee Inst./Reg.
Maryland Club Coffee Inst.
Maryland Club Coffee Inst./Reg.
Maryland Club Coffee Reg.

Du Pont, E. I., De Nemours
Duco Paints
DuPont Car Wax
DuPont Safety Wax
Institutional
Rosebush Insecticide
Zerex & Zerone Anti-Freeze

E

East Ohio Gas Co.
Appliances

F

Fanny Farmer Candy Shops

Fleetwood Coffee Co.
Fleetwood Coffee-Instant
Fleetwood Coffee Inst./Reg.
Fleetwood Coffee-Regular

Florida Citrus Commission
Citrus Products

Folger, J. A., & Co.
Folgers Coffee Inst.
Folgers Coffee Inst./Reg.
Folgers Coffee Reg.

Ford Motor Co.
Ford Accessories
Ford Cars
Ford Trucks
Lincoln Cars
Mercury Cars

Frito Co.
Champion Foods
Cheetos
Chili
Fritos
Tatos

G

G. H. P. Cigar
El Producto Cigars
La Palina Cigars

Gallo Winery E. & J.
Burganday Wine
Gallo Wine
Sherry Wine

General Baking Co.
Biscuits
Bond Bread
Grossinger's Rye Bread

General Electric Co.
G.E. Washing Machine
Hotpoint TV Sets
Telechron Clocks

General Foods Corp.
Birdseye Frozen Foods
Birdseye Frozen Poultry
Bliss Coffee Inst./Reg.
Bliss Coffee Reg.
Gaines Dog Food
Good Seasons Salad Dress.
Jello Gelatin Dessert
Jello Puddings
Kool Aid
Maxwell House Coffee Inst.
Maxwell House Coffee Inst./Reg.
Maxwell House Coffee Reg.
Post Toasties
Post's Cereals
Post's Sugar Crisp
Sanka Coffee Inst.
Swansdown Cake Flour
Swansdown Cake Mix
Yuban Coffee Inst./Reg.

General Mills, Inc.
Betty Crocker Cake Mix
Betty Crocker Pancake Mix
Betty Crocker Waffle Mix
Cheerios
Drifted Snow Flour
Gold Medal Flour
Sperry Pancake Mix
Sperry Waffle Mix
Sperry Wheathearts
Surechamp Dog Food

General Motors Corp.
All G.M. Cars
Buick Cars
Chevrolet Cars
Chevrolet Trucks
Frigidaire Appliances
Oldsmobile Cars
Pontiac Cars
Saginaw Power Steering

Goetz, M. K., Brewing Co.
Country Club Beer
Goetz Beer

Golden Mix, Inc.
Pancake Mix

Great A & P Tea Co.
A & P Food Stores

Grove Laboratories, Inc.
Bromo-Quinine Cold Tablets
Citroid
4 Way Cold Tablets

H

Haberle Congress Brewing
Ale
Beer

Hall, Robert Clothes

Hammer Beverage Co./Bottlers
Ginger Ale
Soft Drinks

Hand, Peter, Brewing Co.

Holsum Baking/Bakeries
Bread
Crackers & Cookies

Hood Chemical Co.
EZ Bleach
EZ Starch
Hood Bleach
Hood Starch
33 Bleach
Zero Cleanser

Channel 2
runs rings around...
the Land of Milk and Honey!



... and nearly a million people
live within that "B" ring!

Yep-Bigger'n Baltimore!



5. SPOT TV BASICS *continued . . .*

Hudson Pulp & Paper Corp.
Paper Napkins

I

Illinois Meat Co.
Broadcast
Canned Meats
Imperial Sugar Co.
Brown Sugar
Cane Sugar
International Salt Co.
Sterling Salt
Ireland's Chili Co.
Barbecue Sauce
Chili
Pit Bar BQ
Sauces

J

J. F. G. Coffee Co.
JFG Coffee Inst.
JFG Coffee Inst./Reg
JFG Coffee Reg
Jenney Mfg. Co.
Gas & Oil
Jewell, J. D., Inc.
Jesse Jewell's
Frozen Chicken
Jewel Tea Co., Inc.
Jewel Foods

K

Kellogg Company
Special K Cereal
Various Kellogg
Cereals
Koester's Bakery
Bread
Kroger Co.
Food Stores
Krueger, G., Brewing Co.
Krueger Ale
Krueger Beer
Kuner-Empson Co.
Canned Foods

L

Lanvin Parfums, Inc.
Lanvin Perfumes
Leeming, Thomas, & Co., Inc.
Ben-Gay
Leslie Salt Co.
Salt
Lever Brothers Co.
Dove Toilet Soap
Imperial Margarine
Surf Detergent
Wisk
Liggett & Myers Tobacco Co.
Chesterfield
L & M
Lone Star Brewing Co.
Lone Star Beer
Lorillard, P., & Co.
Kent Cigarettes
[illegible]
Gold Cigarettes
[illegible] Lager Brewing Co.
[illegible]ky Lager Beer
Ludens, Inc.
Cough Drops
Fifth Ave. Candy Bars

M

M. J. B. Co.
MJB Coffee Instant
MJB Coffee Inst./Reg
MJB Coffee Regular
MJB Rice
MJB Tea Reg.
Tree Tea Reg.
Marathon Corp.
Northern Napkins
Northern Tissues
Northern Towels
Paper Products
Waxtex
Martin Oil Co.
Martin Oil
Max Factor & Co.
Max Factor
Cosmetics
Meads Baking Co.
Dottie Lee Bread
Meads Bread
Michigan Auto Club
Miles Laboratories, Inc.
Alka-Seltzer
Bactine
One-A-Day Brand
Vitamins
Tabcin
Miller Brewing Co.
Miller High Life Beer
Morris, Philip, & Co.
Marlboro
Parliament
Philip Morris
Spud

N

National Biscuit Co.
Dromedary Foods
Home Town Bread
Millbrook Bread
Nabisco Cookies &
Crackers
Nabisco Shredded
Wheat
NBC Bread
Pal Dog Foods
National Brewing Co.
National Bohemian
Beer
National Premium Beer
National Dairy Products
Kraft Cheese
Kraft Cottage
Cheese
Kraft Mayonnaise
Kraft Orange Juice
Kraft Parkay
Margarine
Kraft—Various
Products
Sealtest Dairy
Products
Sealtest Ice Cream
Nehi Corp./Bottlers
Nehi
Par-T-Pak
Royal Crown Cola
Nestle Co., Inc.
Decaf Instant Coffee
Nescafé Instant
Coffee
Nestle's Chocolate
Bars
Nestle's Cookie Mix
Nestle's Instant
Coffee

O

Ohio Provision Co.
Meat Products
Orkin Exterminating Co.
Pest Control
Ortlieb, Henry F., Co.
Ortlieb Beer

P

Pabst Brewing Co.
Eastside Beer
Pabst Beer
Peoples Gas, Light & Coke Co.
Utilities
Pepper, Dr., Co./Bottlers
Nu Grape Soft Drinks
Dr. Pepper Soft Drinks
Pepsi Cola Co./Bottlers
Pepsi-Cola
Petri Wine Co.
Italian Swiss Colony
Wine
Petri Wine
Pfeiffer Food Prod. Inc.
Salad Dressing
Plough, Inc.
Mexsana Heat Powder
Mexsana Skin Cream
St. Joseph Aspirin
Prescott, J. L., Co.
Dazzle Bleach
Dazzle Starch
Procter & Gamble Co.
Biz Liquid
Detergent
Big Top Peanut
Butter
Cheer
Comet
Crest
Dash
Duz
Gleem
Ivory Flakes
Jif Peanut Butter
Joy
Lava Soap
Lilt Home
Permanent
Oxydol
Prell Shampoo
Spic & Span
Velvet Blend
Shampoo

R

Radio Corp. of America
RCA Appliances
RCA Radio & TV Sets
Reader's Digest Assoc.
Reader's Digest
Magazine
Republican Party
Revlon, Inc.
Cosmetics
Lipstick
Nail Polish
Satin-Set Pin Curl
Spray
Silicare Baby Lotion
Silken Net Hair Spray
Reynolds, R. J., Tobacco Co.
Camel
Reynolds,
Cavalier
Salem
Winston
Rheas Bakery
Baked Goods
Ritchie, Harold F., Inc.
Brylcreem
Eno Effervescent
Roto-Rooter Corp.
Plumbing Tool

S

S. S. S. Co.
Neurabalm
S. S. S. Tonic
Safeway Stores, Inc.
Captains Choice Frozen
Fish
Cragmont Beverages
Dairy Products
Food Stores
Guthrie Cookies
Jane Arden Cookies
Lucerne Milk
Poultry
Royal Satin Shortening
Skylark Bread
Salada Tea Co., Inc.
Salada Tea
Sardeau, Inc.
Sardo Bath Oil
Schaefer, F & M, Brew. Co.
Schaefer Beer
Schlitz, Jos. E., Brewing Co.
Schlitz Beer
Schonbrunn, S. A., & Co., Inc.,
Savarin Coffee Reg.
Scripto, Inc.
Scripto Pencils
Scripto Pens
Sealy Mattress Co./Dlrs.
Sealy Mattresses
Seeman Brothers, Inc.
Airwick
White Rose Coffee
Reg.
White Rose Tea Reg.
Serta Assoc., Inc./Dealers
Mattresses
Seven-Up Co./Bottlers
Seven-Up
Smith Brothers, Inc.
Cough Drops
Speedway Petroleum Corp.
Speedway 79 Gas
Standard Brewing Co.
Erin Brew Beer
Standard Ale
Standard Beer
State Line Potato Chip Co.
Potato Chips
Statler Tissue Corp.
Statler Paper
Statler Tissues
Towels
Sterling Drug, Inc.
Dr. Caldwell's
Laxative
Energine
Sterling Drug, Inc. (continued)
Fizrin
Mollé Shaving Soap
Phillips Milk
of Magnesia
Z. B. T Baby Powder
Studebaker-Packard Corp.
Packard Cars
Studebaker Cars
Superior Provision Co.
Meats
Sweets Co. of America, Inc.
Tootsie Rolls

T

Tea Council of U.S.A.
Tea Promotion
Terry Foods Co.
Terry Frozen Foods
Tetley Tea Co., Inc.
Tetley Tea Regular
Time, Inc.
Life Magazine

U

U. S. Tobacco Co.
Encore
United Vintners, Inc.
Italian Swiss Colony
Wine
Margo Wine
Petri Wines

V

Vick Chemical Co.
Inhalers
Sof-Skin Hand Cream
Vicks Cough Drops
Vicks Cough Syrup
Vicks Vaporub
Vicks Vatronol

W

Ward Baking Co.
Aunt Hannah Bread
Tip Top Bread
Tip Top Cakes
Ward's Bread
West End Brewing Co.
Utica Club Ale
Utica Club Beer
Whitman, Stephen F., & Son
Whitman's Candy
Wilkins Rogers Milling Co.
Washington Flour
Williamson-Dickie Mfg. Co.
Dickie Work Clothes
Mens' Sport Clothing
Wise Potato Chip Co.
Potato Chips
Wrigley, William Jr., Co.
Doublemint Gum
Spearmint Gum

Z

Zippy Products, Inc.
Zippy Liquid Starch

John H. Phipps Broadcasting Stations
P. O. Box 5100
Tallahassee, Florida
April 30, 1957

Mr. Richard L. Pooke
Vice President And General Manager
Blair Television Associates
488 Madison Avenue
New York 22, New York

- WCTV - TALLAHASSEE - THOMASVILLE -

- JANUARY NSI PULSE -

Dear Dick:

By now I am sure you have seen the WCTV [illegible] and it looks like I owe you an apology.

I've always claimed that WCTV had 100% share-of-audience during all time periods and the PULSE shows that this was true in the 7:00 AM to 12:00 Noon period and also during the 11:00 Noon to 6:00 PM period. However, it looks like I have been guilty of misleading you regarding our night-time audience, since the PULSE shows that during the 6:30 PM to 11:00 PM period, the WCTV share is only 57%.

However, I am certain you'll find some consolation in the fact that the ratings for the top five once-a-week shows are probably among the highest ever seen.

TOP FIVE ONCE-A-WEEK SHOWS

			Program Average Rating - January
I Love Lucy	WCTV	Monday	[illegible]
Lucille Ford	WCTV	Tuesday	[illegible]
Wyatt Earp	WCTV	Monday	[illegible]
Groucho Marx	WCTV	Tuesday	[illegible]
Millionaire	WCTV	Wednesday	[illegible]

If you know of any station that has a rating like this, PULSE, ARB or NIELSEN, in the last two years which gives an hour-and-a-half show a 41 rating for any program in the top five, I would like to hear from them.

Kindest regards,

With affection,

Bill Hooks

W. L. Hooks
National Sales Manager

WTAL 1270 KC TALLAHASSEE FLORIDA | WCTV Ch. 6 TALLAHASSEE FLORIDA THOMASVILLE GEORGIA | WPTV Ch. 7 [illegible] FLORIDA | WKTG 790 KC [illegible] GEORGIA | WTYS 1340 KC [illegible]

SPONSOR ASKS

What are the ingredients of an effective I.D.?

Gene Gallivan, *copy supervisor, Foote, Cone & Belding, Chicago*

An I.D. has one of the toughest rows to hoe in advertising. It is sandwiched in between shows. Usually, in between commercials. It has a restive, if not a retreating, audience to capture. With eight-seconds of video time, six-seconds of audio to do it. (10 video, eight-audio, if you share the screen with station call letters.)

Yet, many of the most memorable



"remember only one idea"

commercials on tv today are I.D.'s. Right now, you can think of five in five seconds time. And remember their selling messages as well!

What makes them stick? High frequency? Of course. But the main reason an effective I.D. registers its selling idea is, I think, that it asks you to remember only *one idea.*

In every effective I.D., too, there is a *surprise.* This may be a visual trick, a sound effect, an unusual voice, or a snatch of a tune. Something that gives it a personality different from the commercials surrounding it. Something to linger with the viewer—and add to the I.D.'s impact the next time he sees it. In good I.D.s this surprise element is not merely an added effect; it is an aspect of the *one idea being* promoted.

In a recently completed I.D. for Kool-Aid, we singled out as our *one idea,* the Kool-Aid selling line "a 5¢ package makes 2 quarts." We said it in words, we said it with a super—and we said it with the illustration on the screen for the dominant part of the time—a frosted, two-quart pitcher filled with Kool-Aid. The surprise? The pitcher (already quite well known in tv circles for its ability to speak and sing) does a little rock and roll dance, accompanied voice over by children singing a new and catchy jingle which will have a wide airing on tv this summer.

Judson H. Irish, *senior vice president and copy chief, Ogilvy, Benson & Mather, New York*

Herb Gunter of Ted Bates has said, "Spot tv makes the toughest requirements on the copy writer." He is dead right—and the shorter the tv spot, the tougher the assignment becomes.

And the shortest of all is the I.D. Eight seconds of video. Six seconds of audio. The smallest, cruelest assignment a writer can tackle.

The problem is easier, however, if certain basic facts are kept in mind.

1. Don't try to do too much. If you can get the product name across plus one sales point, you've done a hell of a good job.

2. Make the video work *hard*—even



"Make the video work hard"

harder than in a one-minute commercial. You must *capture* a viewer at the most difficult possible time—between shows. You must *hold* the viewer through your eight seconds. You must *penetrate* with your product name plus one sales point.

3. Don't talk too much. It is *possible* to say 16 words in six seconds—but it is not *advisable.* Treat your audio as a picture caption. Presumably you have created a striking visual treatment of your selling story. Just explain it in your audio—in the fewest and best chosen possible words. Keep your sentences short, simple, primer-like. Tie them in with your video so tightly that audio and video become a single unit.

4. Make every possible use of familiar visual symbols of your product. Commander Whitehead works well in Schweppes I.D.'s. First he attracts attention. Second, his image transmits to the viewer's mind "Schweppes, Schweppes, Schweppes . . . Quality, Quality, Quality." Willie the Penguin says Kool. And so on.

5. Don't expect too much. An I.D. is a rifle bullet—not a hydrogen bomb. You can hit only one idea, but right between the eyes.

6. Don't be subtle.

You can follow all these rules and fail miserably. Your I.D. will only be as good as the selling idea you have chosen to demonstrate.

Frank Dennis, *C. J. LaRoche, Inc., New York*

There are no rules! When "rules" start to dictate the design and construction of a tv commercial, be it an I.D. or a full-length job, that's when mediocrity sets in, sameness sets in, and viewers apathy and disinterest start.

Specifically, an I.D. is a challenge to ingenuity to make it different, compelling, attention-commanding, — in other words, make it effective. An I.D. has to register the product name and chief attribute in an indelible manner in an instant. These are not rules. They



"good rules: enough time and money"

are objectives. And they are not easy to achieve. In fact, creating an effective I.D. is probably the most difficult job for a creative department. And what makes it so difficult is the usual lack of

production money and time. Because it's a very short spot, the order comes through ". . . and do it cheap. It's only an I.D." So an I.D. is delivered and "it looks cheap" . . . devoid of sparkle.

If you must have "rules," how to answer the question posed, how about "enough money" and "enough time." In fact, they're pretty good "rules" for all commercials.

Wm. Philip Smith, *v.p. in charge of radio & tv, Charles W. Hoyt Co., New York*

The most important thing to consider before producing an effective I.D. is to determine how well known your product is in the public eye. If it is a new one, you will have to condense a number of selling points into 10 seconds—a mighty difficult thing to do. Better here to be realistic and face the client with "only *one* selling point at a time—please."

If your product is well known, you have no such problem as above. You just need a good idea and you have to present it correctly. You have a choice of a full screen I.D. or a shared screen



"I.D.'s are reminder advertising"

I.D. We at our agency prefer the full screen. It gives undivided attention to the product and in the long run proves less costly to the client. Call letters inserted on shared screen I.D.'s can be mighty costly in 50 to 60 cities.

In preparing the actual I.D., we start with the story board and talk over our problems with the actual producer.

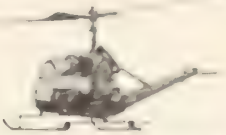
We like musical effects—but not just for the sake of having them. In most cases, in keeping with our principles of planned advertising, we try to tie in with newspaper, magazine and radio advertising. At best I.D.'s are reminder advertising. We feel that on television the story should be told in a one-minute or 20-second spot and reminder in 10 seconds.

Above all—and this goes hand-in-hand with the basic idea—is product identification. A clear, true picture of the product must be shown at least once during the I.D. If it can be sustained throughout—much better.

NEWS COVERAGE Helps MAKE K-NUZ No. 1 Radio Station in Houston



Big Mike No. 1



Big Mike X99



Big Mike No. 2



Big Mike No. 3

plus

Houston's Largest News Staff (6 FULL-TIME NEWSMEN)

MAKE K-NUZ 1st in NEWS

No. 1 in Hooper, Pulse, Nielsen and Cumulative Pulse

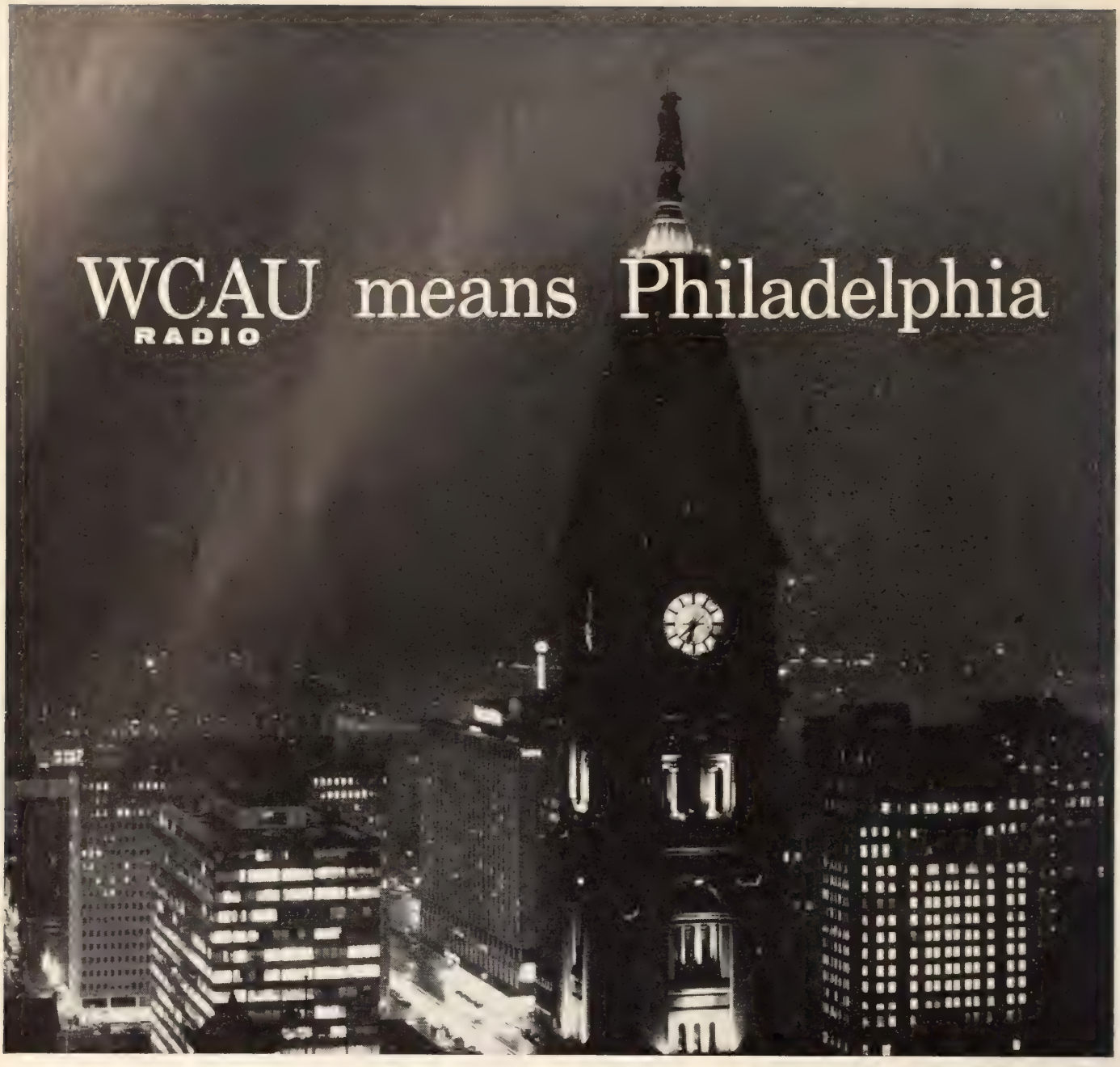
K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.—
New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

Southern Reps.: CLARKE BROWN CO.—
Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581



A city is vibrant. A city grows. But the heart of a city never changes. At WCAU, we're proud of our Philadelphia tradition and this month, our 35th Anniversary, we are honoring all the yesterdays that have served us so well. Some of us can still see the long parade of personalities associated with WCAU. Al Jolson sang his first song on radio over WCAU, Fred Allen made his first radio appearance with us. Paul Douglas, Ezra Stone, Boake Carter, Henry Morgan, Wilbur Evans, all began bright careers at WCAU.

Yes, we have grown since we were issued our first broadcast license in 1922. And our 50,000 watts aren't the real measure of growth. It's the long list of public service awards—the confidence of advertisers that helped make 1956 the greatest in our history. But, most of all, it's the acceptance we enjoy in the 2 million homes in 47 counties to which each day we bring news, information and entertainment.

WCAU *Philadelphia*

RADIO *The Philadelphia Bulletin Radio Station.*
Represented nationally by CBS Spot Sales.
By far Philadelphia's most popular station. Ask Pulse. Ask Philadelphians.

A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
California Packing, SF	Mc-E, SF	NBC 188	News on the Hour, M-F 7 pm-11 pm, ½ spon, 20 May; 26 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 155	Bandstand, M-F 10:30-11 pm, 11:05-12 n, one min partics, 24 June; 5 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 173	People Are Funny, W 8:30-8:50 pm, one min partics, 29 June; 3 wks
Columbia Pictures, NY	Donahue & Coe, NY	NBC 158	Monitor, one min partics, 29 June; 3 wks
Evinrude Motors, Milwaukee	Cramer-Krasselt, Milwaukee	NBC 158	Monitor, 5 one-min partics per weekend, 23 June; 5 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 170	Great Gildersleeve, Tu 8:05-8:30 pm, 1 partic per wk, 30 Apr; 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 173	People Are Funny, W 8:55-8:55 pm, 1 partic per wk, 30 Apr; 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 176	One Man's Family, M-F 7:45-8 pm, 1 partic per wk, 30 Apr; 34 wks
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC 158	Monitor; 1 partic per wk; 30 Apr; 34 wks
General Mills, Minneapolis	DFS, NY	NBC 158	Monitor, 5 one-min & 5 thirteen partics each weekend in both Fibber McGee & Bob & Ray segs, 1 June; 12 wks
Gillette, Boston	Maxon, Detroit	CBS 204	Kentucky Derby, Sa 5:15-5:45 pm, 4 May only
Gillette, Boston	Maxon, Detroit	CBS 202	Preakness; Sa 5:30-6 pm; 18 May only
Gillette, Boston	Maxon, Detroit	CBS 202	Belmont; Sa 4:30-5 pm; 15 June only
Kendall Co, Chi	Leo Burnett, Chi	CBS 201	Arthur Godfrey, 10:45-11 am, 28 June; 30 Aug only, Th 10:30-10:45 am; 4 July; 10 wks
Lanvin Parfums, NY	North, NY	CBS 20	Stock Market News, M-F 6:10-6:15 pm, 15 Apr; 9 wks
Pontiac Div—GM, Pontiac, Mich	MacManus, J & A, Bloomfield Hills, Mich	NBC 188	News on the Hour, M-F 7 am-11 pm, ¼ spon, 29 Apr; 3 wks
Princeton Knitting Mills, NY	Ehrlich, Neuwirth & Sobo, NY	NBC 158	Monitor, partics in 10 Bob & Ray segs each wkend, 29 July; 7 wks
Reader's Digest, Pleasantville, NY	BBDO, NY	CBS 201	Arthur Godfrey, W 10:15-10:30 am, 24 Apr; 26 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Perry B. Bascom	Westinghouse Broadcasting, NY, eastern sls mgr	Same, nat radio sls mgr
George Bowe	WTIC, Hartford, production mgr	WTIC-TV, Hartford, production mgr
Kent Burkhart	KXOL, Fort Worth, program dir	WQAM, Miami, program dir
Robert C. Burris	KJBS, SF, sls exec	KSAN, SF, gen mgr
Neil Cline	WHAS, WHAS-TV, Louisville, stns mgr	Henry I. Christal, Chi, office mgr
Jim Coryell	WINZ, Miami	WQAM, Miami, sls
Chalmers Dale	CBS Tv, NY, super broadcast film operations—film services dept	Same, asst mgr—film services dept
George H. Green	WATV, WAAT, Newark, program mgr	Same, dir publicity, promotion & advtng
George Hobkirk	KIBS, Bishop, Cal, acting stn mgr	K-ACE, Riverside, Cal, program dir
Warren D. Johnson	General Outdoor Advtng, Chi, sls engineer	WNDU-TV, South Bend-Elkhart, acct exec
Lester Loeb	WMGM, NY	ABC Film Syn, NY, acct exec
Robert Macdougall	WATV, WAAT, Newark, educational dir	Same, public relations
Helen Nugent	WKRC, Cin, "Helen Nugent Show"	Same, also WKRC-TV, dir community relations
Ed Paul	WERE, Cleve, merch	Same, also nat sls mgr
Robert O. Paxson	KTVH, Wichita-Hutchinson, local & regional sls mgr	KETV, Omaha, sls mgr
George Rice	WABC-TV, NY, program dir	KGO-TV, SF, program dir
Yale Roe	WBKB, Chi, merch mgr	KGO-TV, SF, nat spot sls mgr
Dean Shaffner	ABC Radio Net, NY, vp chg sls devel & research	NBC Tv Net Sales, NY, dir sls plng
E. Charles Straus	CBS Tv, Hy, asst to dir business affairs	Same, dir talent & casting

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John R. Burrill		William Schaller, W Hartford, client service staff
John D. Carew, Jr.	Fairmont Foods, Omaha	Zimmer, Keller & Calvert, Detroit, research dir
Robert E. Field	Time, Inc., NY	MacManus, John & Adams, NY, asst acct exec
Henry G. Fownes	MacManus, John & Adams, NY, vp chg office	Same, admin committee
Harold D. Frazee	Bryan Houston, NY, acct super	Same, exec vp
Ben Gedalecia	BBDO, NY, member plans board	Same, exec vp chg research
Edward P. Heath	Monsanto Chemical, product mgr	Ted Bates, NY, acct exec
Robert W. Hoebee	Conti Advtng, Ridgewood, NJ, acct exec & research dir	J. M. Hickerson, NY, acct exec
L. C. Hopper	Carpenter Advtng, Cleve, vp	Dix & Eaton, Cleve, acct super for advtng
H. K. Jones	Brooke, Smith, French & Dorrance, Detroit, vp & dir mktng & research	Griswold-Eshleman, Cleve, dir mktng & research
Ralph H. Major, Jr.	BBDO, NY, dir public relations	Same, vp chg public relations
Basil W. Matthews	Ogilvy, Benson & Mather, NY, acct exec	Ruthrauff & Ryan, NY, vp & acct super
James W. McFarland	Crowell-Collier, NY	Ketchum, MacLeod & Grove, Pitts, project mgr-mktng & research dept
Charles R. Schwab	Dun & Bradstreet, NY, mkt plng	Ketchum, MacLeod & Grove, Pitts, mkt research analyst
Sherman Slade	Dan B. Miner, LA, acct super	Mayers Div—C&W, LA, exec vp
William N. Troy	McGraw-Hill News Bureau, Cleve, asst dir	Dix & Eaton, Cleve, acct super for publicity
Dik W. Twedt	Kenyon & Eckhardt, Chi, research dir	Leo Burnett, Chi, acct exec

Sir Seven
SERVETH
North Central Wisconsin
on
WSAU-TV



A
TEMPTING
DISH FOR
ADVERTISERS
COMPRISED
OF THE
BEST INGREDIENTS . . . . . .

*Here is the recipe:**

Mix 171,000 HOMES with $567,064,000 RETAIL SALES.

Add $207,408,000 in GROSS FARM INCOME.

SERVES: 540,420 pop.

YOU CAN BUY *ALL* THESE INGREDIENTS AT YOUR LOCAL MEEKER CO. OR HARRY HYETT STORE.

DO IT TODAY!!

*SOURCE: 1956 SRDS ESTIMATES of Consumer Markets.

wsau-tv
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELVISION CORP

Agency profile

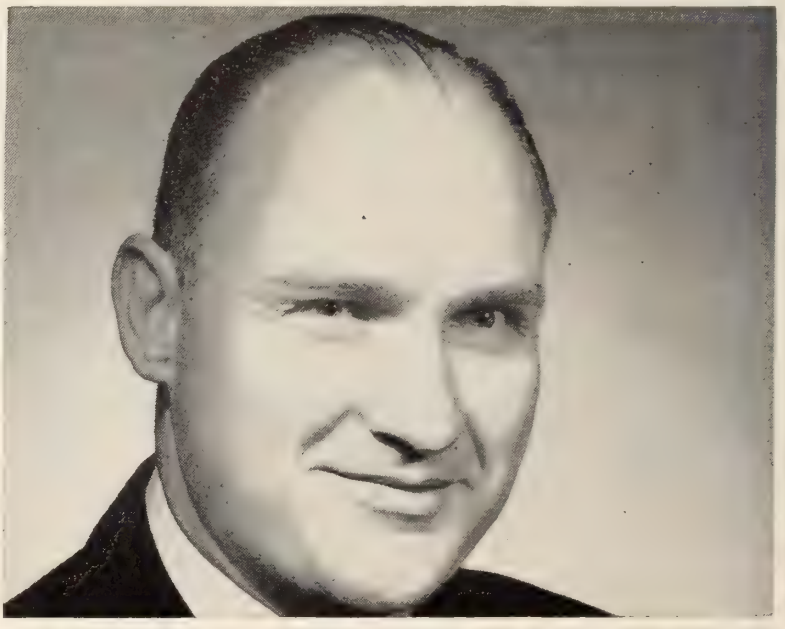
Philip McHugh: Detroit-to-N.Y. commuter

Phil McHugh won't go so far as to say that he's a Detroit-New York commuter, but let's put it this way: If you happen to call Campbell-Ewald in New York, chances are that the agency's tv-radio head has either just come in from Detroit or is just racing back.

The commuting that McHugh, as a good Detroiter, does between his office and the Birmingham, Mich., home where he lives with his wife and daughter, is alone sufficient to make any man blasé about traveling.

Commenting on Detroit as an active advertising center, McHugh finds that the occasional inconvenience of a spread-out city is more than compensated for by staff stability. "Our creative people seem to stay with us longer."

As for long-distance network negotiations? "No problem at all,"



Give the show a chance, you might tell a dog in 13 weeks, but seldom a success

says McHugh. "On the contrary: It cuts down discussions."

Among the agency's major tv-radio accounts are Chevrolet, GM's Delco Products Division, the United Motors Service Division, GMAC, Goebel Brewing, to mention a few. Over the past three years, tv and radio have accounted for an increasing percentage of the agency's total billing. Out of total 1956 agency billings, about 28% was in air media.

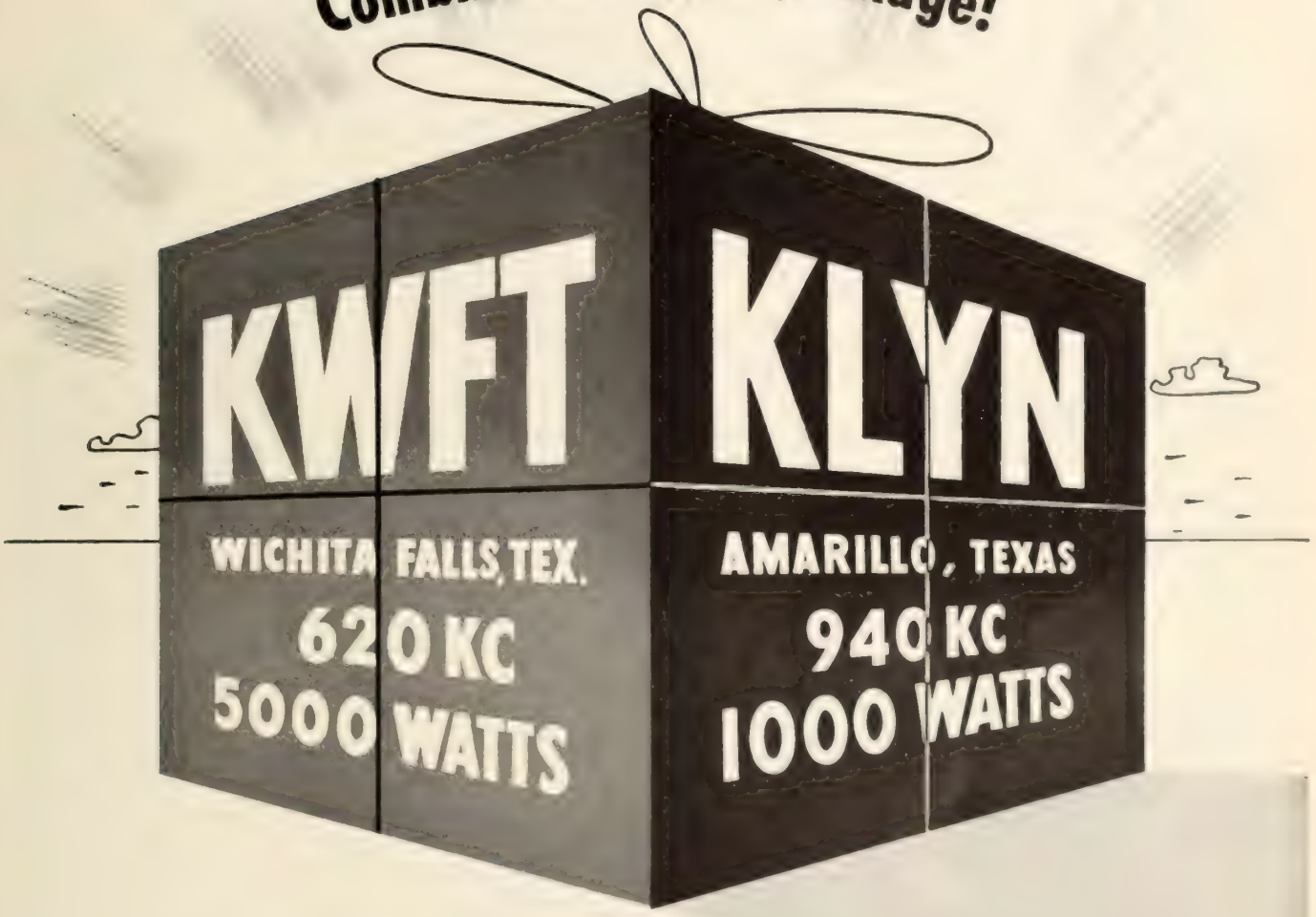
New buys for Chevrolet for next fall include the hour-long Sunday night *Chevy Show* with Dinah Shore and *Pat Boone* Thursdays 9:00-9:30 p.m., ABC TV.

Extremely cost-conscious, McHugh negotiated a unique contract for the '57-'58 *Chevy Show.*

"We don't believe you should pay a set package price for a show," he told SPONSOR. "Each program's cost should depend on each week's production. A package price very often is based on an inflated average. Naturally there has to be a maximum budget, but

TWO TOP CBS radio stations
TWO BIG Southwest Markets!

ONE LOW COST
Combination rate package!



When you're making out that schedule for the Southwest this sales-winning pair of CBS stations is a "must". TWO top stations . . . in TWO big markets . . . at ONE low combination rate. For availabilities and rates, write, wire or phone our representatives.

THE KENYON BROWN STATIONS
Now under one ownership and management

National Representatives **JOHN BLAIR & CO.**

other than that, each show's costs should be determined individually."

"When we set up the *Chevy Show* for next year, we insisted on a particular executive producer because we felt that his interest in costs was an asset to us. The client needs someone as well as the agency holding the cost line where network tv is concerned."

McHugh feels that tv costs are the one "big caution to watch in an otherwise fabulously advantageous medium." Already costs have forced a pattern of split sponsorship, which McHugh deplores.

"Except for certain specific package goods, you need the continuity of a whole show for good client identification," says McHugh.

"We feel that a variety show tends to give better basic sponsor identification and certainly better opportunity for commercial integration. You get an association between the client and the personality. In the case of Chevy, that's Dinah Shore, of course."

McHugh has an intriguing theory on the relationship between high-cost talent and tv homes reached. He says, "We look at tv a little as if we were bankers. We feel you have to get value for your investment."

Networks are anxious to drop bad shows

"For instance," he points out, "by spending another $100,000 and adding another big name star to a variety show, you might add extra homes to your audience. That addition may even catapult you into the top 10, but the extra $100,000 on a cost-per-home basis may not be a sound advertising investment. This is a case in point where ratings tell only part of the story."

In interpreting ratings, McHugh warns, a client must give a show an even break. "You might tell a dog in 13 weeks but seldom a success." Furthermore, a dramatic show takes longer to prove itself than a variety format, he feels.

"I'm not sure shorter contracts are the answer, although we've had that type of arrangement with independent packagers. We could decide to cancel after six or eight weeks and be off the air by the 20th week. Where a network contract is concerned, I have found that the network usually is as anxious as the client to get rid of a bad show."

McHugh had ample chance to delve into network operation as a CBS director years back. He actually got into radio in 1936 while studying at Notre Dame. At that time he did writing, directing and announcing for several hours of programing each week from the campus studios of WSBT, the CBS outlet in South Bend.

After leaving Notre Dame in 1938, he became an apprentice at CBS, and continued an adult education course in radio at NYU. Research and new program ideas were his baby when he became a CBS staff director.

"There's a difference in responsibility between directing network shows and being radio-tv head of an agency," McHugh told SPONSOR. "Your perspective towards clients is different and, of course, you've got a different relationship with the other creative members of the production unit. I feel that having been on the network side of directing, I may be somewhat more aware of production problems and cost factors than if I'd grown up in agencies throughout these years."

"This coming year at Campbell-Ewald, we're looking forward to our most active network tv season," he told SPONSOR. As fall approaches, his chances of ever getting his traveling kit unpacked are very slim.

You're in good company on WGN-RADIO Chicago



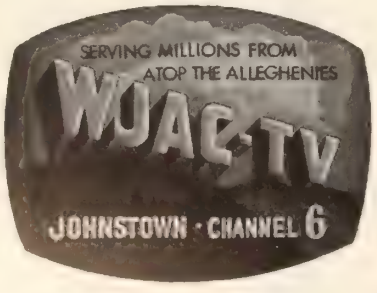
Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

3rd TV MARKET in PENNSYLVANIA

. . . and only WJAC-TV really covers this rich Southwestern Pennsylvania area. . . .

- Over a million TV homes!
- 41-county coverage with 20 key counties showing 80 to 100% coverage!
- Proved audience preference—WJAC-TV leads in 7:00-11:00 P.M. periods 105 to 7 over Station "B" . . . has 24 out of the 25 top night-time shows.



Get full details from your KATZ man!

Without seeing the dial listeners know when they are tuned to WSB Radio.

This individuality in sound has been achieved at no loss to the dignity and stature of radio. It is a pleasing sound. The audience likes it. Ratings reflect it.

An Atlanta ad agency executive—
"I think the different, distinctive sound of WSB Radio is proof of its superiority."

A Gadsden, Ala., radio service manager—
"The brightest sound in town you say. I say the brightest sound anywhere. I know because my tuner brings in a lot of stations."

A competitive Atlanta radio station executive—"Let's face it. The best sounding radio station in Atlanta is WSB."

Advertisers, who feel that there is too much "sameness" in current radio, have found that the sound of WSB is the soundest buy in Georgia.

WSB Radio and WSB-TV are affiliated with The Atlanta Journal and Constitution. Represented by Petry. NBC affiliate.



Atlanta's WSB radio SOUNDS different from any other Georgia station

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

General Foods Corp., Maxwell House Div., Hoboken, New Jersey, is going into selective markets in Washington, Oregon and California for its Yuban coffee. Six-week campaign will run into June; 10-second commercials will be placed during nighttime segments, targeted for a mixed audience. Average number of announcements per week in each market will be 10-15. Film commercials will promote the theme "deep, dark, delicious Yuban coffee." Buying is completed. Buyer: Bob Myers. Agency: Benton & Bowles, New York.

Florida Citrus Comm., Lakeland, Fla., is buying in many Eastern markets. Campaign will begin in late May and run for a month. Minute announcements will be scheduled during daytime hours to reach women. Average number of announcements per week in each market will be 10. Commercials will be on film. Buying is not completed. Buyer: Jack Giebel. Agency: Benton & Bowles, New York.

E. J. Gallo Winery, Modesto, Cal., is entering 35 to 40 markets throughout the country to advertise its wines. Campaign will begin in late May for 13 weeks; in some markets it runs for 52 weeks. Half-hour films will be slotted during nighttime hours. They include: *If I Had a Million, Martin Kane* and *Silent Service.* Tv commercial will be on film, radio will be live. Buying is not completed. Buyer: Jan Stearns. Agency: Doyle Dane Bernbach Inc., New York.

RADIO BUYS

United Fruit Co., New York, is entering 50 markets to advertise its bananas. Minutes and breaks will be scheduled for daytime during the short-term campaign. Average number of announcements per week in each market will be 50. E.t.'s and live announcements will be slanted to women. Buying is completed. Buyers: Ted Wallower and Millie Padova. Agency: BBDO, New York.

Stop-Save Trading Stamp Corp., Hackensack, is purchasing announcements in many markets to push its Triple S Blue Stamps. Campaign will start in early June for 13 weeks. Minute announcements will be placed from morning to late afternoon; average number of announcements per week in each market will be 20-25. E.t. commercials feature man-on-the-street theme. Buying is not completed. Buyer: Jim Williamson. Agency: Hilton & Riggio, New York.

Sinclair Refining Co., New York, plans to expand in radio markets throughout the country. The company is negotiating for saturation plans in approximately 450 cities on 900 radio stations on a 52-week basis. Average number of announcements per week will range from 10 in lesser markets to 200 in major cities. Starting date is 1 June. Brief 5-second live announcements promoting safe driving





trust your Aunt Abby . . . too far!

Her opinions are interesting—of course. And she's sure to let you know—particularly when they concern television. But neither she nor all your other relatives should have too great a voice in evaluating a show. That's a job for pre-testing with impartial audiences.

How?—By having the show on film. Then you can test all you want—from here to Timbuktu—economically, efficiently.

And on film, when you want to make changes—you just splice 'em in! That's why *a good show is a better show on EASTMAN FILM.*

For complete information write to: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division	Midwest Division	West Coast Division
342 Madison Ave.	130 East Randolph Drive	6706 Santa Monica Blvd.
New York 17, N.Y.	Chicago 1, Ill.	Hollywood 38, Calif.

or **W. J. GERMAN, Inc.,** Agents for the sale and distribution of Eastman Professional Motion Picture Film, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

will be played during early morning and late afternoon hours. Buying is half completed. Buyers: Kay Shanahan and Alice Middleton. Agency: Morey, Humm & Warwick, Inc., New York.

General Foods Corp., White Plains, N. Y., will enter 40 markets to sell its Certrol and Sure-Jell products, aids in making jelly. Campaign begins 3 June and runs for six weeks. Minute live announcements will be scheduled during daytime hours Monday through Friday to reach women. Average number of announcements per week in each market will be 10-15. Buying has just started. Buyer: Kay Brown. Agency: Young & Rubicam, New York.

Shulton, Inc., New York, is going into 22 markets to promote its Bronz-Tan sun tan lotion. Four week campaign begins 24 May. Minute announcements will be scheduled on weekends during late afternoon hours to reach a mixed audience. Number of announcements per week will range from 10-12 in minor markets to 26-47 in major ones. Commercials will be e.t.'s and live. To advertise the Old Spice line for men, minutes will be slotted for two weeks in October and two weeks in December. Buying has been completed. Buyer: Joe Knap. Agency: The Wesley Associates, New York.

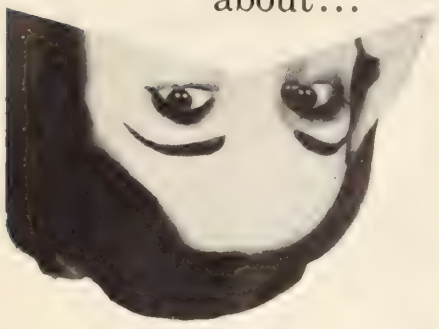
RADIO AND TV BUYS

Browndow, Mt. Vernon, N. Y., is going into major Eastern radio and tv markets to advertise its Breath-O-Pine. Purchases for the 13-week campaign will be staggered. Minute live announcements will be scheduled during nighttime hours in tv, daytime and nighttime hours in radio. Frequency will vary from market to market. Buying is not completed. Buyer: Bobby Reid. Agency: Abbott Kimball Co., Inc., New York.

Hercules Powder Co., Wilmington, Del., is buying announcements for its insecticide in about 18 radio markets and the same number of tv markets (the radio and tv markets are different). Frequency for the 13-week campaign is limited. In tv, live announcements will be scheduled during daytime hours in and around farm and news shows; in radio, around farm shows. Buying is not completed. Buyer: Bernie Rasmussen. Agency: Fuller & Smith & Ross, New York.

The Diamond Match Co., New York, is entering radio and tv markets from New England to Virginia to promote its Charcoal Briquets, a product for home barbecue. Schedule begins weekend of 22 May for six successive weekends. Plan is to push the product heavily Memorial Day and 4 July. In tv, minutes and 20's will be slotted during late evening hours to reach an adult audience. Average number of announcements per week in each market will be five. In radio, live announcements will be broadcast in major markets 7-9 a.m. and 4-6 p.m. Frequency per week in each market will be 42. Tv commercials will be filmed, radio commercials live. Buying is completed. Buyer: A. H. Griffith. Agency: Doremus & Co., New York.

there's
something
special
about...



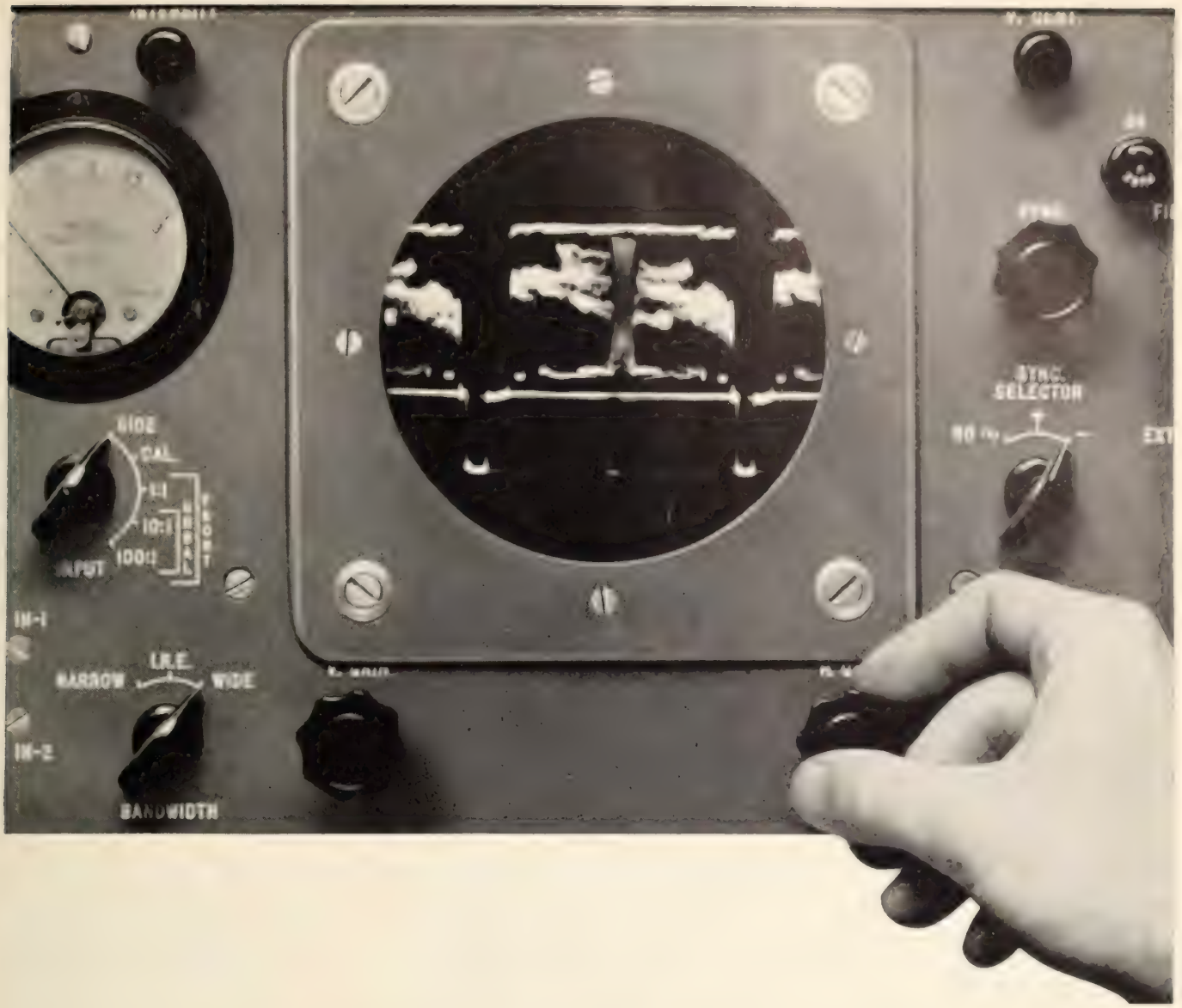
WPOP

Hartford, Connecticut
1410 Kilocycles — 5,000 Watts
ABC — Mutual — Yankee
Represented by
H-R Representatives, Inc.

it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.
41 East 42nd Street
New York 17, N. Y.
MUrray Hill 7-8436
H. Scott Killgore, President

Owners and Operators of
WPOW, New York, New York
KALI, Pasadena, Los Angeles, Calif.
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXV, Knoxville, Tennessee



Nowadays, everyone calls this "bleeding whites"

Time was when this phenomenon went by a variety of names—all describing an overloading condition in which white areas appear to flow irregularly into black areas.

Today, everyone in the transmission end of TV calls it "bleeding whites." And the same common language covers the scores of other signal patterns that appear on oscilloscopes.

It's a brand-new language, compiled in a Bell System book called "Television Signal Analysis." Network technicians and Bell System men teamed up to write it. Their purpose: to give precise definitions to a uniform set of terms. That way, when describing picture quality, they'd all be talking about the same thing.

This co-operative effort pays off dozens of times a day. It gives the TV industry one more assurance that the signals carried over Bell System lines will be of high quality.



If you'd like a copy of the booklet, please write to: Division Commercial Manager—Program, American Telephone & Telegraph Company, 195 Broadway, New York 7, New York.

BELL TELEPHONE SYSTEM

Providing intercity channels for network television and radio throughout the nation

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

ART BROWN

PRODUCTS FOR YOUR TV AND ART DEPT.

"STORYBOARD" PAD



The pad that has big 5 x 7 video panels that enable you to make man-sized TV visuals. Perforated video and audio segments on gray background.

No. 72C—Pad Size 14 x 17" 2.50
(50 Sheets—4 Segments on Sheet)
No. 72 E—Pocket Size 6¾ x 8¼"
(50 Sheets—1 Segment on Sheet)

Tomkins TELEPAD



Most popular TV visual pad with 2½x4" video and audio panels on gray background. Each panel perforated

No. 72A—19 x 24" 3.50
(50 Sheets—12 panels on Sheet)
No. 72B—Pocket Size 8 x 18" 2.00
(75 Sheets—4 panels on Sheet)

VIDEO PAPER



Sensational new paper for TV artists. Makes an ordinary pencil line vivid and colors just pop! Write for sample.

FREE SAMPLES FOR THE ASKING!

Write on your letterhead for [illegible] catalog of art supplies. An Encyclopedia of Art [illegible] Materials.



ARTHUR BROWN & BRO.
2 West 46th St., New York 36,

News and Idea WRAP-UP

ADVERTISERS

Philip Morris has joined the ranks of advertisers that have adopted to the marketing organizational concept and has appointed George Weissman to the newly created post of director of marketing.

Weissman will be responsible for directing and coordinating sales, advertising, market research, packaging and public relations.

Ross R. Millhiser, formerly Marlboro brand manager, will be assistant director of marketing.

Westinghouse also this week installed a vice president in charge of marketing.

The new post goes to James H. Jewell.

The dropping of co-op advertising has forced car dealers at the local level to up their own budgets—as witness the Dodge dealers in San Francisco. Campaign for the San Francisco area has been expanded with a total budget of $21,000 authorized—and $19,500 of this has been earmarked for radio. Funds will be used to sponsor a 15-minute show of Lawrence Welk recordings plus expanding present spot expenditures. . . . **American Dairy Association** returns to network radio (NBC) starting 3 June. Initial emphasis will be on the "June is Dairy Month" campaign. Fall air media plans for the Association include one third sponsorship on alternate weeks of NBC TV's *Perry Como Show*.

New products: Wisk, Lever Bros. liquid laundry detergent, will get extensive tv backing. Armour is introducing two new cheeses in its Miss Wisconsin line, freshly shredded cheddar and cheddar cheese cubes.

Lloyd A. Grobe has been appointed advertising manager for Oldsmobile (division of General Motors). Grobe succeeds L. F. Carlson who retired last week.

AGENCIES

These world wide figures on tv coverage were offered by James von Brunn of McCann-Erickson International tv production department in his talk before the International Advertising Association this week:

West Europe: 135 tv stations; 8,368,100 receivers; 39% increase in receivers over January 1956.

Latin America: 54 stations; 1,190,000 receivers; 92% increase.

(*Please turn to page 74*)

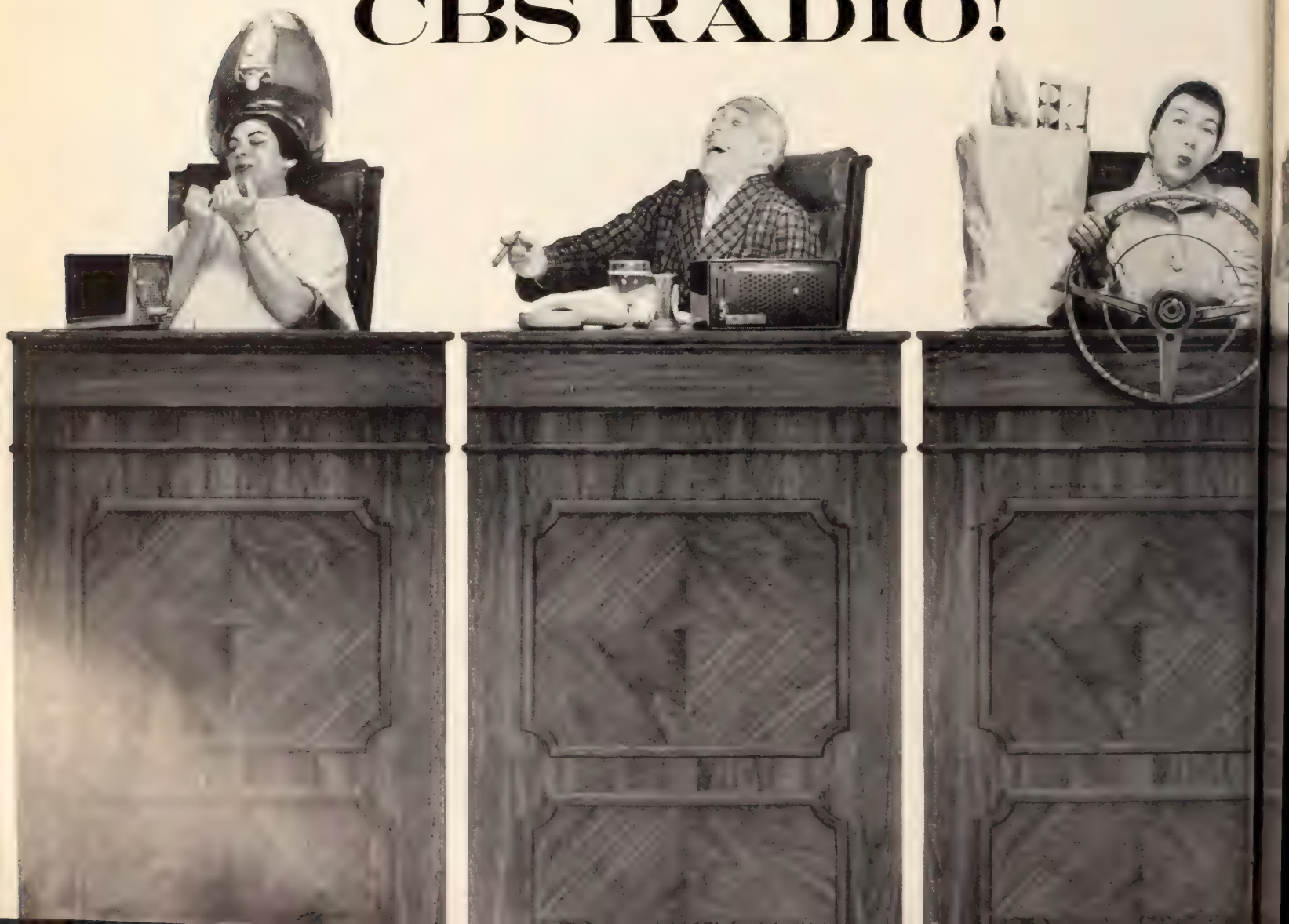


ENTIRE STAFF OF WCAU (radio), Philadelphia, poses for 35th-anniversary family portrait during week-long celebrations (5-11 May). Donald W. Thornburgh, president and general manager of the WCAU stations, is standing fifth from the right in the front row

AFTER HEARING THE EVIDENCE...



LISTENERS DECLARE FOR CBS RADIO!



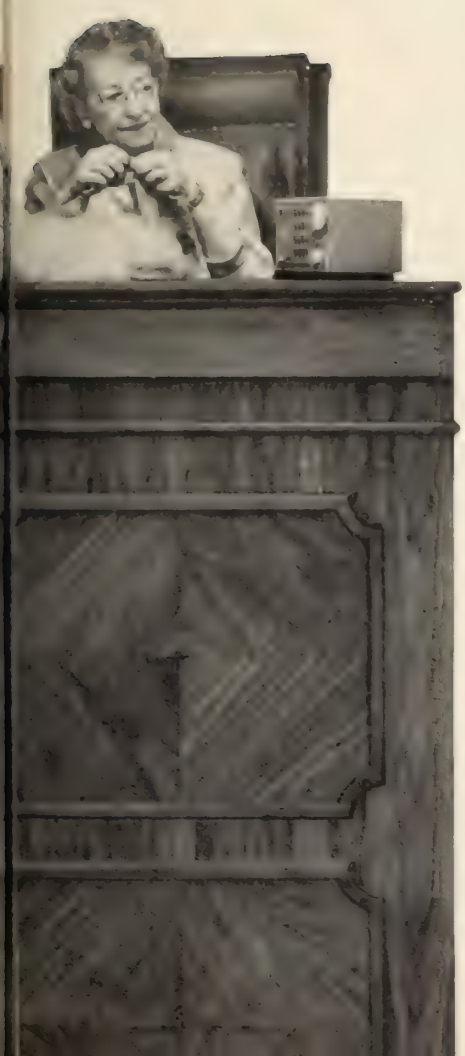
There's only one set of nationwide awards in broadcasting* in which the sole judges are the people—the nation's audiences themselves. This "bench" has just handed down its 1956-57 decisions. And they form one of the clearest expressions of public approval ever registered for program performance by a radio network.

For CBS Radio: *18 awards given to 11 programs and stars.* More than for any other broadcaster, radio or television. More, in fact, than for *all other radio networks combined.*

And America's leading advertisers concur. CBS Radio attracts *more of the nation's 50 biggest advertisers* than any other radio network.

It follows. The programs people seek out and enjoy most are here. So it's the logical place for advertisers to be—to reach radio's largest and most responsive audiences.

...AND ADVERTISERS CONCUR





HERE ARE THE WINNERS

Amos 'n' Andy Music Hall
CBS Radio Workshop
Arthur Godfrey Time
Gunsmoke
Robert Q. Lewis Show
Art Linkletter's House Party
Mitch Miller Show
Romance of Helen Trent
Strike It Rich with Warren Hull
Lowell Thomas
Young Dr. Malone



UPSTREAM POWER!

Selling products is an upstream battle in today's competitive market. It takes *power* to make headway . . . to channel advertising skillfully over shoals and into homes of receptive prospects.

WSAZ-TV can do this for you in the rich Ohio River market. Blanketing 69 important counties with half a million TV homes, its power is measurable *both* in ERP and in viewer acceptance, persuasive selling

No other medium approaches WSAZ-TV's broad popularity. Nielsen shows (for example) a nighttime, weekday superiority of 100,580 homes for WSAZ-TV over the next-best station.

This kind of penetration and preference gets advertising results . . . and can propel you to new sales levels in America's industrial heart. Any Katz office can help you harness WSAZ-TV to get you upstream faster.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Near East, South Asia, Africa: 5 stations; 5,800 receivers.

Soviet orbit: 48 stations; 1,477,800 receivers; 39% increase.

U. S.: 498 stations, 39,000,000 receivers.

Canada: 35 stations; 3,000,000 receivers; 50% increase over July 1952.

World total is 750 stations, 53,529,300 receivers.

Here's a list of the outstanding commercials as picked by the AAAA committees on improvement of advertising content and on television and radio administration:

Ted Bates: Colgate "Tunnel of Love".

BBDO: Lucky Strike series, Schaefer series.

B&B: Parliament "Restaurant Counter," Ivory Snow "Gossip," Prell "Lorgnette," Tide "Me Too," Zest "Underwater," Maxwell House "Couple Bouquet" and "For that good coffee flavor."

Burnett: Marlboro "Filter, flavor, flip top box," Tea Council "Take tea and See."

Calkins & Holden: Prudential "Home is the Center" and "Lion & Mouse."

Campbell Ewald: Chevrolet "Champs of the Alcan Run," "Salute to the '57 GM Cars," "Close Inspection," and "Rebus"; National Bank of Detroit "Money Machine."

Campbell-Mithun: Snowy Bleach "Music Box."

Compton: Crisco "Grandpa's Story," Ivory Soap "World on a String," Blue Dot Duz "Dancers," Royal Crown "Mardi Gras," Socony "April" and "Cartoon Faces."

D'arcy: Budweiser "Pettigrew Series."

DCSS: Ipana "My Daddy" and "Salesman."

Esty: Eveready series.

in LAKE CHARLES the OK Negro Radio Buy is KAOK



YOU SELL LOUISVILLE WHEN YOU USE

WKLO
ABC NETWORK



Jack Bendt

For eight years, Jack Bendt has been the radio guest of ten's of thousand's of Kentuckiana homes 7 to 9 each morning and from 11 to 2:30 during the noontime hours, Monday through Saturday. In a friendly, yet forceful, pleasant yet persuasive manner, he has become the TOP AIR-SALESMAN in the Area. We suggest you check his ratings, and compare his results and you will find you need Jack Bendt to "TELL and SELL" the rich Kentuckiana Market.

Represented by
John Blair & Co.

WKLO
LOUISVILLE

FCB: Kleenex napkins "Mr Manners," Kleenex "Little Lulu and Orchestra Leader," Meadow Gold "Cheese Moon," Paper Mate "Joe E. Brown" series, Rheingold "Mr. Magoo," Pepsodent "You'll wonder where the Yellow Went."

Fuller & Smith & Ross: Alcoa "Alcoa Label," "Aluminum Furniture" and "Care-free Living."

Hixson & Jorgensen: Richfield "Thomas Mitchell at gas station."

K&E: RCA Victor "Red Glove," "Impac Case," and "Floating Portables"; Pepsi-Cola "Polly Bergen at Rural Station"; Mercury "1957 Floating Ride"; Ford "Safety."

Ketchum, MacLeod & Grove: East Ohio Gas "Burner with a Brain."

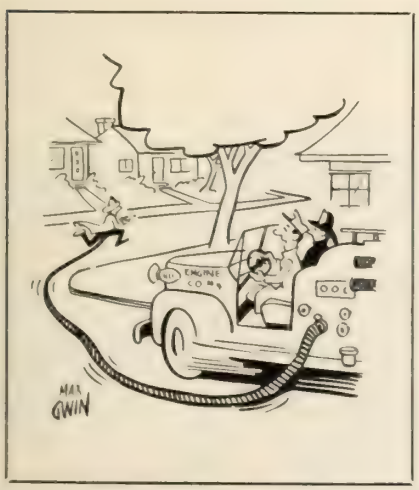
Lang, Fischer & Stashower: Carling Black Label Beer "New Inquiring Photographer."

McC-E: Westinghouse "Sand Test," Chesterfield "Carnival," Bulova "Sculptor," Standard Oil N. J. "Sampler," Gem Blades "Hypnosis," Nabisco "Chocolate Chip" and "Lorna Doone," Chrysler "Push Button," Coca-Cola "Talking Figures" and "Sailing."

Dan B. Miner: Blue Seal Bread series, Santa Fe Wine.

NLB: Johnson Pride "Dinner Date," Ken-L Ration "Vet," Johnson Stride "Animated Splash," Campbell V-8 "Glass," Johnson Glo-Coat "Schlutz Parade," Ken-L Biskit "Bear Rub."

JWT: Skol "Sunbathing," Scott Tissue "Woman, child in field," Cut-Rite "Versatility," Scotkins "Church Supper," Shell "Chuck & Charlie," Kraft "Velveeta Recipe," Eastman Kodak "Brownie movie camera," Ford "Standing on the Corner," "Knitting," "Bonneville" and "Prescription."



"He just heard over KRIZ Phoenix that his house is on fire."

28

Movie Station of Denver!

FEATURE LENGTH MOVIES EACH WEEK

presented by

KTVR channel 2

Selected from these outstanding libraries

M-G-M · 20th CENTURY FOX · PARAMOUNT · COLUMBIA

FIRST TV STATION to telecast NEWS on the HOUR . . . . EVERY HOUR! Contact Blair TV Associates or Hugh Ben Larue, general manager, KTVR.

KTVR Channel 2

550 Lincoln St. Denver, Colo.

NOW EVEN MORE THAN EVER . . . . .

Stockton's Most Listened to Station

HOOPER *RADIO* AUDIENCE INDEX

STOCKTON, CALIF. OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	[illegible]
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	[illegible]	10,163
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	13.3	6.4	34.6	7.0	11.2	21.8	[illegible]

KSTN

Fall 1956 Hooperatings again shows 4-year KSTN dominance of *Stockton Radio Audience.

*America's 92nd Market

Music · News · Personalities

Represented by Hollingbery

Y&R: Piel's Beer "Bert & Harry," Instant Sanka "Hands Commercial." Lincoln-Mercury "Wordless Commercial," Jell-O Instant "Lemon and Banana" and "Busy Day," Jell-O "Chinese Baby." Robert Burns "Seacoast."

Another agency merger: the Chicago offices of Cunningham & Walsh and Beaumont & Hohman have joined under the Cunningham & Walsh banner.

Henry Hohman, president of Beaumont & Hohman, will join C&W in an advisory capacity.

Staff assignments at Compton's Hollywood office, now that national programing originating in Hollywood and local radio-tv have been consolidated under Alvin Kabaker, work out this way: Joe Agnello will be supervisor of local tv production, Robert Howell and Marjorie Bane continue as production supervisors, and Shirley Willson will be business manager for the tv group.

Creative Merchandising has been formed by two former members of Hutchins Advertising—H. Pierson Mapes and Gene Schiess. The firm will specialize in tv packaging, production, consultant work for ad agencies, closed-circuit broadcasting, industrial trade shows and radio-tv commercials production. Client list includes Philco, Birge Wallpaper and Crosby Brands. First tv production, *It's A Hit*, will debut on CBS TV 1 June.

New agency appointments: BBDO, Toronto, for Pal Blades advertising in Canada. . . . **Page-Noel-Brown** for DuMont tv receivers. Campbell-Ewald resigned the DuMont Labs account last week. . . . **Noble Advertising,** Mexico City, for Western Airlines new Los Angeles to Mexico City route. Noble is an associate agency of BBDO, which was recently appointed to handle Western's domestic advertising. . . . **DFS** has again been appointed to represent the U. S. Army Recruiting Service, the Army Reserve and the ROTC affairs for the period covering 1 July 1957 to 30 June 1958. . . . **Publicidad Badillo,** New York office, to handle all advertising for the Spanish market in the New York area for Wm. Wrigley, Jr. Co. . . . **BBDO** for the American Petroleum Institute to supervise special tv presentations for the 1959 celebration of the 100th anniversary of the oil industry in America. . . . **Charles Anthony Gross Advertising** for WINZ, Miami; WEAT-AM&TV, Palm Beach.

. . . **Grant Advertising** for the toiletries and cosmetics division of Park & Tilford.

NETWORKS

Mars, which has been out of network tv for a year, will return to ABC TV next fall as alternate sponsor of *Circus*

WHLI
"THE VOICE OF LONG ISLAND"

DELIVERS
A Major Independent Market
NASSAU COUNTY

POPULATION 1,163,100	10th	among U.S. Counties	
BUYING INCOME			
Total $2,928,340,000	8th	among U.S. Counties	
Per Family $ 8,503	5th	"	U.S. Counties
RETAIL SALES $1,534,786,000	11th	"	U.S. Counties
Food Store $ 403,423,000	9th	"	U.S. Counties
Auto Store $ 252,922,000	11th	"	U.S. Counties
Furn. House etc. $ 81,857,000	14th	"	U.S. Counties
Apparel $ 113,070,000	13th	"	U.S. Counties
Gas Stations $ 86,967,000	10th	"	U.S. Counties
Lumber, Bldg., Hdware $ 113,879,000	5th	"	U.S. Counties

(Sales Management, May 1957)

One station—WHLI—has a larger daytime audience in the MAJOR LONG ISLAND MARKET than any other station! (Pulse Survey)

SOON WHLI WILL INCREASE ITS POWER TO 10,000 WATTS

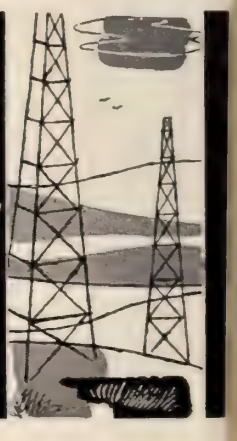
Big Bonus Coverage
(Nassau, parts of Queens, Suffolk & Brooklyn)
Population 3,063,135
Net Income $6,730,794,000
Retail Sales $3,365,152,000

Represented by Gill-Perna

WHLI AM 1100 FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
the voice of Long Island

Paul Godofsky, Pres. & Gen. Mgr.
Joseph A. Lenn, Exec. VP Sales

in HOUSTON the OK Negro Radio Buy is KYOK



Boy (Thursdays 7:30-8 p.m.). The candy company will also pick up an alternate week quarter-hour segment of *Mickey Mouse Club*.

Mars was previously on *Mickey Mouse Club* in the 1955-56 season. (See "Candy Industry Roundup," SPONSOR 16 & 23 February, for confections' use of air media.)

Fall tv programing notes: Schick has joined Scott Paper as the alternate sponsor on NBC TV's *Gisele MacKenzie Show* starting 28 September. . . . **Timex Watches** will pick up the tab for six one-hour specials featuring Bob Hope on NBC TV next season. Dates and times have not been set, but as the network has a new policy of not interrupting the schedule of weekly shows more than twice each season, the shows will be seen on different days of the week and at different hours.

. . . **American Chicle** has renewed *Jim Bowie*, ABC TV, Friday 8-8:30 p.m. . . **Sylvania** has bought ABC TV's *The Real McCoys* Thursday 8:30-9 p.m. . . . **Revlon** has signed for the *Walter Winchell Show* which will take the Thursday 10-10:30 spot on ABC TV. . . . **The Big Record** which will replace Godfrey Time, Wednesday nights 8-9 on CBS TV come fall has picked up two sponsors, Kellogg and Pillsbury. . . . **Wildroot** has joined Johnson & Johnson in renewing *Robin Hood* on CBS TV Mondays 7:30-8 p.m. . . . **Purex** has signed for a full hour on alternate weeks of CBS TV's *Perry Mason Show* and the new program will be moved into the Saturday 7:30-8:30 p.m. slot. . . . **Greyhound** has renewed the Steve Allen Show and will ride through the 1957-58 season for a half hour on alternate weeks. This fills out the *Allen* sponsor quota.

TV STATIONS

WLBR-TV, Lebanon, Pa., resumed telecasting last week as member of the Triangle Stations family.

New general manager of the station is Frank B. "Bud" Palmer, former general manager at WSEE, Erie. Leonard Savage takes over as operations manager. Savage comes from WLBR, Lebanon.

WLBR-TV will operate from 3 p.m. to 11 p.m. weekdays and 3 p.m. to 10 p.m. Saturdays and Sundays until the station is fully staffed.

Cornerstone ceremony for NBC's new Washington, D. C., building which will house WRC and WRC-TV was held last week, vice president Richard M. Nixon doing the honors.

The new facility is scheduled to begin operation in the fall and is said to be the first tv studio in the world designed and built from the ground up for color telecasting.

Tv Applications: Between 29 April and 4 May one construction permit was granted, and five applications for new stations were filed.

Construction permit went to Alkek Television for Channel 19, Victoria, Tex., permit allows 20 kw visual.

Applications include: Malco Theatres, Memphis for three stations: Channel 68, Davenport, Ia., 23.32 kw visual, with tower 98 feet above average terrain, plant $124,300, yearly operating cost $140,000; Channel 65, Kansas City, Mo., 722 kw visual, with tower 278 feet above average terrain, plant $295,982, yearly operating cost $250,000; and for Channel 19, Oklahoma City, 22.85 kw visual, with tower 359 feet above average terrain, plant $135,647, yearly operating cost $140,000. Other applications were made by: Dassin Kopp & Thomas B. Friedman of Lafayette Telecasters, Pacific Palisades, Calif. for Channel 3 Lafayette, La. (ERP kw visual, with tower 131 feet above average terrain, plant $72,89[illegible], yearly operating cost $105,000); and to WJPB-TV, Inc., Fairmont, W. Va., for Channel 5, Weston, W. Va., 100 kw visual, with tower 521 feet above average terrain, plant $146,000, yearly operating cost $90,000.

New affiliations: CFCR-TV Kamloops, B. C., has joined CBS TV as a secondary noninterconnected affiliate . . . . **WLW-TV**, New Orleans, will go on the air 1 August as a primary interconnected affiliate of CBS TV.

People in the news: John Babcock has been named assistant general manager for Crosley's new Indianapolis tv station, WLW-I. . . . **Commander Mortimer W. Loewi** has been named president and general manager of WTTV, Miami. . . . **Al Hazelwood** has joined the local sales staff at KWTV, Oklahoma City. . . . **Don R. Gillies** has moved up to national sales manager for WCCO-TV, Minneapolis. Succeeding Gillies as director of the merchandising is **Robert R. Hansen** and **Arthur C. Arnold** will move into the assistant merchandising director spot. . . . **Alfred Lewis** has been appointed business manager for WHAQ-WNBQ, Chicago. . . . **Rosemary Reddens Schwartzel** has joined KTBC AM & TV as women's editor.

RADIO STATIONS

Idea at work at KYW, Cleveland is "temperature controlled" summer sales plan.

Summer goods sponsors (fans, air conditioners, beach equipment, etc.) can take advantage of this method: a morning forecast of 90 degrees or above means 10 announcements dur-







You're in good company on WGN-RADIO Chicago

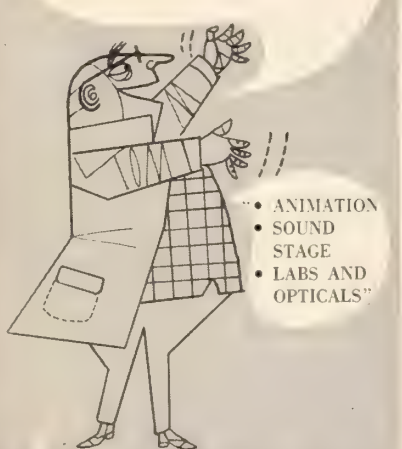


Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

Men in TV production all say:

"The best spots come from Jamieson"



"• ANIMATION
• SOUND STAGE
• LABS AND OPTICALS"

JAMIESON
FILM COMPANY
3825 Bryan • TA 3-8158 • Dallas

"clients include:
Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."

ing that day, a prediction of 80 degrees means six messages and a drop to 70 degrees or below means no "cool commercials" that day.

WWIN, Baltimore, joins ABC as an affiliate on 1 June. . . . **WHB,** Kansas City, reports a quarter of a century advertiser as Allen Chevrolet Co. signed for its 25th consecutive year on the station last week. . . . **William Banks** of WHAT, Philadelphia, is the new president of the Pennsylvania Associated Press Broadcasters Association.

Radio stations imitating Tin Pan Alley: KFMB, San Diego, has its own song, "The KFMB March" written by Marine Master Sergeant, Abraham Balfoort of the *Marine Bandstand* show. . . . **WRVA,** Richmond, Va., personality Carl Stutz, is the writer of four songs commemorating the 350th Birthday of the nation and the Jamestown Festival.

New appointments: Bob Mansur has been appointed promotion manager for WFAA, Dallas. . . . **William Du Bois** has been added to the local staff at WNDU, South Bend. . . . **Frank Crosiar** has become commercial manager of WMRI, Marion, Ind. . . . **Allen Ludden** has been named program director at WCBS, New York. . . . **Bill Simpson,** general manager of KTXN, Austin, has taken on additional duty of general sales manager for KIWW, San Antonio. . . . **Joseph Savalli** has been named director of Italian sales for WOV, New York.

FILM

An important regional film buy by P. Lorillard is being firmed.

The large (for a national advertiser) buy involves the use of Ziv's *New Adventures of Martin Kane* and *Harbor Command.*

The campaign will be used to launch Old Gold's new package line, Ziv reported. Lennen & Newell is the agency.

GOING PLACES
WJAN
SPARTANBURG, S.C.
Call: Grant Webb & Co.

Feature film buys: KBET-TV, Sacramento, has bought the entire MGM package plus 800 RKO features . . . KMGM, Minneapolis, has added the RKO list to its MGM features . . . KOIN-TV, Portland, Ore., purchased 86 20th Century-Fox features, its fourth major feature buy . . . Among those buying Warner Bros. features were KWK-TV, St. Louis and KCRG-TV, Cedar Rapids.

Recent appointments: Adolf N. Hult, former MBS executive and recently director of sales development for Screen Gems, has been retained by RKO Teleradio Pictures as a special consultant on national sales for the RKO Tv division . . . George DeMartini has been named vice president and treasurer of Guild Films. He was a general partner of Cohen, Simonson & Co., investment brokers.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 30 April	Tues. 7 May	Net Change
New York Stock Exchange			
AB-PT	23½	24⅛	+ ⅝
AT&T	177¾	177½	− ¼
Avco	6¾	6⅝	− ⅛
CBS "A"	34	34¾	+ ¾
Columbia Pic.	17¾	18¼	+ ½
Loew's	18¾	20⅜	+1⅝
Paramount	33⅞	34½	+ ⅝
RCA	36¼	36½	+ ¼
Storer	27½	26⅞	− ⅝
20th-Fox	27⅝	27¾	+ ⅛
Warner Bros.	24	25¾	+1¾
Westinghouse	59⅛	59⅞	+ ¾
American Stock Exchange			
Allied Artists	3½	3⅝	+ ⅛
C&C Super	⅞	¾	− ⅛
DuMont Labs.	5	5	
Guild Films	3⅝	3¾	+ ⅛
NTA	8⅝	8⅝	

in NEW ORLEANS the OK Negro Radio Buy is WBOK



COMMERCIAL BANDWAGON

(*Continued from page 39*)

Tiffany Thayer, now turning out the Pall Mall parody verses for SSCB, has been writing best-selling novels along with commercials and jingles since 1926. (He used to write the Ballantine limericks at JWT.) He stresses the importance of the lightest of light-touch in commercials. "A slightly tongue-in-cheek approach is best," Thayer says. "When you make people laugh, they may forget to buy. Just use enough humor to make them open their ears."

"One of the dangers in this trend to light-touch commercials," says Tom McDonnell, director of program development at Foote, Cone & Belding and a master of light-touch himself (he writes the Rheingold Beer commercials lyrics and is believed to have been first to create the concept of pop tune parodies sung by name stars) "is the bright young copywriter out to delight his co-workers and make a name for himself rather than the product." Another danger, he says, is the deception that an entertaining commercial is a complete departure from hard-sell. In most of today's light commercials is packed some of the hardest sell ever written. Only it's sugar-coated.

The Parker Fennelly commercials for Pepperidge are a good example. Competitive agency copy heads praise them for breaking through the "ingredients barrier." Said one adman. "Nothing is harder to tell interestingly than a product ingredients story. And now along comes a bread with ingredients as its hardest sell, and they manage it in a way that compels attention."

Reva Fine, creative head at Ogilvy, Benson & Mather, under whose direction these commercials are written by Bill Wright (two of them were done by a secretary in the copy department, Marykay Hartigan), explains them this way:

"We don't really think of them as comedy commercials. Our problem was to sell a farm situation without being dull. Our first commercials had a woman's voice over sound effects of a barnyard. They were close but not quite it. Then came the idea for the character of Titus Patch, the farmer who lives next door to the farm where Maggie Rudkin bakes her Pepperidge Bread and who supplies her with butter, milk and honey. Fennelly's authentic and amusing characterization of a farmer, plus the fact that he is speaking as the raw goods supplier enables him to get across our ingredients message easily and naturally."

WNEW's Grogan also sees the trend as more one of characterization than of comedy. It may have been revived by the Piel's Harry and Bert commercials, but he sees its roots far back in radio history. The Jack Benny Jell-O commercials in network radio received as much care in writing and delivery as did the shows themselves.

Some admen are now wondering if the skits and light dialogues may take the place of singing jingles? The answer is obviously no. Good jingles are better than ever. They still have the carry-over value of being hummed by listeners and sung by kiddies long after the sets are turned off.

But where they once dominated, jingles may have to share the spotlight. The element of talent costs in recording might have started some sponsors considering light "talk" commercials. Here are a few cost figures:

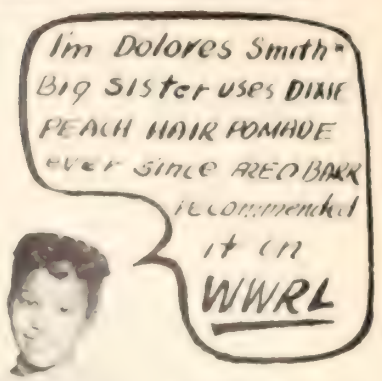
In the case of a one-minute singing commercial to be used nationally, and which could be recorded in an hour, the talent costs would be: Singers, $39 apiece plus $7.20 for required rehearsal hour; musicians, $27 per man plus $54 for the leader; announcer, $45 plus $9.60 for required rehearsal hour. The new AFTRA code calls for a payment of 5% of the gross talent cost to the AFTRA pension and welfare fund. There also is a flat sum of $100 to be paid to AFM's fund. There also is the additional cost of an arranger and copyist for the music. The orchestra is paid once, never gets re-use payments. Announcer and singers do, however, after 13 weeks.

A straight comedy dialogue commercial recorded with no music would cost in talent $45 per actor plus the $9.60 for rehearsal, with an additional 5% of that going to the AFTRA fund. Re-use payments would begin after a 13-week airing. (Of course name talent would get higher fees.)

But talent cost should not be a prime consideration in what type commercial you choose. You get a lot more wear from the average jingle than from a skit. Comedy skits must be made in bulk and rotated frequently.

Actually even these considerations aren't the final word. You have to base your decision on intangibles like product image, your position in the market—plus how much faith you have in your own sense of humor.

WWRL NEW YORK CITY



WWRL'S PERSONALITIES SELL more merchandise for sponsors by delivering the largest NEGRO AUDIENCE for your product. Supporting your sensible sales with a barrage of CONSUMER ADS. . . . MERCHANDISING CREWS work full time in Supermarkets and drug stores for you . . . FREE. . . . LOW SELLING COST of 12¢ per thousand. . . .

call or write

WWRL
Woodside 77, New York City
Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS



SALES BLOOM IN THE RICH TULSA MARKET...

WHEN YOU USE

KRMG

50,000 WATTS 740 KC

ASK YOUR BLAIR MAN FOR THE KRMG STORY

Radio Baltimore
WCAO



1. January thru March 1957 Hooper total rated time periods. 2. March 1957 Hooper Business Establishments Radio Audience Index.

	A	B	C	WCAO	D	E	F	G	H	I	Other AM & FM
1. In homes	2.4	9.5	2.3	27.7	18.6	3.4	12.7	15.6	3.0	4.7	3.2
2. Business Establishments	4.7	8.2	3.3	33.9	12.4	4.3	11.0	8.2	3.2	7.7	3.0

Keep your eye on these other Plough, Inc., Stations:

Radio Boston **WCOP** | Radio Chicago **WJJD** | Radio Memphis **WMPS**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

WASHINGTON WEEK

11 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Leave it to the FCC to know when to leap nimbly.

The FCC Commissioners have stalled many a Congressional inquiry even more effectively than the network study committee has been halted by the film producers in New York. It's always with the bland **excuse that the FCC can't possibly comment on cases under consideration.**

Then they tried this tactic on a Senate Business subcommittee probing the petition of daytime radio stations for fixed hours of operation, and here's how things got turned around:

- The committee's chairman, peppery **Sen. Wayne Morse,** blew some sharp blasts at FCC Chairman McConnaughey—and **McConnaughey rushed commissioners Craven and Hyde over to Morse's hearing,** along with a pile of engineering testimony.
- By the time Morse got through with the pair, the FCC's cat was all the way out of the bag: **The commission was ready to turn down the daytime petition because of possible interference with clear channel stations, other stations, and even with each other.**

That rumor about E. K. Mills, Jr., succeeding McConnaughey will most likely become fact before long.

Mills, a New Jersey resident, has been cleared with the state's Senators, which means more than gossip is involved this time. Mills was with the CAA once.

The Federal Trade Commission this week took another slap at firms using bait ads on radio, tv, and newspapers to sell aluminum storm windows and doors.

The recipients of FTC citations this time were Mid-Tex and Apex Window, of Brooklyn, and Ace Window, of Kansas City.

As charged by the commission, these firms advertised at very low prices, discouraged prospects from buying the advertised wares, and then proceeded to try to sell them a more expensive line.

The FCC this week refused to give CBS permission to go on the air with KMOX-TV, channel 11, St. Louis, with temporary equipment.

The refusal was in line with a new policy against tv temporary authorities.

CBS will have to get its permanent equipment into place before it can begin telecasting in St. Louis.

An unlicensed booster in Bridgeport, Wash., is proving rather ornery for the FCC to shoo off the air.

The commission issued a cease-and-desist order against the facility. But **the appeals court this week has instructed the FCC to come up with a final decision on whether to license boosters** before trying to enforce anything against the Bridgeport setup.

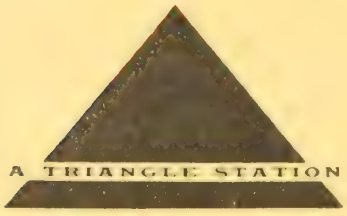
The Bridgeport operation is boosting the signals of two Seattle tv stations **without their permission.**

The FCC has never brought to a head its proceedings on whether booster stations should be allowed. Even though it authorized translators, the only action the FCC's taken on boosters is to issue a flock of cease-and-desist orders.

The Bridgeport case was a test of these orders.

The Appeals Court in its decision did not question the FCC's right to issue cease-and-desist orders. That is, so long as they are based on a proper foundation.

DELIVERING
896,000
NOW, with ~~815,000~~ TV homes



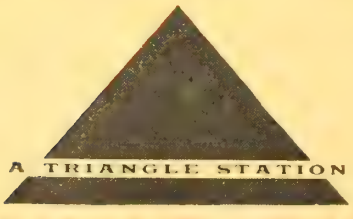
WNHC-TV is FIRST!

Program Superiority: In its 14-county area, covering 896,000 TV homes, WNHC-TV, New Haven-Hartford, has 95.7% more quarter-hour firsts than the next four competing stations combined.



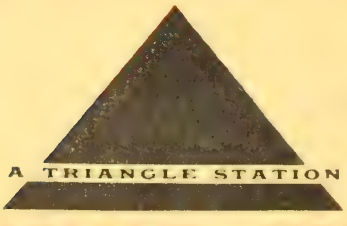
WNHC-TV is FIRST!

World's Best Movies: WNHC-TV, New Haven-Hartford, has the great MGM, Warner Bros., 20th Century-Fox and RKO feature films that have topped all competition in market after market.



WNHC-TV is FIRST!

Rating Superiority: In its 14-county area, covering 896,000 TV homes, WNHC-TV's "World's Best Movies" pull average ratings 314.3% greater than nearest competitor's best feature films.



WNHC-TV is FIRST!

Audience Superiority: In its 14-county area, covering 896,000 TV homes—sign on to sign off, seven days a week—WNHC-TV, New Haven-Hartford, delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain.

For top-audience availabilities on WNHC-TV, kall KATZ or Triangle's National Sales Office today!

Sources: ARB, Nine-County Coverage Study, November 1956
Nielsen NCS #2, 1956

OP AUDIENCE



WFIL-AM·FM·TV
PHILADELPHIA, PENNSYLVANIA

WNBF-AM·FM·TV
BINGHAMTON, NEW YORK

WHGB-AM
HARRISBURG, PENNSYLVANIA

WFBG-AM·TV
ALTOONA, PENNSYLVANIA

WNHC-AM·FM·TV
NEW HAVEN-HARTFORD, CONN.

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.
WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.
National Sales Office, 485 Lexington Avenue, New York 17, New York

11 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

Add this to the list of **tantalizing information** that agencies would like to have from sellers:

How much daytime viewing of the news do women do?

Madison Ave. discovery: **A station operating group might not have chosen the corporate title it did had it first consulted the Webster or American Collegiate dictionaries.**

The secondary connotation of the title implies a bunch of **high-livers.**

Pharmaceuticals, which has just canceled Amateur Hour (ABC TV), **is on the prowl for a giveaway show that's really offbeat** and could turn into a sleeper.

Its budget for tv the coming season again will be over $10 million.

Electric shavers may use a switch on the strategy that Lanvin uses in selling perfume on male-oriented programs.

Statistics show that 70% of all shaver purchases are made by women as gifts for the guys. So a shaver maker is considering buying into **women's shows** prior to Christmas.

For the ultimate in promotional brass, **station managers** are probably casting their vote this week to:

The publicity service for a silverplate manufacturer who is **urging them to tell local department stores and jewelers that the product can be viewed as a giveaway on network quiz show.**

Take it from Dun & Bradstreet, **when an agency falls apart as a result of client delinquencies these days the dollar backwash is bigger than ever.**

A D&B report on agency failures and the liabilities involved shows this progression:

1955: 31 failures with liabilities at $815,000.

1956: 32 failures with liabilities at $1,519,000.

The NBC page boy is to this business what the newsboy was in the Horatio Alger era. A list of NBC page boy graduates and their current whereabouts would include:

Ted Bergmann	McCann-Erickson v.p.	John Hoagland	BBDO tv-radio exec.
Frank Boehm	Adam Young radio research	J. Scott Kelk	N, L & Brorby v.p.
Otto Brandt	KING-TV-AM gen. mgr.	Tom McFadden	NBC o&o v.p.
Norman (Pete) Cash	TvB president	Tom McFadyen	NBC sales development
Slocum (Buzz) Chapin	ABC TV sales v.p.	Don Mercer	NBC stations relations
Bob Dennison	J. Walter Thompson v.p.	Frank Nesbitt	CBS Radio sales
Bob Eastman	ABC Radio president	Bill Patterson	Grant Adv. v.p.
Frank Egan	D. P. Brother v.p.	Steve Riddleberger	ABC admin. v.p.
Powell Ensign	E-McKinney exec. v.p.	Adam Young, Jr.	Adam Young president

KNX has *two* audiences.
At night KNX reaches 395,000 different homes in metropolitan Los Angeles alone. Some 235,000 of these homes are reached both in the day and the night. More than 139,000 *can't* be reached until after 6 PM.
So double your impact in Los Angeles with *both* of the KNX audiences. The 23 per cent of all metropolitan homes that listen during the day. The 21 per cent who listen each night.
Yes, KNX RADIO's audiences are as different as day and night. Vive la difference!



For further details call CBS Radio Spot Sales

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

BMI

"Milestones" for June

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

June's release features four complete half-hour shows —ready for immediate use — smooth, well written scripts for a variety of uses.

"SCHOOL'S OUT"
(Commencement Is A Beginning)
June 1, 1957

"I AM OLD GLORY"
(Flag Day)
June 14, 1957

"FATHER'S DAY"
June 16, 1957

"THE JUNE BRIDE"
June 23, 1957

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

MARKETING PRODUCT X

(*Continued from page* 32)

was surrounded with the kind of secrecy you find at an Atomic Energy Commission project.

"With some reps we used alternate brand names to confuse the competition and keep the test pure," Kemp told SPONSOR. "We did this not because we didn't trust the individual rep, but because he might have called on a competitive agency and this sort of knowledge would necessarily have colored his thinking and talking to other buyers."

However, the media department's job was simplified by far with those reps who didn't call on competitors and whom the buyer could tell about the product—but always in strict confidence. "For the stations of these reps we didn't have to worry about competitive adjacencies since they knew what the product was."

Where the media department suggested network cut-ins for Product X, the buyer had to clear the cut-in with other agencies involved in the client's daytime network programing. But all these details were actually handled over a period of little over two weeks, unlike the more usual national campaign, where a buyer may have a longer time to work out his buys.

3. Follow-through action: Once Product X was safely on the air in the two test markets, the marketing man assigned to the account moved into those two areas for a second visit, calling on the trade to check the flow of merchandise and evaluate pricing, shelf position, channels of distribution and other marketing factors.

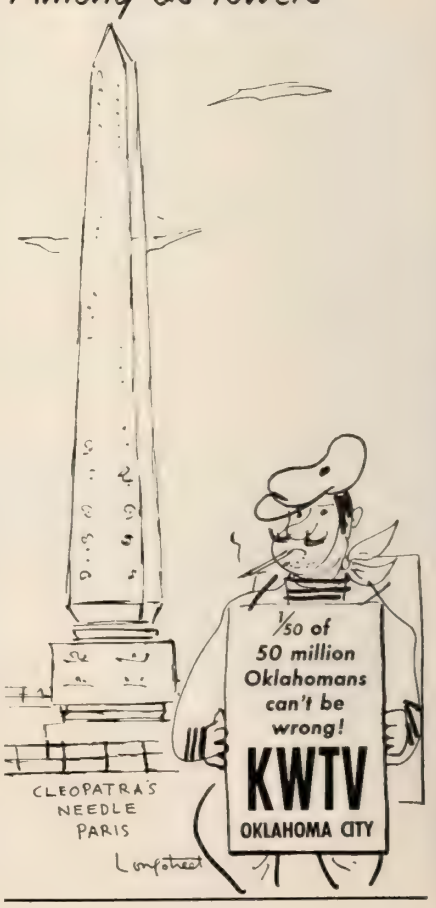
"We keep a continuous check on the flow of merchandise in the field," says marketing man Dave Mitchell. "Just this week, for instance, I was up in Worcester, Mass., to find out something about one of our products. I visited 70 stores in the process and necessarily found out some things about the product other than the specific problem I went up there to research."

There's a lot of exchange of information between marketing men on different products, as there is naturally between timebuyers assigned to different accounts. In other words, each field trip necessarily reveals information other than that related to one man's accounts. He passes his find-

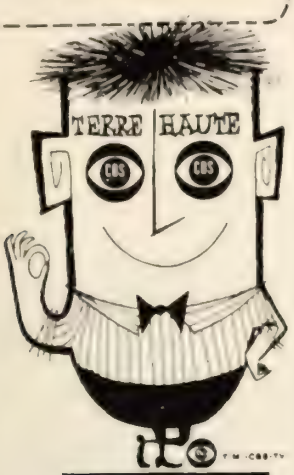


That's right, Chief . . . my independent research organization says don't buy. wait till you hear what's happening at WPTR.

Among Us Towers



TERRE HAUTE,
Indiana's 2nd Largest TV Market

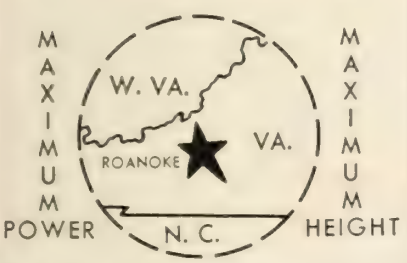


251,970 TV Homes

BOLLING CO.
NEW YORK
CHICAGO

WTHI-TV

ROANOKE
60 County Coverage



Television's Top Programs

Ask Your "Colonel" at Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

ings along to the other men in the department.

The introduction of Product X proved successful and the brand is now in national distribution.

But this case history illustrates just one of five major activities handled by Compton's marketing department. The 15 men under Bill Nevin also concern themselves with (1) sales analysis; (2) field analysis, including industry sales trends, effectiveness of competitive programs and evaluation of their own program; (3) brand strategy development, in terms of pricing, co-op programs, development of product lines and features; (4) development of sales programs, such as franchise plans, distribution channels, market development for individual markets; (5) sales promotion.

The work of the marketing department actually guides directly or indirectly every phase of any account's advertising strategy. It relates directly to the buying of tv programing, network or local, for example.

As Lewis Titterton, v.p. in charge of tv-radio and John Egan, executive producer, told SPONSOR:

"A couple of years ago a client decided on syndicated half-hour programing for tv. We looked for product, and media searched out the time in several markets. We picked an anthology. After a test period, although media continued to improve the time, we were not satisfied with the results.

"We reviewed the marketing aims and decided to buy a program with an appeal slanted more closely to the selling objectives of our client. What we finally bought was a Western-action film that would appeal locally, and give us a merchandisable personality as well. We believe the record speaks for itself and that we can rightfully claim to have reached our objectives successfully."

While marketing functions as one of the many agency service departments assigned to help the account executive in shaping strategy, its work actually precedes that of the other departments and lays down guidelines for them. Once a campaign is on the air, marketing continues to check to see whether the campaign, and the client aims are attuned and to make sure there are no stumbling blocks in distribution, pricing and sales organization to prevent maximum advertising and sales efficiency.

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.
KPRS
KANSAS CITY, MISSOURI
For availabilities call Humboldt 3-3100
Represented Nationally by—
John E. Pearson Company

WITHOUT A "PEER"

in the Rockford Area!



IN THIS $ BILLION-PLUS SALES EMPIRE WREX-TV IS THE KING SALESMAN

The Rockford TV Area — Illinois' 1st market outside Chicago—is 400,195 families strong, with $2,357,080,000 income. It embraces rich farm counties whose cities house industrial giants like General Motors, Fairbanks-Morse, Parker Pen, Burgess Battery, Sundstrand . . . and show sales indexes like Rockford's 158, Beloit's 151, Janesville's 153, DeKalb's 184, Freeport's 176, Dixon's 203. Sales total $1,706,962,000, average $4,265 per family — $447 above average.

The most recent viewership survey again shows WREX-TV as the favorite, by better than 3 to 1. It's favored by advertisers too . . . for its consistent results, at much lower cost per thousand.

J. M. BAISCH, GENERAL MANAGER
Represented by H. R. TELEVISION, Inc.

WREX-TV
CHANNEL 13
ROCKFORD
ILLINOIS

Reps at work

George Lindsay, television sales manager for Weed Television Corp., comments: "Spot tv is a better buy today than ever before. Spot tv clients have been romanced, and in many cases won over by the low cost-per-1,000 and saturation plans. Yet, radio markets are shrinking, forcing agencies to buy more stations than in the past. In effect, vertical listening habits and shrinking markets have resulted in an ever-increasing radio cost-per-1,000. The NCS #2, by comparison, reveals an ever-increasing tv market. The Weed tv stations are credited with an average of 24% more sets. In addition, tv horizontal viewing habits enable advertisers to saturate a market with substantially fewer announcements. Recently the Leo Burnett Agency purchased spot tv at a cost-per-1,000 of 85¢ for the Chicago division of the Kendall Co. Many other comparable tv buys have been made by agencies. No ad medium has ever been able to sell consumer goods as effectively. Newspapers present a visual display of a product. Radio tells its story. But tv combines these two and adds demonstration, putting tv in the class of a sales medium rather than simply an ad medium."



Bob Dore, Bob Dore Associates, New York, comments: "At 'decision time' buyers are swamped with station presentations from rep salesmen who are justifiably anxious for adequate time to present ratings, market resources and other pertinent facts that buyers need for an intelligent selection. Media buyers must frequently listen to two or three hundred presentations in a few days. How much of it stays with the buyer? We don't know, but we do know that even buyers are human and can't retain thousands of facts thrown at them in a short period. Buyers are always ready to learn more about a market, particularly when some of the budget is being spent in the area and the sales are lagging. Stations are just as ready to present their story, especially when they've spent a lot of time and money putting a story together and know that their station should be on the list. But the time to get that story across is every day of the year between buys. Then when buyers call for availabilities they will have pretty definite thoughts about the stations to purchase. This is the fairest and most practical way for both buyers and reps to conduct their business."

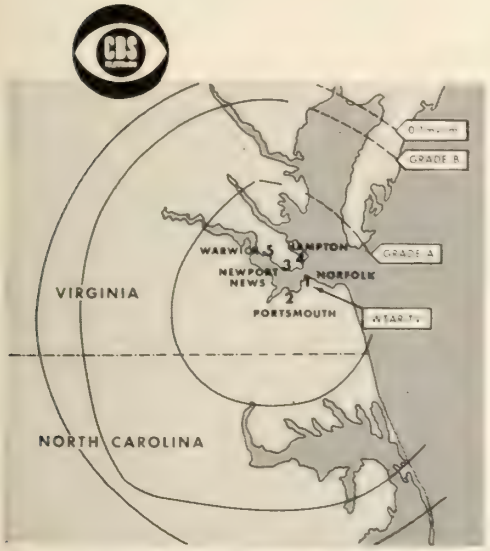


ALL HANDS ON DECK!



WTAR-TV's own crew knows the ropes. That's the reason why the Station has earned an enviable reputation for its Local Programming.

Real savvy, top-notch performers, able direction, have earned a fervent "Well Done" from advertisers; local, regional and national. All hands are standing by to hoist "sales" for you!



(Based on Measured Contour Map by Jansky & Bailey)

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.

1. FORENOON WATCH	8:45 A.M.	"Bob and Chauncey"
2. AFTERNOON WATCH	1:10 - 1:30 P.M.	Andy Roberts Show with Lee Brodie and Orchestra
3. FIRST DOG WATCH	4:30 - 6:00 P.M.	"M-G-M Theatre" Jeff Dane, Host
4. SECOND DOG WATCH	6:30 - 6:35 P.M.	Laverne Watson "Your Esso Reporter"
5. SECOND DOG WATCH	6:40 - 6:45 P.M.	Joe Foulkes, Staff Meteorologist
6. FIRST WATCH	11:00-11:10 P.M.	Joe Perkins "11th Hour News"
7. FIRST WATCH	11:15 P.M.	"The Best of Hollywood" M-G-M Hits

For detailed information and rates on these exceptionally high-rated, low-cost programs write WTAR-TV or your Petry man.

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio—720 Boush Street, Norfolk, Va.

Tel.: MAdison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.

KANV is Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is *THE* station to use to reach this richer-than-average Negro market. Our experienced staff knows its audience and is ready to help with your sales problems at the local level. KANV rates are low and results are high!

GET THE PROOF!

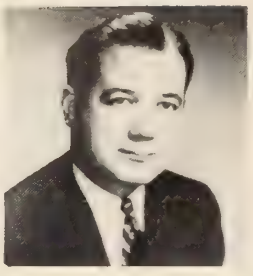


It's yours for the asking.

Write, call or wire the KANV Representative in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

Tv and radio NEWSMAKERS



Herminio Traviesas, BBDO vice president who has been in charge of the Lucky Strike radio and tv activities for the past seven years, has been appointed manager of the tv-radio department at the agency. Robert L. Foreman, who was recently named an executive vice president, will continue to supervise tv-radio activities along with his new responsibility as chairman of the plans board. Traviesas joined BBDO in 1950. Before that he was with CBS for three years as network tv sales service manager; and with NBC for ten years as traffic manager, international division and salesman for international accounts of the radio recording division. At BBDO Traviesas has supervised Lucky Strike's network shows which include: *Your Hit Parade, Robert Montgomery Presents, Private Secretary* and the *Jack Benny Show.*

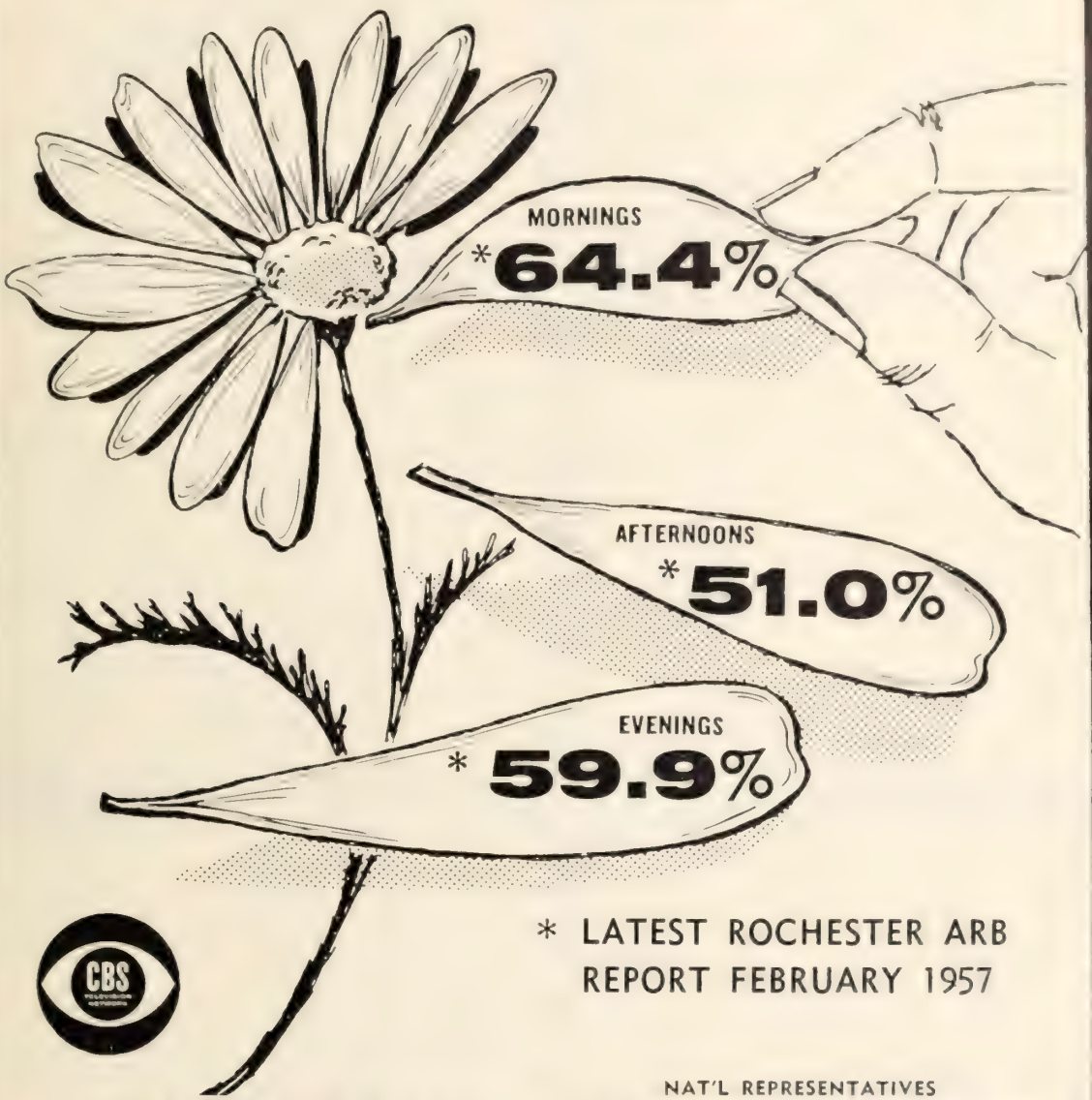


James M. Gaines, vice president and general manager at WOAI and WOAI-TV, San Antonio, has been named president and general manager. Reorganization of the management of Southland Industries, owners and operators of WOAI and WOAI-TV, follows the death of Hugh A. L. Halff. New chairman of the board is Hugh Halff, Jr. The new president is an alumnus of the National Broadcasting Co. Gaines joined NBC in 1941 in the station relations department and subsequently held many posts there including: assistant sales promotion director, sales promotion director, manager of WRCA, manager of the o&o stations, and later vice president for the o&o's. He also served as vice president in charge of radio and tv for WOR, New York. Early in his career, Gaines was a Major Bowes representative.



Wilson J. Main, vice president and director at Ruthrauff & Ryan, has been named director of marketing at the agency. Function of the department will be to coordinate marketing, research and media. In announcing the appointment, F. Kenneth Beirn, R&R president, said, "This appointment marks a greatly expanded marketing, research and media department for greater depth of service to our client in developing sound marketing and merchandising programs." Main has been with the agency since 1935. In 1944 he was elected a vice president and then in 1949 he was made a member of the board of directors. He has been research director since 1942 and for the past several years has been active on administrative management committees. Under the new set-up Daniel M. Gordon will continue as v.p. and director of media.

ROCHESTER LOVES US!



* LATEST ROCHESTER ARB REPORT FEBRUARY 1957

CBS

ROCHESTER, N. Y.

NAT'L REPRESENTATIVES
THE BOLLING CO., INC. (WVET-TV)
EVERETT-McKINNEY (WHEC-TV)

IT ALL ADDS UP TO 10

SPONSOR SPEAKS

The light touch can backfire

For many years it was a rare client who approved radio commercials with a light touch (although radio's top ad-lib personalities have always sold this way). But now the pendulum has swung. Today sponsors are throwing old prejudices out the window and are looking for spoofs, comedy, parodies, skits and novelties of every description to enhance their wares.

This, we admit, is wholesome. The new commercials are a breath of fresh air and sometimes make better listening than the programing which surrounds them. But the dangers in the new trend loom as great as the opportunities.

Nothing falls as flat as the attempt at humor which doesn't come off. And nothing can kill the current trend as fast as a few-dozen bad imitations of the successful light touch commercials.

The light-touch trend deserves a long run in radio. Perhaps it will become a permanent fixture, joining such successful commercial forms as the melodic jingle and the parody of a hit song. But we shudder at the prospect of a rash of imitation Harry's and Bert's flooding the airwaves (there have already been a few inept efforts of this type on both tv and radio).

The important thing for admen to realize about the successful light-touch commercials (see article this issue page 37), is that they are not humorous for the sake of humor alone. Humor is merely the ear-opener. The real guts of these commercials is still straightforward sell.

The bright young men and women who sit at the typewriters in your agency obviously are raring to prove that they can be as funny as the best. But it's as important to make a balanced appraisal of your commercial's personality today as it was before Harry and Bert Piel, Cho Cho Sen-Sen and the other delightful characters of today's light touch school were invented.



THIS WE FIGHT FOR: *You can't blame stations for putting their best foot forward during "ratings week." Everybody does it. But a way must be found to end this highly artificial situation. Dates for ratings should be secret.*

10-SECOND SPOTS

Small fry: *Playhouse 90* (CBS TV) is said to be considering a play on the early life of Liberace. *Complete with toy piano and candelabra three inches high?*

Quote: Groucho Marx in *TV Guide*— "If you were the advertising man entrusted with the spending of $2 or $3 million, would you try to elevate the public or would you try to find yourself a good commercial show? When the public wants to be elevated, it will do its own elevating."

Great oaks: MBS has come up with some notes on the birth-place of some of its stations: WOR, New York, began in the rug department of a Newark department store; WBAX, Wilkes-Barre, Pa., originated in the bedroom of a private home; Philadelphia's WIP was born in the piano department at Gimbel's; KGDE, Fergus Falls, Minn., first broadcasted from a small drug-store; in the same state, Moorhead's KVOX started in a 12 x 15 foot basement cubicle of a hotel, adjacent to the men's room.

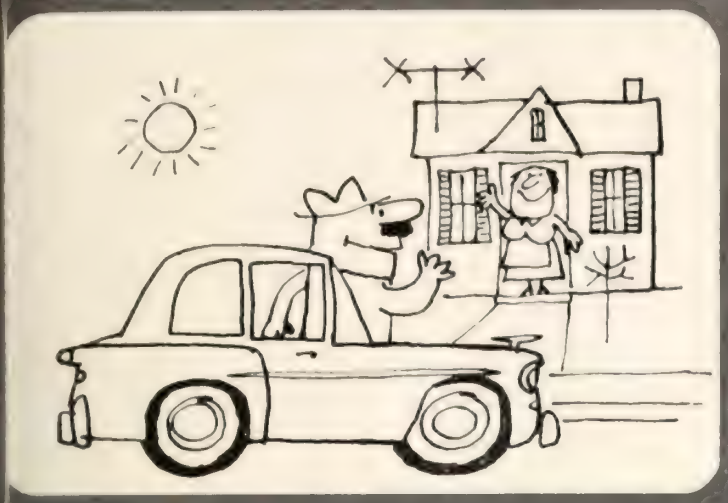
Science-fiction: Working late one night at Cunningham & Walsh, Timebuyer Jack Bray phoned out for coffee and doughnuts. He gave the address and asked that it be sent up to the Media Department. When it finally came, he noticed that directions on the check stated "c/o Meteor Dept." *Maybe they mistook the timebuyer for a spacebuyer.*

Trend: Add titles of new adult Westerns: *The Restless Gun. "Give that ornery cowpoke a Miltown!"*

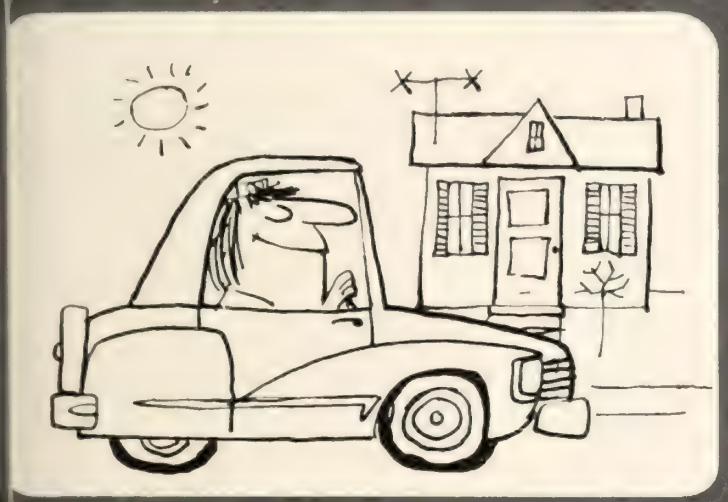
Test pattern: Proof of a super salesman, according to Jack Mulholland, NBC TV Spot sales manager in Chicago, is when he can sell a show with a 0.4 rating. What is a 0.4 rating? *It's when nobody's listening and four people hate you.*

Automation: From *N. Y. Times*— "Developers of electronic gadgets have prepared the groundwork that will introduce the age of automation into commercial broadcasting. The day when a station can present hours and hours of programs with no one even touching a switch or throwing a cue is in the foreseeable future."
And the local personality will answer to the name of Frankenstein.

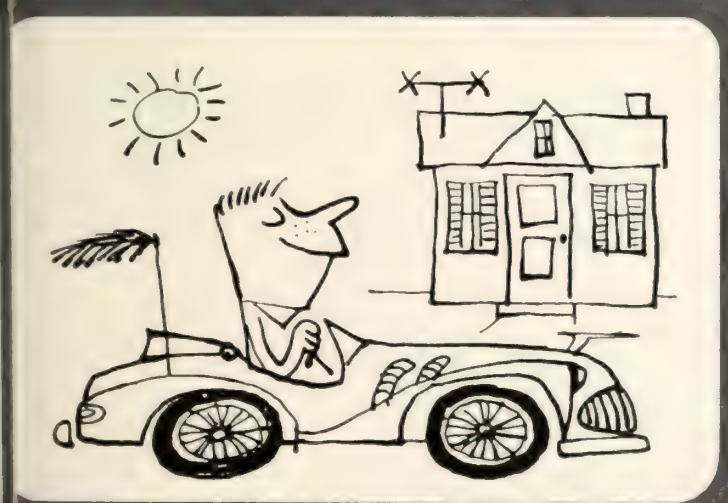
We're moving more motor cars in motorized San Diego!

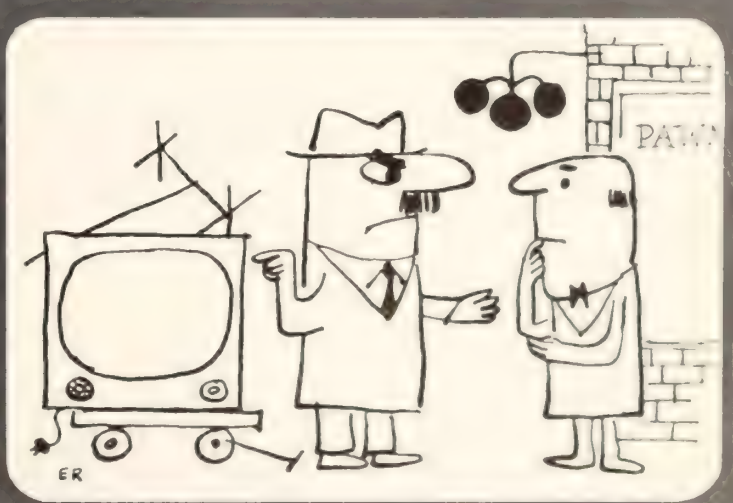












20,000 as of January 1, 1957*

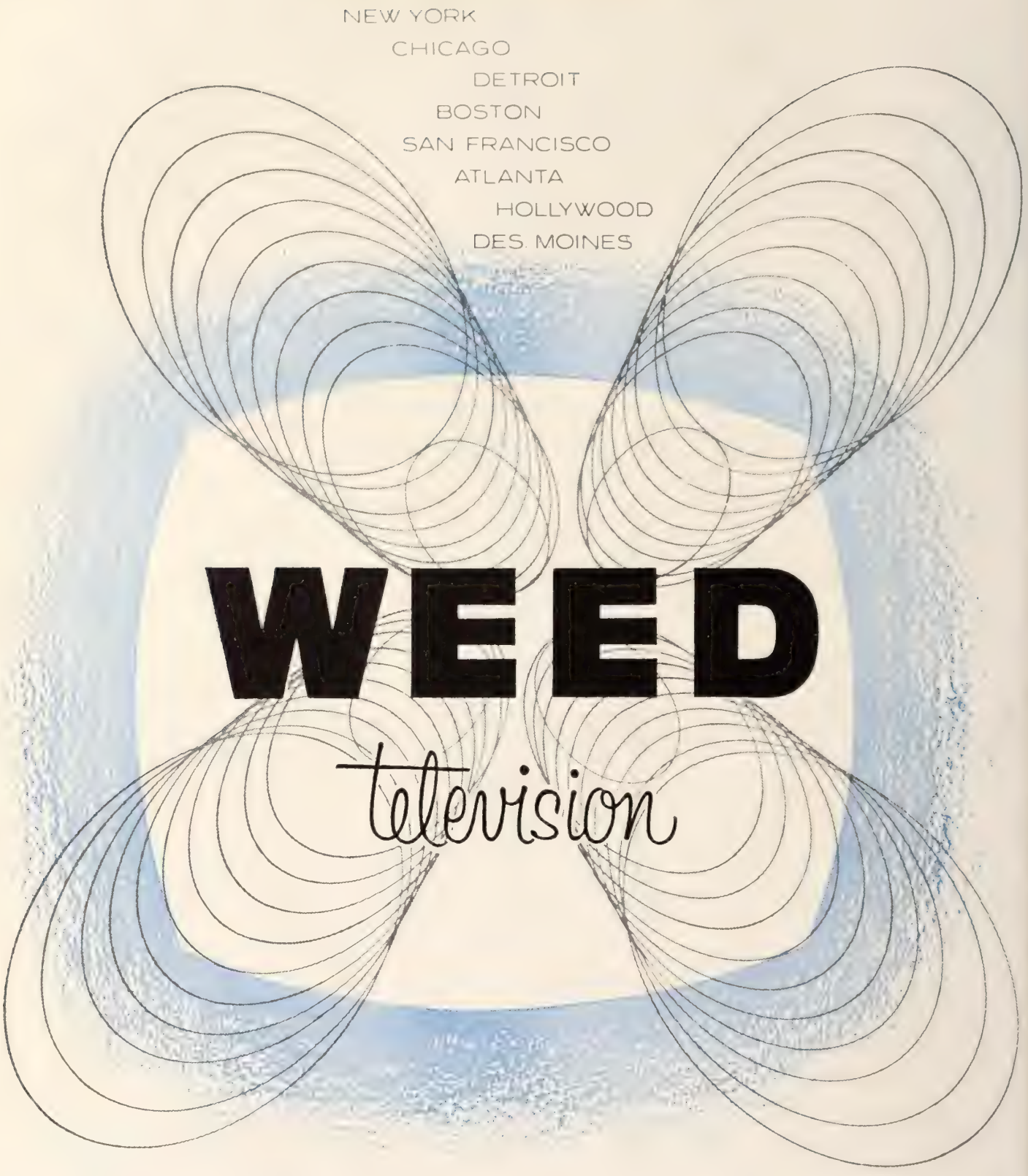
19% more than January 1, 1947 —

More automotive sales than Seattle, Fort Worth, Memphis, New Orleans or Columbus†

There are more people making more, driving more cars and watching Channel 8 more than ever before.

*Patten-Holloway Services—California Department of Motor Vehicles
†Sales Management May 1956 Survey of Buying Power

KFMB 8 TV
SAN DIEGO



TELEVISION STATION REPRESENTATIVES

18 MAY 1957
40¢ a copy • $10 a year

MICHAEL HORTON
N B C-RM 320
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

MORE AUDIENCE* THAN
ANY STATION IN MINNEAPOLIS-
ST. PAUL.....THAT'S WHAT
WNBF-TV, BINGHAMTON, N.Y.
DELIVERS DAY AND NIGHT
SEVEN DAYS A WEEK—AT
LOWER COST PER 1000.
YOUR BLAIR-TV MAN HAS
THE EVIDENCE FOR YOU.

Also more audience than any station in Baltimore, Buffalo, Houston and other major markets.

Pulse, November 1956
SRDS, March 10, 1957
Television Magazine, Nov. 1956

A TRIANGLE STATION
WNBF-TV
BINGHAMTON NEW YORK
Channel 12
ABC-TV • NBC-TV

Operated by: Radio and Television Div. / Triangle Publications Inc. / 46th & Market Sts. Philadelphia 39 Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton N.Y. / [illegible] Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

TOO MANY COMMERCIALS ON RADIO?

Yes, say buyers, pointing to multiple spotting. No, maintain sellers; even with prime-time squeeze radio compares well to the other media

Page 37

Can Pat Weaver lick the system he built?

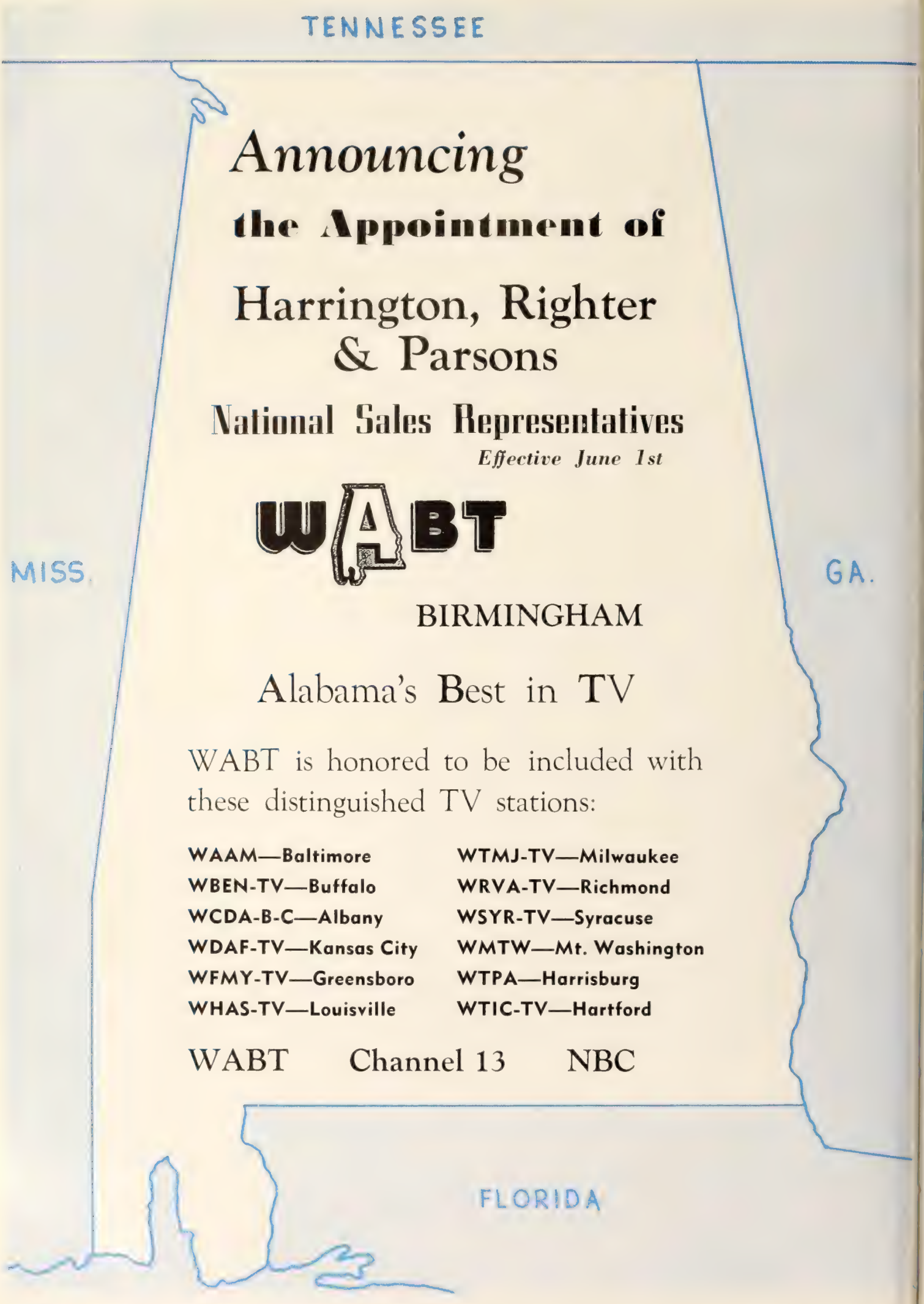
Page 40

Saturation radio hypoed this contest

Page 43

Timebuyer team in action for Texaco

Page 48



Announcing

the Appointment of

Harrington, Righter & Parsons

National Sales Representatives

Effective June 1st

WABT

BIRMINGHAM

Alabama's Best in TV

WABT is honored to be included with these distinguished TV stations:

WAAM—Baltimore
WBEN-TV—Buffalo
WCDA-B-C—Albany
WDAF-TV—Kansas City
WFMY-TV—Greensboro
WHAS-TV—Louisville
WTMJ-TV—Milwaukee
WRVA-TV—Richmond
WSYR-TV—Syracuse
WMTW—Mt. Washington
WTPA—Harrisburg
WTIC-TV—Hartford

WABT Channel 13 NBC

BBDO BULLETIN



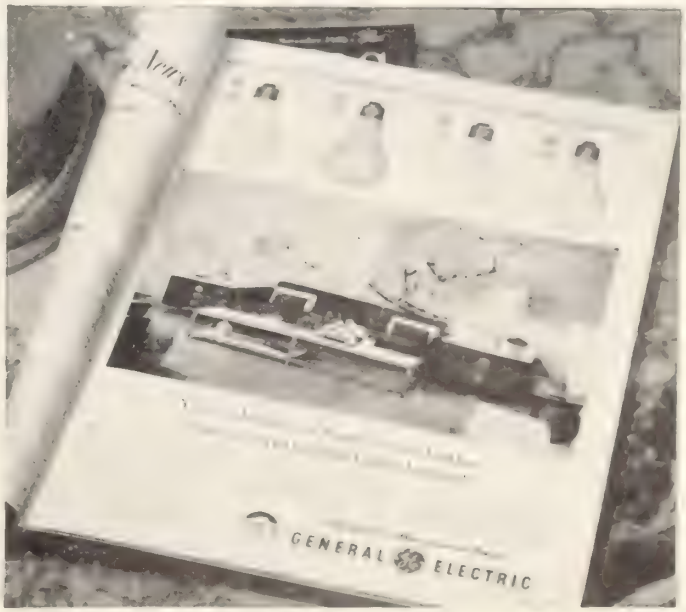
This year's fashion revival—given so much impetus by *My Fair Lady*—is reflected in this lingerie promotion for Du Pont nylon. Illustrations reveal a feminine dream world of soft pastels, and delicately express the theme, "The New Romanticism." Advance orders promise tie-ins by stores across the U. S., giving nylon an extra boost in spring months. Ads run March through June in *Vogue*, *Harper's Bazaar* and *The New York Times*.



Most people have no use for bad weather. But the Campbell's Soup people do. They use such weather to sell soup in some seasonal magazine ads. These special ads feature "mood" photos of raw, rainy, miserable days—the kind of weather, depth researchers say, that puts folks in the mood for some good, hot soup. For added spice, weather shots are in black and white, make color photos of Campbell's Soup all the more inviting.



Mrs. Sal Maglie is one of several Brooklyn Dodger wives who appear in a new series of commercials for Schaefer Beer on the Dodger telecasts. In warm and friendly dialogue with off-camera announcer, each wife discusses some hobby or interest she pursues (Mrs. Maglie loves to cook Mexican food) for real enjoyment. In her own words and in her own way, each also mentions her appreciation of Schaefer—"for real enjoyment, *real* beer."



Another exciting new idea in home lighting [illegible] from General Electric, of course. You can actually "redecorate" a whole room with G-E Coloramic bulbs—subtly change its whole color and mood—in the short time it takes to change bulbs. This four-color page by BBDO Cleveland is in itself a bit of new idea. It shows the same room lighted four different ways with G-E's Coloramic bulbs—Dawn Pink, Sky Blue, Sun Gold and Spring Green.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK · ATLANTA · BOSTON · BUFFALO · CHICAGO · CLEVELAND · DALLAS · [illegible]

18 May 1957 • *Vol. 11, No. 20*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Is radio over-commercial?

37 "Yes" say buyers, multiple spotting weakens the sales punch. "No" reply sellers. Even with prime-time problem, radio compares well to other media

Can Pat lick his own system?

40 The architect of big-money tv has gone to low budget. This interview with Weaver puts limited network in perspective with tv world Pat built

Saturation radio put the zip in this contest

43 Englander may move market-by-market after hitting the jackpot in San Francisco with a treasure hunt promoting its springs and mattresses

Top tv commercials as the artists see it

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In Upcoming Issues

A new all-media yardstick

In the works is a new research yardstick which compares printed and air media impact. The system has been used in eight markets thus far

Preview of nighttime network tv

[illegible] to be published, the fall nighttime network tv schedule with [illegible] cost estimates, cost comparisons with the season past

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Sponsor Publications Inc.

Congratulations to the

KWKH WINNERS!

Here are the statistical wizards and speed demons who were the first to name the three radio stations in America which dominate their markets as completely as KWKH dominates Shreveport and its entire NCS No. 2 area. Our KWKH checks totaling $1500 have already been mailed to them.



MR. ROBERT GRAF
Ted Bates & Company
New York



MISS CAROLYN V. POSA
MR. ED. PAPAZIAN
Batten, Barton, Durstine & Osborn
New York



MR. MARVIN D. BERNS
J. Walter Thompson Company
Chicago

And what *are* the facts about KWKH's impact and dominance? KWKH has 50% greater circulation than its nearest competitor in the home county—293% greater circulation than its nearest Shreveport competitor throughout its NCS No. 2 area—and this despite the fact that there are *eight* radio stations in Shreveport, rather than just four or five!

Impressive as these figures are, they are only part of the reasons why practically *everybody* chooses KWKH in the Shreveport area—advertisers as well as listeners! Ask your Branham man for *all* the facts!

KWKH

A Shreveport Times Station

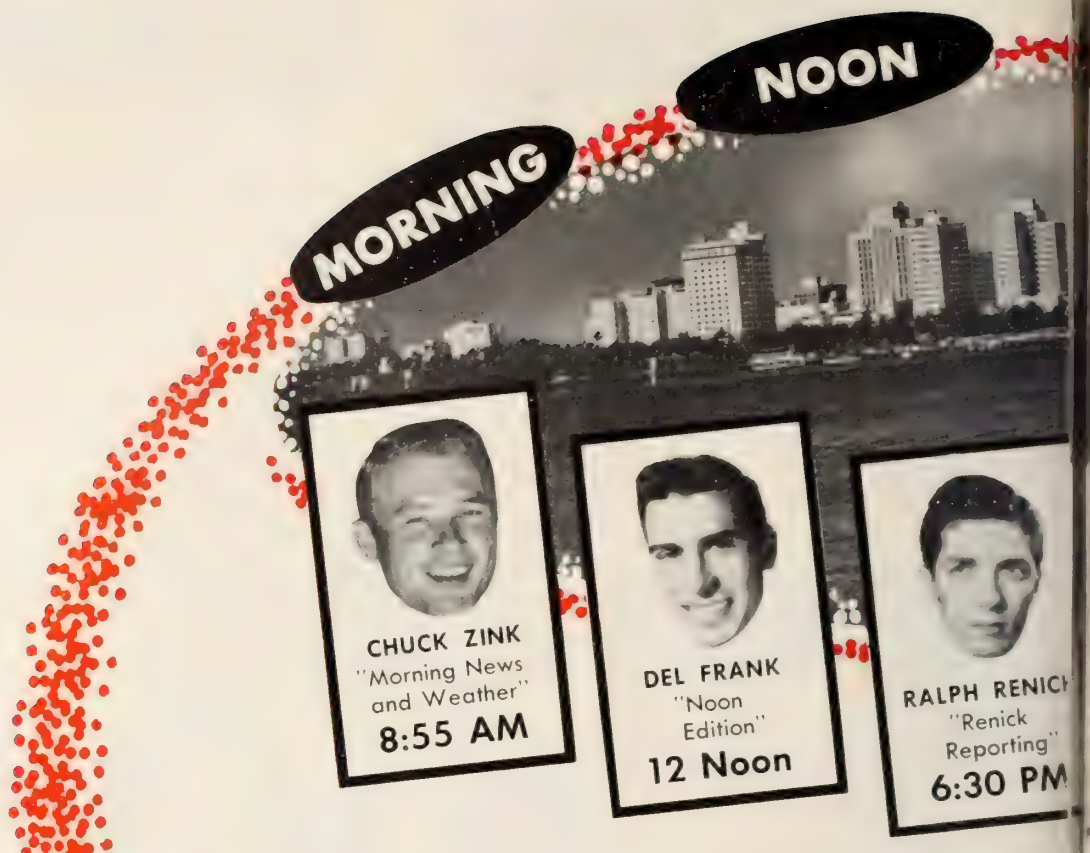
TEXAS
SHREVEPORT, LOUISIANA
ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager



WTVJ's Local, Award-Winning News From South Florida

THROUGHOUT THE DAY... THROUGHOUT THE WEEK WTVJ's AWARD-WINNING NEWS PROGRAMS CONSISTENTLY OUT-RATE THE COMPETITIVE SHOWS... IN MANY CASES BY 4... 5 AND 6 TO 1

CBS TELEVISION NETWORK

Basic Affiliate

FLORIDA'S FIRST TELEVISION STATION

ARB March: WTVJ again captures 82.6% of ALL South

ENING NIGHT





NOAH TYLER
"Sunday News Picture"
6:30 PM



BOB WEAVER
"Tomorrow's Headlines"
11 PM Sat.

HOWARD BROWN
"Howard Brown and the News"
11:00 PM



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1952



RTNDA "Gold Trophy Award For Outstanding TV News Operation in the Nation." 1953



"HEADLINERS Award For Outstanding Local News". 1956

hows Obtain Top Ratings*
iewers

WTVJ TAKES GREAT PRIDE IN THE
NATIONAL RECOGNITION RECEIVED BY ITS
MAN NEWS DEPARTMENT . . . AN INDICATION
THAT THE STATION IS SERVING ITS
COMMUNITY IN THE PUBLIC INTEREST

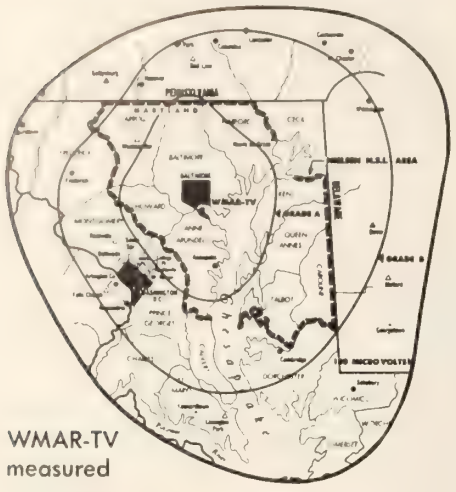
Represented Nationally by
eters, Griffin, Woodward, Inc.

WTVJ Channel 4 MIAMI

TATION . . .

orida Television Quarter-hour Rating "FIRSTS"

television audience leadership
in baltimore's 3-station market



WMAR-TV
measured
coverage

March Nielsen reports
that WMAR-TV garners

share of 48.3% total audience

with all these
quarter-hour homes in 1 week*

NSI area	28,510,300
Beyond NSI area . .	16,222,500
Total ¼ hr. homes .	44,732,800

* 7 A.M.-Midnight, Sun. thru Sat.

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM
Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

NEWSMAKER of the week

The news: *Henry Jaffe, union and show business lawyer-turned-tv-producer, was honored along with AFTRA's late executive secretary, George Heller, at AFTRA's 20th anniversary dinner 13 May. One of the toughest union negotiators in show business, Jaffe was AFTRA's national and New York counsel for almost 20 years.*

The newsmaker: Henry Jaffe, one of the founders of AFTRA, would have left the union a year before he did (he resigned as national counsel this year) if the death of George Heller hadn't kept him at the bargaining table for one more battle. Among his final accomplishments were the extension of AFTRA's pension and welfare plan to radio and the tripling of transcription scales.

After fighting for years over pay levels that often involved increases of a few dollars a week, Jaffe is now traveling in the multi-million dollar atmosphere of network tv show costs. Not that stratospheric show business budgets are a novelty to him. Being attorney to such personalities as Dinah Shore, Grace Kelly and Leland Hayward has given him more than a speaking knowledge of show business costs. However, his first venture as an independent producer on his own involves a record talent and production nut for a weekly network tv show. This is the hour-long *Chevy Show*, which will cost Chevrolet, by SPONSOR's estimate, about $150,000 per week, exclusive of time, and involves a total annual cost to the sponsor of between $11 and $12 million.



Henry Jaffe

Jaffe is unruffled by these figures, though, obviously, not unhappy about it since Dinah Shore, whom he represents as lawyer and manager, will appear in about half of the 52 shows. While not unmindful of the pay his clients receive, Jaffe puts the dollar sign second to the nature of the role the star gets and its impact on the public. "I'd be ashamed to tell you what Dinah got on her first hour show for Chevrolet," he said. "But I realized what it would mean to her if it were successful." Jaffe also realizes how difficult it is to set an objective figure on a star's price. "How can you say what a star is really worth to a tv sponsor unless you know what the sales impact is? I've been told Jack Benny pulled Jell-O out of the doldrums. What should he have gotten? Maybe a share of the company."

Besides the *Chevy Show*, Henry Jaffe Enterprises, set up after he broke up with his former law partners (including his brother, Saul), is pitching three other shows for the 1957-58 season and is already planning six for the 1958-59 season. Among those he's currently working on is a series of 20 one-hour dramatic-musical fairy tales featuring Shirley Temple as hostess-narrator.



Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.

ONLY ONE CAN DO THE JOB



WNHC-TV DOMINATES AGAIN!

In a 14-county area, covering 896,000 TV homes, sign on to sign off, seven days a week, WNHC-TV delivers average audiences:

- ▲ 210% greater than top New York City station!
- ▲ 244% greater than Hartford!!
- ▲ 174% greater than New Britain!!!

WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Katz has proof: ARB, Nov. 1956; Nielsen NCS #2, 1956.

A TRIANGLE STATION

WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV

Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y. / WHGB-AM, Harrisburg, Pa.

WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn. / WLBR-TV, Lebanon, Pa.

National Sales Office, 485 Lexington Avenue, New York 17, New York

...ESPECIALLY IN HARTFORD!



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

18 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

When does a buyer stop sticking pins in a map and reach the "cutoff" point? This week that was the important question for reps and station men as the fall scramble for business was at its height.

SPONSOR-SCOPE finds that the method for determining **a maximum tv network hookup (or basic spot campaign)** has pretty nearly evolved into a **fixed formula.** Originally developed by one of the giant sponsors, it now has gained wide acceptance and imitation. Here's how it works:

1) **Every county delivered by the basic station is credited to that station.**

2) Basic optional stations are given credit for **all counties not duplicated** by a basic station, plus delivery of set circulation in **marginal counties.**

3) To arrive at the cutoff point, the agency then works out the **average cost-per-1000 homes for all the basic optional stations.** That average becomes the automatic yardstick for adding other stations or omitting them.

An occasional exception is a station that delivers 50,000 unduplicated tv homes in a missing and required county.

Note that while the foregoing concept is phrased in network terminology, **it is equally applicable to spot with a slight change in language.**

So now spot—which has had to await its turn in the automotive game—at last is at bat. Pontiac is the first to feed it a home-run ball.

Through MacManus, John & Adams, **Pontiac will be spending over $5-million for air media during the 1957-season.** This is the breakdown:

- **Six specials** on NBC TV, totalling around $2,250,000 in time and talent.
- The **Notre Dame games** on MBS (14 or 15 weeks).
- Simulcasting of two of the final **professional football** games.
- A 13-week schedule of **saturation spot radio** for the fall and winter months.
- A likely **repetition** of this schedule in the spring.

With the spring campaign included, **the spot expenditure will run well over the $2-million mark.**

General Motors' pronounced swing toward tv as a favorite medium for its divisions could in a large measure be due to the fact that it **has an enthusiastic rooter near the head of the GM table.**

He's William F. Hufstader, whose corporate title is v.p. in charge of district staff. His office is right next door to Harlow W. Curtice's. And within the industry, **he's generally credited as being one of the really sharp marketing strategists.**

Chevrolet's ears are open for a network radio pitch.

Mutual has already had its say to Campbell-Ewald, offering a package similar to the one Ford has purchased on CBS: seven days of news, music, personality and variety shows.

Meanwhile Campbell-Ewald didn't let the Ford deal pass without a **burnup at CBS Radio.** Why, the agency wanted to know, wasn't the $5.5-million deal also offered to Chevrolet, when for three years it has shown enough confidence in the medium to run as many as 12 five-minute periods a week?

Chrysler through it all remains a question mark. Its big tv shows are lined up, to be sure. But what about radio? The trade only can guess at this point—but it's a good guess—that **Chrysler will be in the network radio bag, too.**

Ernest A. Jones, president of MacManus, John & Adams, appears to have modified his impressions of tv as a medium for selling autos.

About 18 months ago, Jones got quite a play in the papers because of his bearish views on tv. But this week he indicated to SPONSOR-SCOPE that he is becoming a convert in part, at least.

He attributes this to **improvements within the tv industry,** rather than any changed understanding of the medium by the auto people.

The improvements, as Jones sees them, are:

- **A better effort to fit the medium into the needs,** selling pattern, and marketing problems of a particular industry.
- **Broader flexibility in show and time buying**—in other words, the medium is more open to propositions from advertisers with specific promotional objectives.

Jones feels that one of the greatest "logistic" advances made by networks was the introduction this season of a **system whereby advertising can buy "specials" more freely and flexibly than before**—due to the right of the networks to preempt two periods from regular advertisers during the year.

(For more of Detroit's share in coming season's air media picture, see 4 May SPONSOR-SCOPE, page 9.)

Bill Maillefert, Petry's radio chief, figures that next week he will be able to tell whether his plan for getting stations to reduce nighttime rates is headed for success or is a dead duck.

On the thesis that night radio can be sold if "priced practically," Maillefert has asked the 20 Petry radio stations to make the nighttime rate **50% of the daytime tab.** The tally should be available in a few days.

Maillefert's next move (should the vote be significantly favorable): Suggest to **SRA members that they start the ball rolling with their own stations.**

It may cause a stir, but **WINN, Louisville, has introduced an agency compensation policy that pays up to 20%.**

The scale is 15% on the first $1,000 each month; 17½% on everything from $1,000 to $2,000; and 20% on everything above $2,000.

Pulse intends to disclose stations that use special promotional devices to hypo their showing during rating weeks.

The method: When informed of such "special activities," **Pulse will ask the stations to describe the giveaway (or whatever it was) and publish the replies** in the audience report.

Meet network tv's latest pressure group:

It's composed of **seasonal advertisers**—most of them specializing in the gift trade—and the object of their agitation is a **better break in discounts.**

The seasonal fellows contend that:

- The present discount structure in tv is really a **hangover from radio**—a system originally designed for such big advertisers as P&G and General Foods.
- **Equitable discount provisions should be made for year-in-and-year-out customers** who, because of the nature of their business, can use tv only at certain intervals during the year.

Tv sponsors can get an idea of the dimensions of the commercial producing field via the seven-year progress of a representative firm—Eliot, Unger & Eliot.

It started with a camera, now has an investment of $600,000 in equipment. It gets between $2,500 and $15,000 per commercial. Once located in an apartment house, it now occupies three buildings and grosses $2.5 million a year.

SPONSOR-SCOPE this week checked with each of the radio networks to find out **what effect the upsurge in network buys has had on relationships with affiliates.**

Here's a sum-up of what the networks say:

ABC: Defections, which for a while were like a chain reaction and in many cases involved change of ownership, have halted completely. The gaps have been filled pretty well.

CBS: No significant defections; hence no problem.

MBS: Drop-outs in Milwaukee, K.C., St. Joseph, and other places have been replaced. Many stations which preferred independence now are inquiring about Mutual's new contract and programing service.

NBC: Has same market lineup as prior to pullout of Westinghouse stations; also is again set in Buffalo and Allentown.

Over-all conviction expressed by the networks: Stations now are tending to see network radio in a better light—especially in view of the high costs of trying to program everything locally.

U.S. Steel's Christmas radio promotion, Operation Snowflake, is going network.

BBDO this week placed orders with **ABC and CBS Radio** for time and talent to be used for two weeks prior to the holiday. **The expenditure all told will add up to $50,000.**

The blueprint to date looks like this:

ABC: Don McNeill, Monday through Friday; My True Story, Monday, Wednesday, Friday.

CBS: During the weekend (for women who work on other days) Galen Drake, Robert Q. Lewis, and Our Miss Brooks.

Estimated impact: 57 million family impressions, with each family reached 4.8 times. Operation Snowflake used spot radio in the two previous years.

Stations that have watched the upbeat in network radio with terror and envy can take heart.

An agency executive who instigated much of the network business this week told SPONSOR-SCOPE that **local stations are beginning to counter with sales and programing ideas of their own.**

"Instead of accusing the networks of swiping their spot business," he feels, **"a number of stations are cultivating new types of accounts in our shop with imaginative and different gimmicks."**

His postscript: "I don't see why more stations can't themselves produce concepts like 'Imagery Transfer' and dream up new ways of buying and using radio."

CBS Radio continues to maintain a steady new-business rhythm.

The past week's take includes:

- **General Mills:** Six five-minute spots a week on Impact; $6,600 weekly.
- **Toni:** 10 seven-and-a-half minute units a week; $20,000 weekly.
- **Good Housekeeping Magazine:** 10 seven-and-a-half minute units a week; $20,000 weekly.

Additionally, **Florida Citrus, Seeman Bros., Sara Lee Cakes** and **American Home Foods** bought into the Arthur Godfrey show.

Revlon continues to mix up its choice of programing types.

Within the space of a week it's bought Walter Winchell's **crime** show (ABC TV) and three June segments of the Steve Allen **variety** show (NBC TV).

National spot tv perked up handsomely among the bigger New York agencies last week with action from **P&G** (Tide) through Compton; **McKessen-Robbins** (Tartan) via DFS; **Welch Grape Juice** (R. K. Manoff).

P&G will firm up its tv plans in a few days, but this year there is going to be a hangover. Here are the events behind it:

1) Daytime network tv is in pretty healthy shape these days.

2) That takes any potential panic or extraordinary concessions out of the rate situation.

3) But by this token, **daytime tv is too high-priced for some of P&G's lesser brands.**

It's too late to do much about that now, but **that doesn't bury the problem for the future.**

People close to the account say that P&G's main block in failing to grapple successfully with this quandary is a psychological one: **It's still dreaming of the phenomenal big-circulation-low-cost days of radio** when a new brand with a small expenditure could take off like a skyrocket.

The media world has changed (a serial which cost $700,000 a year in radio would come to around $3.5 million a year on tv) but P&G's media experts still nurture the hope that the networks will rescue them with a more economic rate plan.

ABC TV this year slashed daytime to a third the nighttime rate. But **where P&G suspects it missed an opportunity is in not getting to NBC TV with a long-range plan** before that network started on its daytime upsurge.

P&G will use 5 hours a week on NBC TV and 6¼ hours a week on CBS TV this fall.

In net billings the combination will run between $17-18 million.

The earned discounts on CBS TV put P&G's daytime rate at 37½% of the nighttime gross rate, while the various discounts on **NBC TV will reduce the cost on that network to a third of the nighttime gross rate.**

But in terms of base rates, P&G still is buying daytime facilities at 50% of the nighttime rate.

Johns-Manville, which last sponsored Meet the Press, will be out of the air media picture for several months.

There's been a change in management, and the newcomers want **to take a breather** to determine both marketing and media direction. JWT is the agency.

The tempo of network tv buying for fall picked up rapidly this week. Add the following to your chart:

ADVERTISER	AGENCY	SHOW	NETWORK & TIME	PROGRAM COST
Alcoa	F&S&R	5-Star Theatre	NBC M 9:30	$40,000
Goodyear	Y&R	5-Star Theatre	NBC M 9:30	$40,000
Pillsbury	Burnett	The Big Record	CBS W 8	$50,000
Oldsmobile	Brother	The Big Record	CBS W 8	$100,000
Kellogg	Burnett	The Big Record	CBS W 8:30	$50,000
U. S. Rubber	Richards	Navy Log	ABC Th 10	$32,000
Buick	Kudner	Patrice Munsel	ABC Th 8:30	$45,000
Lorillard	L&N	Court Last Resort	NBC F 8	$28,000
Pall Mall	SSCB	Manhunt	NBC F 9	$31,000
Quaker Oats	WBT	Jane Wyman	NBC Sa. 10	$33,000

Other developments: **General Foods,** having dropped West Point, will sponsor Danny Thomas by itself on CBS TV Monday 9-9:30. **Lever** is looking for a show on CBS Tuesday 8:30, with JWT as the agency of record. The ABC Wednesday 8:30-9 niche will be occupied by a **Bristol-Myers** program.

For other news coverage in this issue, see Newsmaker of the Week, page 6; New and Renew, page 57; Spot Buys, page 62; News and Idea Wrap-Up, page 66; Washington Week, page 83; SPONSOR Hears, page 86; and Tv and Radio Newsmakers, page 92.



Toss 'em! These may be all right for somebody who doesn't know what WDGY has done to Twin Cities radio

LATEST (1957) NIELSEN

WDGY has rocketed up!

In March 1956	Station A:	515.2
	WDGY:	90.7
In March 1957	Station A:	254.3
	WDGY:	208.3

NSI Area Average audience.

(6 a.m.-6 p.m., Monday-Saturday)

★ ★ ★

WDGY first NSI Area—9 a.m.-6 p.m. Monday-Saturday

When 1957 figures are available (and they *are*) it stands to reason they are more significant that 1956 "history"—especially when '57 data show things as of *now*.

The Nielsen "big-change" (shown left) is one instance. Another up-to-date fact: WDGY is first all day per latest Trendex. Yet another: WDGY is first every afternoon per latest Hooper [illegible] and per latest Pulse. In fact, Pulse gives WDGY an average rating of 6.0 (7 a.m.-7 p.m., Mon.-Fri.).

In every recent report, WDGY has a big first place audience story! Talk to Blair, or WDGY General Manager STEVE LABUNSKI.

WDGY *50,000 watts* MINNEAPOLIS-ST. PAUL

The Storz Stations

Today's Radio for Today's Selling

TODD STORZ, *President*

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami

Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans

Represented by Adam Young Inc.



Get on the ball ...in San Antonio

The going is rough in San Antonio and South Texas without KONO, the No. ONE station that 88 national advertisers buy year after year.

KONO Radio sells best in this 51-county market because of the powerful

49%

PENETRATION

in San Antonio's Home County (N. C. S. #2)

Want more information? Call your H-R or CLARKE BROWN man.

860 kc 5000 watts

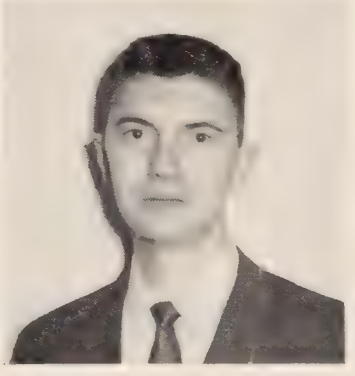
KONO SAN ANTONIO *Radio*

Timebuyers at work

Anita Wasserman, Lawrence C. Gumbinner Agency, New York, timebuyer for Filter Tip Tareyton, says: "I indulged in a lovely daydream today—'If all I had to do was buy time . . . ah!" Then I took a look at the mountains of papers in various folders and I snapped back to reality. Contracts that weren't right—confirmations that varied from orders, with spot costs that differed from original quotes, etc., etc. And, once the buying is over, you're engulfed by hundreds of pieces of paper that verify and bind up tight the campaign under way. If you're a good swimmer and have stamina, you can get through these rough seas and reach the shore—a clean desk. Then you plunge in again on a new tide. So, this is an S-O-S for avails that have all informations on them—including ratings; packages when asked for; combination rates earned if you have a multi-product account; correct adjacencies; spot costs; and start and end dates easily visible. We also need prompt notification by the station of missed spots—why missed—and make-goods or credits for same. Enough! Fewer papers, clearer and more information—then we can all swim easily."



Val Ritter, Cunningham & Walsh, New York, buyer for Folger's Coffee, comments: "The timebuyer who wants to be can be more than a numbers juggler and become creative by looking for a little extra in his buys. He can view the commercial and get a better feeling for the campaign. He can attend meetings where the discussion is on the more creative aspects and come in contact with the copywriter, production men and account executives. The feeling for the whole rather than his part alone can enable him to apply himself to his job with more assurance. If he knows the commercial, he can place it in an atmosphere more conducive to viewer interest. An abrupt change in commercial mood from the mood of the preceding program could be disturbing to the viewer. It would be advantageous to place his spots next to shows whose commercials can be related to his product. For instance, a beverage commercial slotted next to program sponsored by a food advertiser. Naturally, these do not replace the basic considerations of ratings, coverage and audience, but they suggest that a creative approach is important to the buying function today."



PIN POINT POWER GETS BEST RESULTS

Radio Station W-I-T-H "pin point power" is tailor-made to blanket Baltimore's 15-mile radius at low, low rates—with *no waste coverage*. W-I-T-H reaches 74%* of all Baltimore homes every week—delivers more listeners per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to provide a "steady stream" of sales results for *you*, too.

*Cumulative Pulse Audience Survey



Buy

Tom Tinsley
President

R. C. Embry
Vice Pres.

W-I-T-H

CONFIDENCE

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

ZIV SHOWS RATE GREAT

TIME AFTE





Meet James W. Seiler (above), Director of the Amer-
ican Research Bureau and eminent authority on T
program ratings. He is seen here as he selects a Mi
west market for special review . . . one of the hu
dreds of markets in which ZIV shows consistent
rate high.

In the photo at the left, ARB Tabulation Director, Kenneth
Aurich, is supervising distribution of ARB's national diari
In these diaries TV viewers record the facts behind the A
ratings we list on these pages.

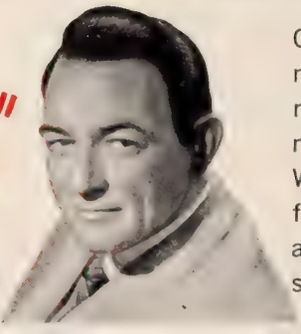
NOW READY TO MAKE RATING HISTORY!

ZIV's *NEW, ALL-NEW* MYSTERY-ADVENTURE SERIE

"The NEW Adventures of Martin Kane"

starring Academy Award Winner

WILLIAM GARGAN



Get Martin Kane in y
market and you get T
most firmly establish
mystery-adventure he
Wire or phone immediat
for a look at a truly gripp
audition and a compreh
sive sales plan.

IME IN CITY AFTER CITY!

Men of Annapolis"

Starring the U. S. MIDSHIPMEN AND TOPFLIGHT HOLLYWOOD TALENT

ARLESTON, W. VA.	IN NORFOLK
3.0	33.2
I Love Lucy, Dragnet, 90 What's My Line ny others. ARB, Mar	BEATS: Groucho Marx, Bob Hope, Perry Como, Dragnet, and many others. ARB, Mar 1957
OLUMBIA, S. C.	IN BALTIMORE
2.2	25.1
Ed Sullivan, I Love 64,000 Question, Play and many others '57	BEATS: Dragnet, Phil Silvers, George Gobel, Sid Caesar and many others. ARB, Mar. '57

"Highway Patrol"

starring BRODERICK CRAWFORD

IN ROCHESTER	IN SEATTLE-TACOMA
40.2	37.6
BEATS: I Love Lucy, $64,000 Question, Groucho Marx, Play house 90 and many others ARB, Feb '57	BEATS: Ed Sullivan, I Love Lucy, $64,000 Question, Groucho Marx and many others. ARB, Feb. '57.
IN SAN FRANCISCO	IN CEDAR RAPIDS-WATERLOO
31.2	56.5
BEATS: Playhouse 90, Drag net, Arthur Godfrey, Phil Sil vers and many others ARB, Jan '57.	BEATS: Ed Sullivan, I Love Lucy, $64,000 Question, Per ry Como, and many others ARB, Feb '57

"SCIENCE FICTION THEATRE"

IN PITTSBURGH	IN SAN FRANCISCO
38.0	23.9
BEATS: Playhouse 90, Wyatt Earp, Arthur Godfrey, What's My Line and many others ARB, Jan. '57.	BEATS [illegible] ARB, Jan. '57
IN PORTLAND	IN SEATTLE-TACOMA
49.8	22.1
BEATS: Perry Como, Bob Hope, Playhouse 90, Disney land and many others. ARB, Nov. '56	BEATS: Arthur Godfrey, Play house 90, Phil Silvers, Lux Video Theatre and many others ARB, Jan. '57

DR. CHRISTIAN"

starring MACDONALD CAREY

BUFFALO	IN MOBILE
7.1	37.5
Groucho Marx, Perry Arthur Godfrey, Drag many others. ARB,	BEATS: Ed Sullivan, Groucho Marx, Jack Benny, Playhouse 90 and many others. ARB, Feb '57
LAS VEGAS	IN SAN ANTONIO
3.9	27.0
$64,000 Question, Marx, Perry Como, and many others '56.	BEATS: George Gobel, Steve Allen, This Is Your Life, Danny Thomas and many others PULSE, Nov '56

"The Man Called X"

starring BARRY SULLIVAN

IN BALTIMORE	IN JACKSON, MISS.
30.7	40.7
BEATS: Ed Sullivan, Groucho Marx, Perry Como, Playhouse 90, and many others. ARB, Oct. '56.	BEATS: Groucho Marx, Perry Como, Jack Benny, Climax and many others. PULSE, Dec 1956
IN BIRMINGHAM	IN SAN ANTONIO
35.8	30.2
BEATS: Groucho Marx, Drag net, Climax, Jack Benny and many others. PULSE, Dec. '56	BEATS: Dragnet, Arthur God frey, Steve Allen, This Is Your Life, and many others PULSE, Nov. '56

"The CISCO KID"

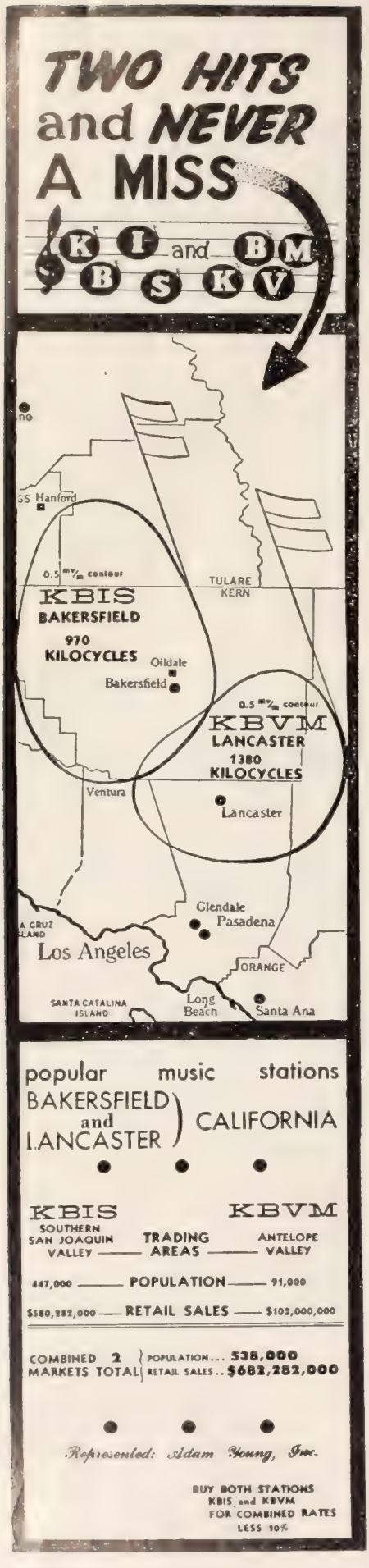
starring DUNCAN RENALDO and LEO CARRILLO

IN BALTIMORE	IN SACRAMENTO
25.4	25.2
BEATS: George Gobel, Lux Video Theatre, Sid Caesar, Steve Ford and many others. ARB Feb '57	BEATS: Arthur Godfrey, Gobel and many others ARB
IN COLUMBIA, S. C.	IN MOBILE
38.9	37.8
BEATS: Ed Sullivan, I Love Lucy, $64,000 Question, Jack Benny and many others ARB	BEATS [illegible] ARB

ot just one survey, not just one month, but lmost always! That's how often you find iv shows at the very top of the rating lists. o if you want the CONSISTENTLY BIG UDIENCE of a CONSISTENTLY HIGH-RATED HOW, join the big happy family of Ziv how sponsors.

FROM THE TOP NAME IN SYNDICATION . . . COME THE TOP SHOWS IN CONTINUING AUDIENCE SURVEYS!

ZIV Television



by Joe Csida

Sponsor backstage

Look over your shoulder back to 1946



The Institute for Education by Radio-Television of Ohio State University in Columbus did me the honor this year of asking me to make the opening address at the Institute on Wednesday evening, May 8. By the time this sees print, the speech will have been made, unless something unforeseen and fatal happens to me between the moment I write this piece (Monday, May 6) and Institute time.

The theme of this year's Ohio State session is "This Is Broadcasting, 1957!", and I have been asked to open the proceedings with a 30-minute discourse on "What Happened to Broadcasting, 1946-1956." I have worked rather hard to prepare a paper, which I hope will have some interest and value for my listeners. I have not only rummaged around in my memory hour upon long hour, reviewing my own personal experiences and knowledge of the past decade, but I've also done a substantial amount of research. I have been so fascinated with this review that I have the feeling you might find this 10-year look over your shoulder worth reading.

Congressional investigations brewing in 1945

Some things haven't changed at all. For example, just before the decade dawned, in the summer of 1945 Representative Emanuel Celler, Democrat from New York, was demanding that the Federal Communications Commission crack down on broadcasting. Radio programs, said the Congressman, featured too much boogie woogie, and besides they were too corny. And this very week the honorable Mr. Celler released an as yet unendorsed report of his House Anti-Trust Subcommittee objecting to a number of network practices like "must buy" stations, option time, etc. and warning of legislation to correct same. Congressman Celler continues, too, to interest himself in the nation's popular music picture, since his report details the many unfair advantages he believes BMI to have over ASCAP.

But by and large the past 10 years saw more drastic change, more spectacular development in the broadcasting industry than has possibly been seen in any other American industry in a like period. In February of 1946, to illustrate, General Mills allocated close to $5 million to radio. This represented slightly more than one half of the total General Mills advertising budget. But less than five years later in July of 1950 the Association of National Advertisers launched a fierce and successful drive to force network radio to cut its nighttime rates. Led by the Columbia Broadcasting System, the networks soon slashed their nighttime rates until they were virtually on a par with daytime.

An even at the reduced rates the last half of the decade saw radio devising new small segment, low cost sales concepts and selling plans. Records and transcriptions ceased to be a dirty word around



FROM 6 TO 9 AM
IN THE
NATION'S CAPITAL,
AL ROSS IS THE

NEW SPEAKER OF THE HOUSE!

Today in the nation's Capital, Nielsen* proves most radios are tuned to WRC.

Take the early morning for example, from 6 to 9 am, Monday through Friday. WRC's Al Ross is far and away the most popular man in this time period with Washington radio listeners. His "Timekeeper" show wins a 40% share of the *total* station audience, *63% greater* than the second station's.

And for most of the day and night, Nielsen now tells the same kind of story about WRC's audience advantage. For the total week WRC wins an average 33% share-of-audience, *32% greater* than the second station.

In Washington's 17-radio-station market, such an overwhelming vote of confidence carries over in force to WRC-advertised products. Let Al Ross on WRC Radio speak for you in the nation's Capital . . . just as he does for 64 national and local advertisers.

*NSI Report—Washington, D.C., Area—January 1957



WRC·980

WASHINGTON, D.C. SOLD BY NBC SPOT SALES

the radio networks, due to the willingness of the American Broadcasting Company to carry a transcribed show sponsored by Philco and starring Bing Crosby. The deal did specify that if the ratings of the show fell under a certain figure, der Bingle would agree to do the balance of the shows live. But the ratings held up, and in February of 1949 NBC discarded its rule against playing transcriptions on the network.

This last 10-year span also saw the CBS talent raids against once all-powerful NBC. Abetted by some brilliant tax lawyers William Paley dangled multi-million dollar capital gains deals in front of some of General Sarnoff's finest audience-getters, and in reasonably rapid succession lured Jack Benny, Edgar Bergen, Red Skelton and several others over to 485 Madison Avenue, in some cases (Benny-American Tobacco, for example) complete with sponsor. All this transpired in late 1948 and early 1949.

But as has been indicated network radio came upon rough days. Television moved in and blitzed it along with movies and magazines, sports and conversation. Remarkably enough independent, non-network affiliated radio, not only rode out the television storm, but prospered as it had never prospered before. A few columns back I mentioned the incredible amount of spot business every station I visited in 18 different cities was doing.

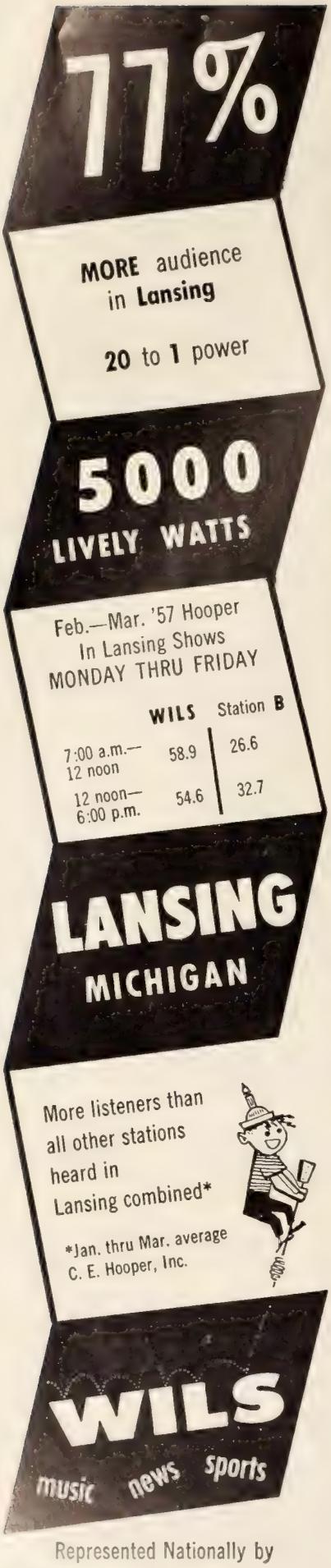
Radio stations come high and sell fast

And the trade press has been chocked with reports of the high traffic in radio station sales. Maybe the two recent record-breakers in the station sales category tell the story best. DuMont, which couldn't quite make it as a television network, bought New York's leading independent, WNEW, for $7.5 million from a group of gents headed by William Buckley. Mr. Buckley and his friends had paid $4 million for the station just a few years earlier.

And Westinghouse, shortly after servering its network radio affiliations with NBC, bought Chicago's leading independent station, WIND, for $5,300,000. And this in an era when television zoomed to greater gross billings than all of radio combined. In 1954 tv did $595,000,000 as against radio's $449,500,000. This was the first year that the combined broadcasting business topped the billion dollar mark.

With so little space left, it's a little foolish to get into developments in television over this past decade, but a quick outline will serve to recall the tremendously exciting growth of the medium since 1946. In November of that year Bristol-Myers sponsored the first network tv show, a two-station hookup via NBC for a show called *Geographically Speaking*. A few months ago CBS TV claimed, without getting too much of an argument, that 100,000,000 people saw its telecast of the Rodgers-Hammerstein *Cinderella*.

It was in that same year that Zenith's Commander E. F. McDonald, Jr. wrote a piece in the now defunct *Collier's* magazine, maintaining that advertising alone would never be able to support television, that pay-tv was essential and inevitable. That same 10-year span saw the battle between CBS mechanical and RCA electronic color tv with the latter victorious after CBS won several important early rounds. But more in subsequent columns on video's breathtaking last 10.



Represented Nationally by
Venard, Rintoul & McConnell, Inc.

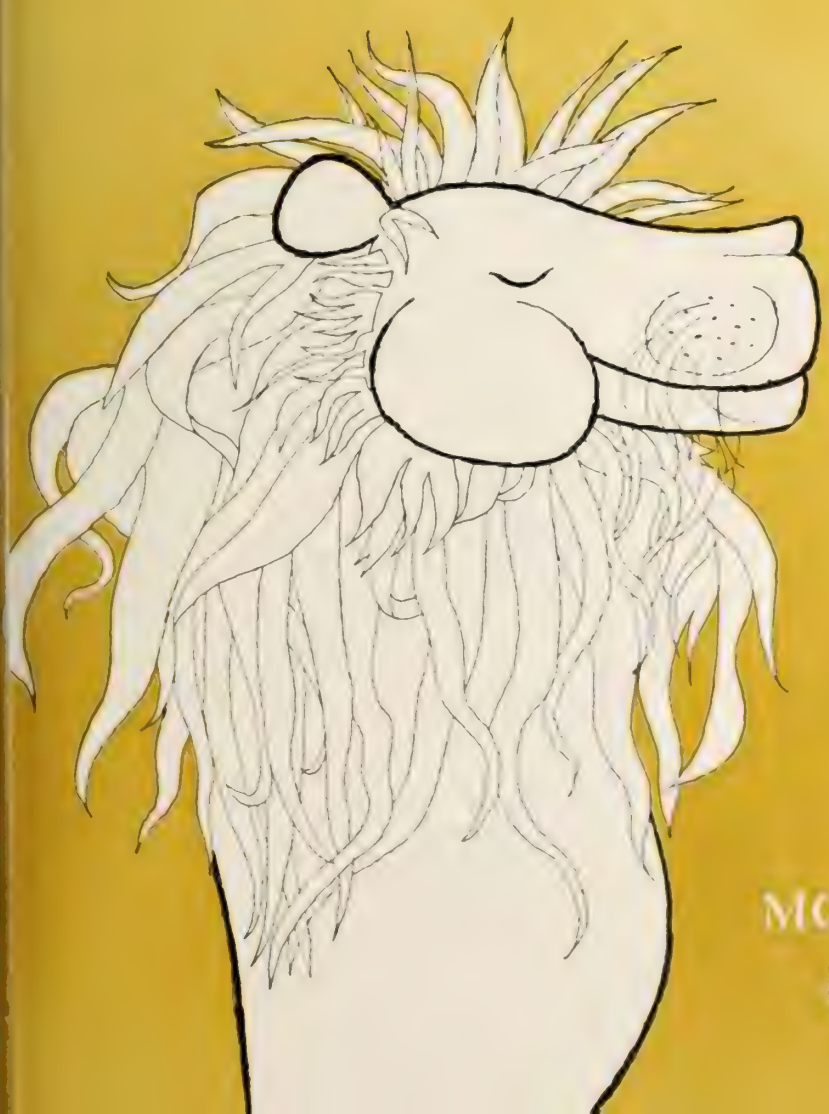
pick a number from

1 to 723

No matter how many feature films your station programs, MGM-TV has a plan to fill your needs—a plan that will bring you *higher audience ratings* and *bigger sales increases* than you ever imagined.

For "one-time" impact, choose single pictures, individually priced in keeping with their fabulous audience appeal.

Or, for maximum economy, choose one of the already-packaged groups, consisting of from 100 to more than 700 titles of the greatest motion pictures ever produced.



Write, wire or phone now to determine if your market is still available.

MGM-TV

A SERVICE OF LOEW'S INC.

701 Seventh Avenue, New York 36, N. Y.
Richard A. Harper, General Sales Manager

MGM . . . the fabulous features that started the revolution in ratings!


WHERE'S
YOUR
COMMON
SCENTS?

The human nose is being pushed around! It can't be sure of anything any more. And Science is to blame! Men spend long hours in laboratories, inventing magic formulas for removing the natural odor of things. Others take equal time to devise ways of introducing fragrances and flavors into places where they never existed. A nose for news might detect a trend.

It's got to stop, say we! Let things be as they really are!

We're doing our bit. In "The Silent Service," our syndicated TV film series about the men who man the nation's submarines, we really plumb the depths. We go to extraordinary lengths—on location, in fact—to capture that true briny flavor. Why, you can practically breathe the diesel. The salt spray stings to high heaven. The pitch and roll, the sweat and grime, the sights and sounds and smells—they're all there, all real. And some scientist thinks he's going to filter the breath of reality out of our series? Well, we'll see him inhale first!

And we've got friends, too. CNP, as more and more people are finding out, insists on giving local, regional and spot advertisers first crack at first-class product. But do you suppose for one minute that this is the reason "The Silent Service" has now been bought in more than 100 markets, including 21 of the country's top 25? Nonsense! With "The Silent Service," it's the zesty savor of reality that gets 'em!

NBC TELEVISION FILMS a division of

CALIFORNIA NATIONAL PRODUCTIONS, INC.

BAKERSFIELD, CALIF.
THE NATION'S
74th
MARKET
IS SEPARATED FROM
LOS ANGELES BY
THE TEHACHAPI
SOUND BARRIER



The 8,000-foot Tehachapi Mountain Range is nature's own "sound barrier" between Bakersfield and Los Angeles. PROOF: No Los Angeles Radio Station has ever appeared on any recent Bakersfield Radio Area Survey.

BAKERSFIELD RADIO MUST BE USED TO EFFECTIVELY REACH BAKERSFIELD BUYERS

. . . USE RADIO
KGEE
Bakersfield's Best Radio Buy

KGEE DOMINATES

7:00 A.M.-12:00 Noon

KGEE	22.8%
2nd station	16.1%

12:00 Noon-6:00 P.M.

KGEE	30.1%
2nd station	14.5%

(C. E. Hooper, Inc.—Oct.-Nov., 1956)
Share of Audience

FOR COMPLETE KGEE STORY
Call
George P. Hollingbery Co.
Herb Wixson, *Station Mgr.*

BE CAGEY—BUY K-GEE!

News and views for women in advertising and wives of admen

Women's week

Help wanted? This month a woman became head of advertising's oldest employment agency—Walter A. Lowen Placement Agency. Ruth Lowen, daughter of the founder, took over the business 6 May from her father who's retiring.

In Lowen's 37-year history the stock of women in advertising has definitely risen.

"But even today, only one woman for 20 men gets a job paying $10,000 or more a year. Under $10,000 the ratio shifts to one woman for every five men," Ruth Lowen told SPONSOR.

How can a woman get around the boss' fear she'll soon leave to raise a brood?

"Play it by ear," says Ruth Lowen. "Women executives have learned to do this. Women under 25 starting out in business just have to convince the men they want a career, not a manhunt."

Women's longing and drug sales: Phrasemaker Florence Goldin pegged women into four groups for drug manufacturers at a Toilet Goods Association meeting.

Twigglings—girls between 12 and 18; they're experimenting, looking for new things.

Huntresses—from 18 until they marry, they're perfectionists facing the most competitive battle of their lives. "They'll switch cosmetics brands until they score a hit," Florence says.

Wife—now the woman is economy-conscious, looks for easy-to-buy products on super market shelves.

December bride—she has money for the promises of youth.

A beauty and fashion coordinator, Florence Goldin is both a wife and the only lady v.p. at Grey Advertising.

Is "suburban man" obsolete? Wives of admen who've been thinking of themselves as suburbanites or exurbanites might as well revise their thinking. According to the latest socio-psychological study, chances are they're "interurbanites."

Mrs. Interurbia, says the study, "is an expert in understanding others, examining motives, analyzing behavior."

The interurbia study, conducted by J. Walter Thompson, Yale University and *Fortune*, says more and more Americans today live in virtually linked metropolitan areas.

The vast majority of admen live in the 14 interurbias throughout the country.

What's Mr. Interurbia like, according to JWT, Yale and *Fortune*?

1. He's above the national average in desire for achievement, desires to rival and surpass others.
2. He needs to dominate other people.
3. He's more willing to talk about sex and less strict in attitudes.
4. He likes to be the center of attention. Vanity and self-dramatization are stronger in him than in the non-interurbian.
5. He's more aggressive and does not mind change.

100,000,000 Americans Go Places And See Things!



Sell this 17 billion dollar market* with

VAGABOND

THE BIGGEST PLUS

First run on a tested† show— at a low cost per thousand!

†Station KCOP Los Angeles 13.5 ARB

*Research report available on this fabulous travel market. See the eye-opening figures for yourself. (They include almost all your potential VAGABOND viewers.)

Reach the 100,000,000 Americans who are traveling the year round. These are the inquisitive, probing, sightseeing Americans visiting historical sites, famous monuments, national parks and vacation lands in every state and country on the continent. There is concrete proof that the greatest travel boom in history is HERE AND NOW!

- **Americans spend 17 Billion Dollars for vacations annually.**
- **Americans are on wheels — rolling along in over 41 Million autos.**
- **Americans on the move take advantage of their travel opportunities — ⅔ of all wage and salary earners are eligible for annual paid vacations.**

With all America in the travel mood — VAGABOND gives **you** THE ONLY SHOW WITH THIS HUGE READY-MADE MARKET. Take your audience where it wants to go in North America — to the lively playgrounds of the U.S.A., to the nostalgic cities where history was made, to the Oregon rapids, to the famous ski resorts, to the National Parks of the Golden West, to gay, colorful Mexico, to beautiful, romantic Hawaii.

Tune in all Travel-Minded America with Vagabond

OFFICIAL FILMS INC.

25 West 45th Street • New York 36, New York

REPRESENTATIVES IN:

Beverly Hills • Chicago • San Francisco • St. Louis • Boston Minneapolis • Philadelphia Atlanta

Produced by Bill Burrud Productions.





Chemical plants on the Ohio River banks draw pure, high quality rock salt from deep beneath the surface. The salt is ideal for the manufacture of chlorine and caustic soda, important ingredients in a wide variety of chemical products. Columbia Southern, Allied Chemical, National Aniline and Mobay Chemical are among the major chemical companies now operating in the Ohio Valley. In the past three years, chemical-plant construction in the WWVA area has passed the $100-million mark.



Wheeling, the gateway to the midwest, is the focal point for retail sales, wholesale distribution and manufacturing in the area. Located on the banks of the beautiful Ohio river and on National

THE BOOMING OHIO VALLEY AND WWVA



[illegible] the nation's only natural supply of coal sufficient for power [illegible] for dam-site plants in the eastern United States. Here is the [illegible] shovel operated by the Hanna Coal Co. New coal processes [illegible] power available at prices competitive with Hydraulic power. [illegible] out for 50 miles from the Wheeling area.

[illegible] Wheeling were increased by 1,100,000 KW during [illegible] in the nation. Still more is needed every year. [illegible] in the WWVA area will be increased by [illegible] kW.





...ol Route 40. Wheeling is the natural hub of a prosperous ...est to market. In the foreground is Wheeling's new multi-...lion dollar Fort Henry Bridge.



Steel flows into ingot molds every day in the big steel ... In 1955, the two major Ohio Valley steel industries paid ... dollars in wages, an increase of more than 17% over 1954 ... ing. By National Steel, of which Weirton Steel is a major ... million dollars will be spent in expansion by 1957. Wheeling Steel ... calls for 65 million in expansion.

Coal from the hills, salt from the earth and water from the river make the Wheeling-WWVA area the nation's fastest growing industrial region. Here more than One Billion Dollars has been spent in the past five years for plant-expansion and new construction. AND A BILLION MORE IS PLANNED FOR THE IMMEDIATE FUTURE!

For more than 30 years WWVA, the Friendly Voice, has been the area's leading radio station, the ONE advertising medium dominating a 2.2 billion-dollar market.

Surveys prove this dominant leadership again and again. In the most recent AREA PULSE, 15 counties surrounding Wheeling were measured. In every instance WWVA was the favorite station by a wide margin. WWVA ranked first in every quarter-hour surveyed from 6:00 am to 12 midnight, seven days a week. Every hour, every day, WWVA topped them all.

THE WHEELING AREA . . . a BOOMING STORER MARKET . . . best served, and best SOLD, by WWVA.

STORER BROADCASTING COMPANY

WSPD Toledo Ohio	WJW Cleveland Ohio	WJBK Detroit Michigan	WAGA Atlanta Georgia	WBRC Birmingham Alabama	WWVA Wheeling W. Va.	WGBS Miami Florida
WSPD-TV Toledo Ohio	WJW-TV Cleveland Ohio	WJBK-TV Detroit Mich.	WAGA-TV Atlanta Ga.	WBRC-TV Birmingham Ala.	KPTV Portland Ore.	WGBS-TV Miami Fla.

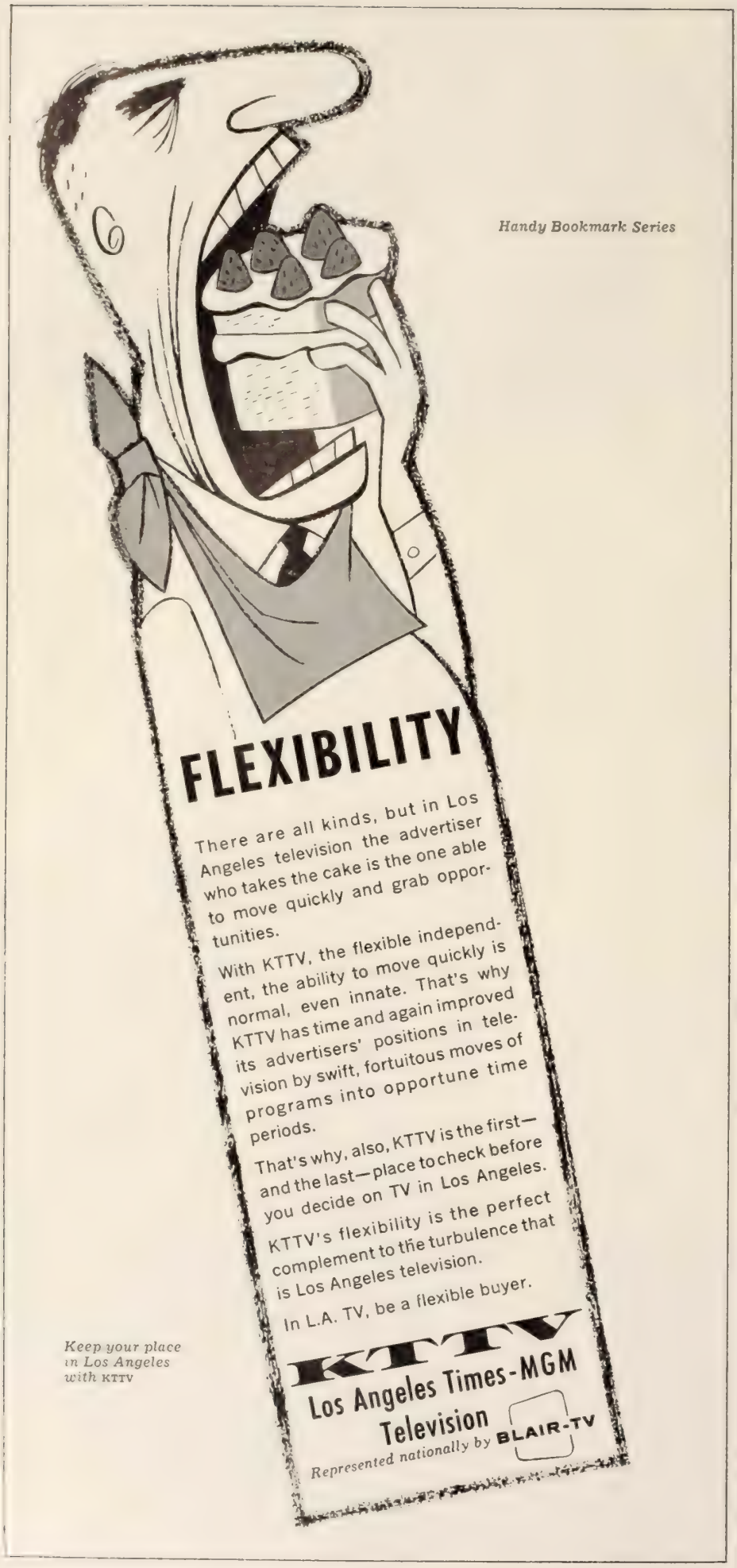
NEW YORK—625 Madison Avenue, New York 22
SALES OFFICES CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689



Ohio River provides Wheeling industry with low cost ... of the nation's population. Annual Ohio River shipping is now ... ated close to 85 million tons. Railroads plan $20,000,000 for improve... ...s to meet the WWVA area's booming industry.



Rapid growth of ... Wheeling ... new homes ... Wheeling ... Hundreds of new jobs ... for the WWVA Market.



49th an
Madison

Stoopnagle story

Noting many amusing bits in SPONSOR, thought you might get a chuckle from one of the most uproarious incidents I've encountered in radio.

Some years ago, I was producing and directing Col. Stoopnagle's Quixie-Doodle Quiz, sponsored by Mennen. I was in the control booth, giving signals to my assistant on stage, Sid Nameless (he's now a prominent advertising executive).

Near the end of one show, Stoopnagle started milking a funny contestant. We were running out of time, so I signalled to Sid to speed up the Colonel. Sid revolved his hand toward Stoop, with the classic speed-up signal. Stoop ignored him. I signalled harder to Sid, who signalled faster to Stoop. No result.

Stoop still paid no attention. In complete desperation, Sid turned to the front of the stage—and revolved his hand hysterically AT THE AUDIENCE!

Samm S. Baker,
Executive Staff,
Donahue & Coe, New York

P.S. Me? I managed to cut to the closing commercial and sign-off, just before I collapsed with laughter.

That tower looks familiar

While carefully perusing the April 6 issue of SPONSOR, I was delighted to come across a photograph of our magnificent 670 foot tower (page 30). I'm glad that you decided that our tower was so representative of the television industry that you chose it for this particular article.

We're always glad to have pictures of our facilities in the leading trade publication and a small six-point credit line would also make us most happy.

R. A. Fillmore, *manager, advertising & promotion, WBUF, Buffalo*

E.T. Co. very much alive

A famous wit, on reading an untimely report of his death, was said to have

(*Please turn to page* 35)

J. H. Whitney & Company announces the formation of the Corinthian Broadcasting Corporation to coordinate the management policies of its stations.

The television stations are WISH-TV Indianapolis, WANE-TV Fort Wayne, KOTV Tulsa and KGUL-TV Galveston, serving Houston.

The radio stations are WISH Indianapolis and WANE Fort Wayne.

All are CBS affiliates.

"Always to be best,
and distinguished above the rest"

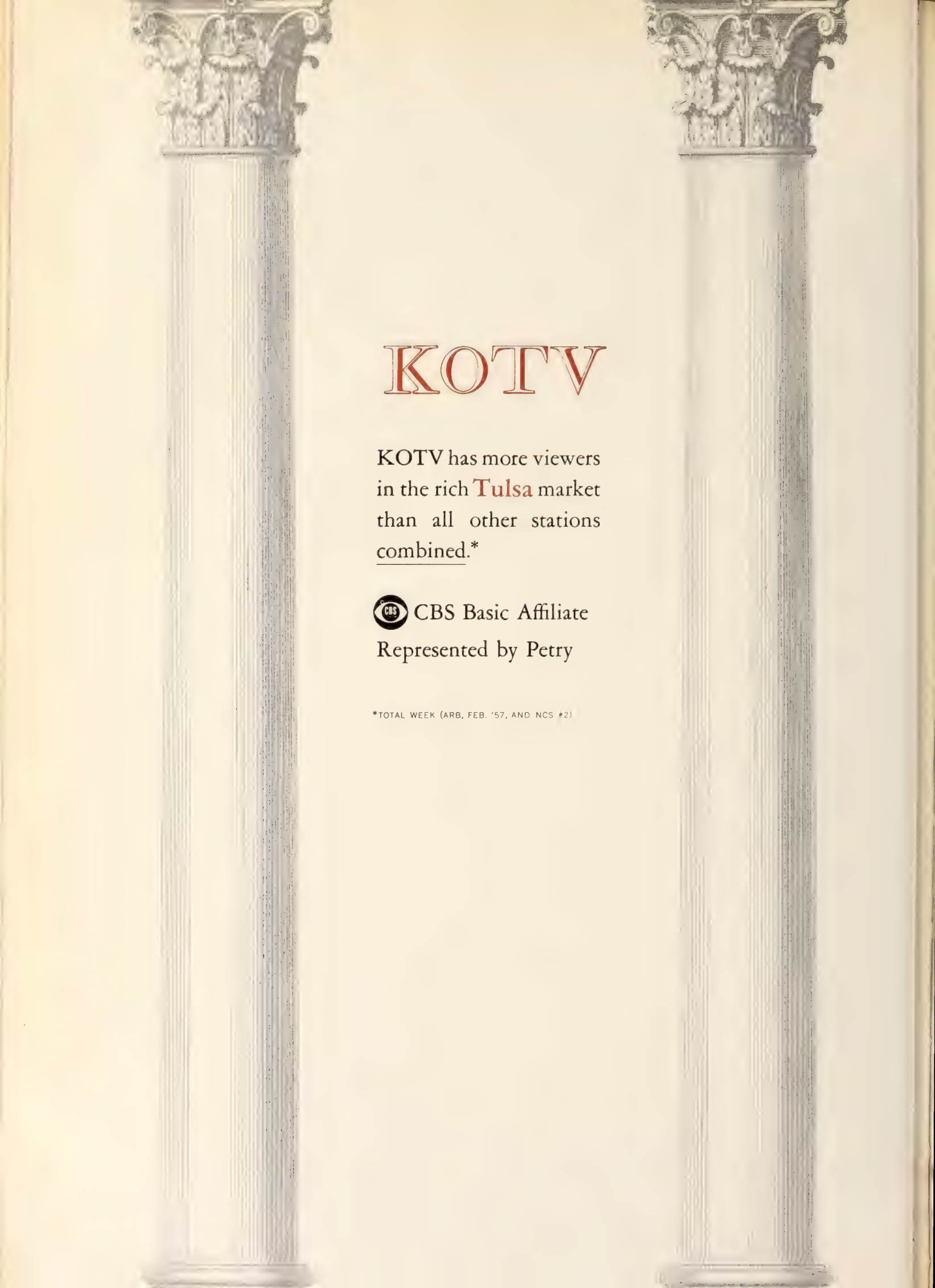
HOMER, 900 B. C.

Responsibility in Broadcasting

CORINTHIAN BROADCASTING CORPORATION

630 Fifth Avenue, New York 20, N. Y.

WISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston


KOTV
KOTV has more viewers in the rich Tulsa market than all other stations combined.*
CBS Basic Affiliate
Represented by Petry
*TOTAL WEEK (ARB, FEB. '57, AND NCS #2)

KGUL-TV

KGUL-TV now leads all other stations in the Houston area ARB* and is the only station delivering city-grade signal in both Houston and Galveston.

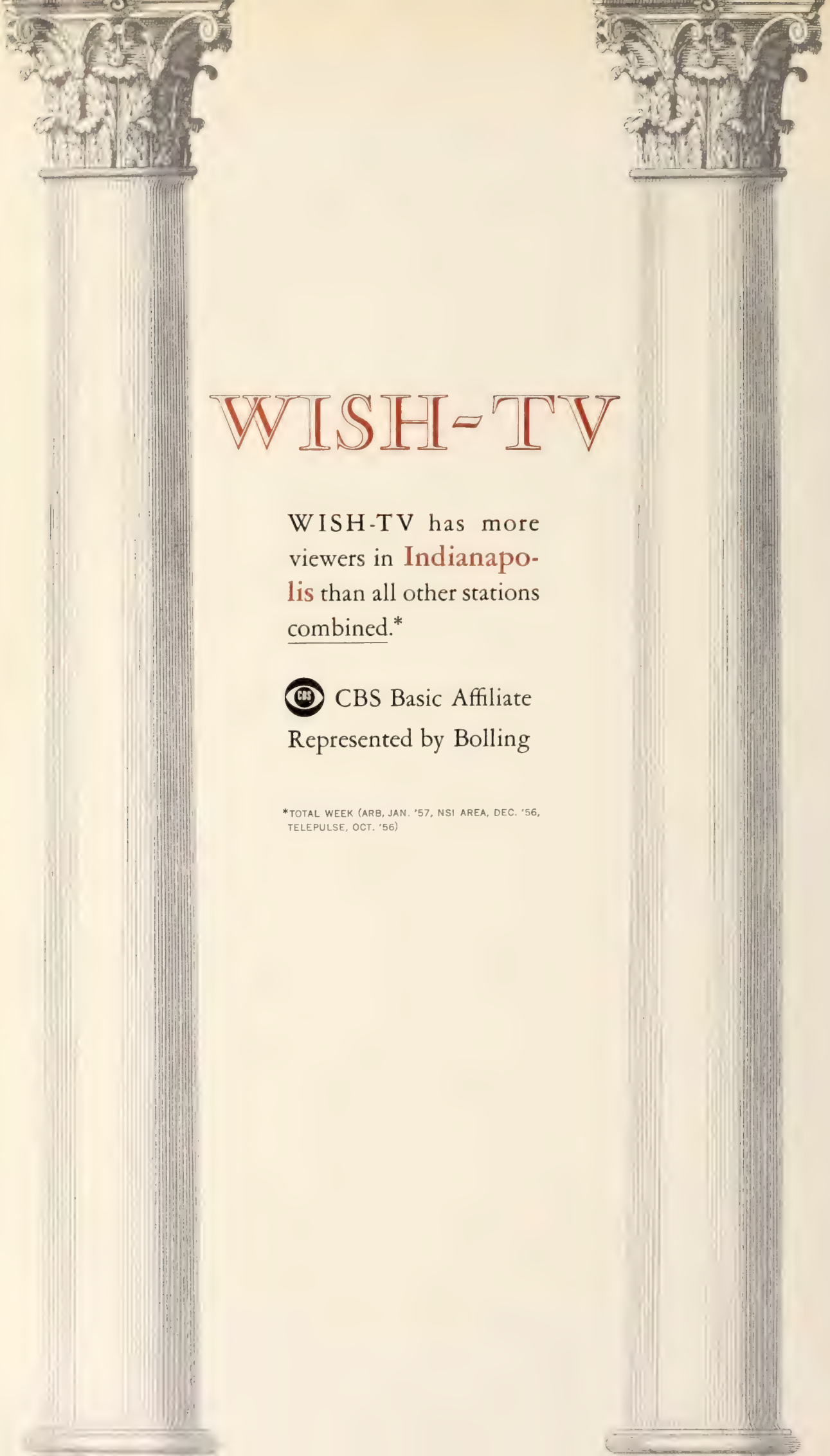
CBS Basic Affiliate

Represented by CBS Television Spot Sales

*TOTAL WEEK ARB, FEB. '57 AND HOUSTON-GALVESTON TELEPULSE, JAN. '57)

CORINTHIAN STATIONS *Responsibility in Broadcasting*

WISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston



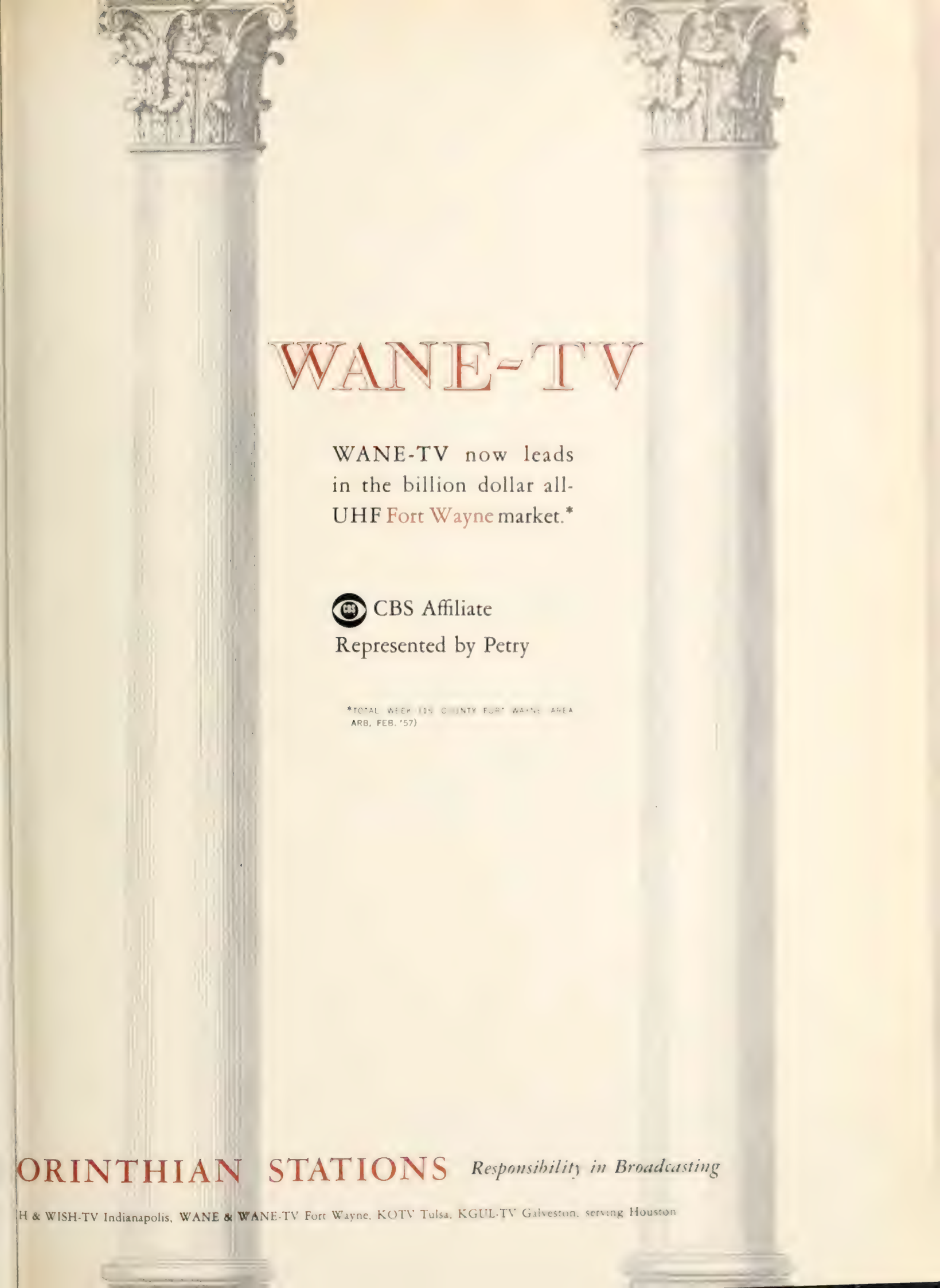
WISH-TV

WISH-TV has more viewers in Indianapolis than all other stations combined.*

CBS Basic Affiliate

Represented by Bolling

*TOTAL WEEK (ARB, JAN. '57, NSI AREA, DEC. '56, TELEPULSE, OCT. '56)



WANE-TV

WANE-TV now leads in the billion dollar all-UHF Fort Wayne market.*

CBS Affiliate

Represented by Petry

*TOTAL WEEKLY CIRCULATION FORT WAYNE AREA ARB, FEB. '57)

ORINTHIAN STATIONS *Responsibility in Broadcasting*

H & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston

RADIO

WISH

Indianapolis

WANE

Fort Wayne

Serving the radio needs of these two major Indiana markets.



CBS Radio Affiliates

CORINTHIAN STATIONS *Responsibility in Broadcasting*

WISH & WISH-TV Indianapolis, WANE & WANE-TV Fort Wayne, KOTV Tulsa, KGUL-TV Galveston, serving Houston

remarked that reports of his passing were grossly exaggerated.

This remark would be the understatement of the decade if applied to the implied non-existence of Standard Radio Transcription Services of Chicago by the omission of this company's name from the list of service companies to the broadcasting industry in the NARTB convention issue of SPONSOR. We would like to point out why our deep resentment of this omission is justified:

First of all, the Standard Program Library of transcribed music is still one of the greatest, both quality and selectionwise, and it has the added advantage of being available for outright PURCHASE either as a complete library or a partial. It contains over 5,000 musical selections plus approximately 450 jingles and commercial aids, and this latter group may be leased separately.

Then, our SOUND EFFECTS Library, consisting of 214 discs, is unquestionably the most complete and finest collection of sound effects; while our new LAWRENCE WELK LIBRARY package is an outstanding collection of 212 of Welk's best—with Welk voice tracks. This is a most economical buy—with no tie-ins.

Last, but not least, SHORTY TUNES, the recording of 20 top pops and standards by leading bands and combos—all instrumental—offered to subscribers on a monthly subscription basis without a long-term contract, was a Standard innovation in the field of a complete service of short selections for special broadcasting needs.

WE ARE VERY MUCH ALIVE AND *KICKING*.

Otherwise, I believe SPONSOR is an excellent publication.

M. M. Blink, *president, Standard Radio Transcription Services, Inc., Chicago*

TV Guide guided

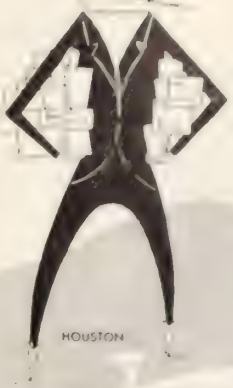
In case you haven't seen TV Guide for the week of May 4 through 10, our editorial is based on facts from SPONSOR.

Liz Troughton, *promotion manager, TV Guide, Chicago*

• TV Guide editorial quotes information on network show failures which appeared in SPONSOR-SCOPE and Wrap-Up, 13 April.

Gulf Coast Texans can and do buy more

Over THREE BILLION dollars spent annually in retail sales by residents in KTHT's coverage area. Get your share. Buy Houston's "most-for-your-money" station, KTHT.



SELL THEM ON

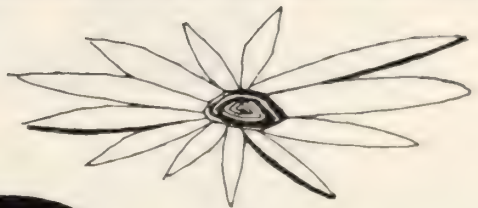
KTHT

5000 W 790 KC

MBS for Houston and South Texas

Represented Nationally by Paul Raymer

Spring has sprung in Providence, R. I.



WICE

GROWING — GROWING — GROWING

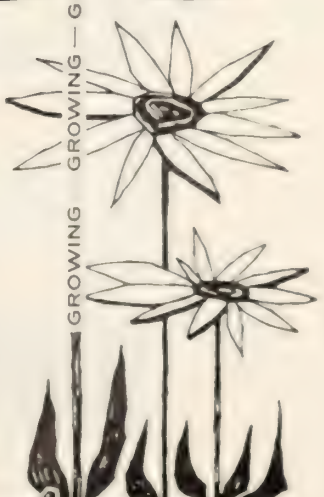
• afternoon audience grows 324%

• morning audience grows 297%

WICE is now either **first** or **second** in audience in 16 daytime quarter hours.

. . . in just 6 months of Elliot programming

Source: C. E. Hooper, Jan.-March 1957



The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

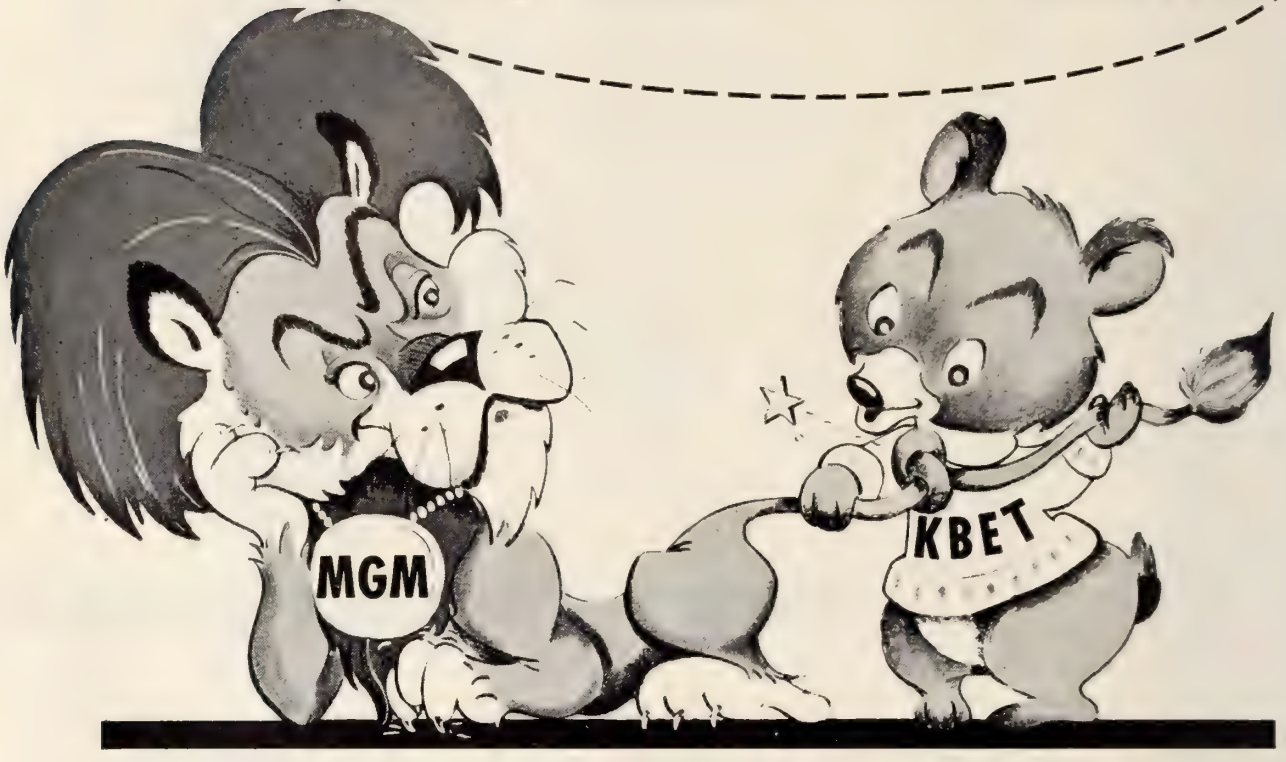
Akron, Ohio - WCUE / WICE - Providence, R. I.

National Representatives The John E. Pearson Co.

KBET TV & "LEO"

(forgive the 2nd billing, M-G-M)

ARE READY TO ROAR!



KBET-TV is now the only station capable of bringing the greatest proven movies to California's Central Valley, 52 weeks every year...

. . . with exclusivity on MGM pictures in KBET's entire coverage area! The first and only Northern California station to buy the entire huge MGM film package.
. . . PLUS exclusivity on almost 800 RKO features.
. . . PLUS hundreds from Warner Bros., Columbia, 20th Century-Fox, David O. Selznick, United Artists and other major film companies.
A total of over 1700 tremendous motion pictures not yet shown in the Sacramento-Stockton market — *more than twice as many as all of KBET's competitors combined!*

*"GREAT MOVIE" nightly at 10:00 and Sunday afternoons

CBS TELEVISION

TOTAL AREA SET COUNT 401,097

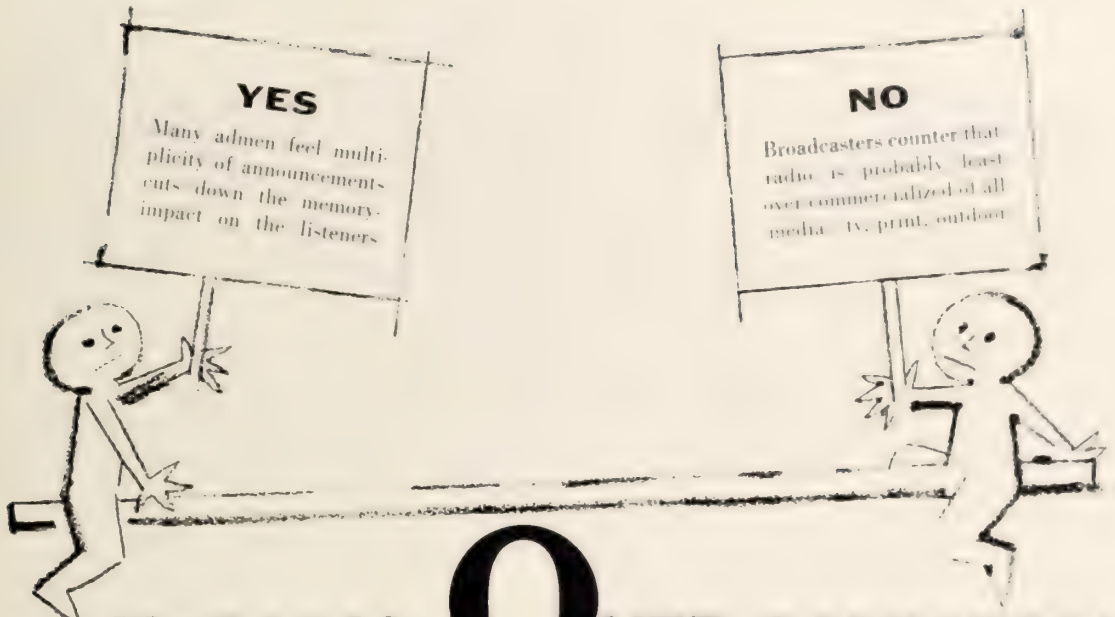
*MOVIE MATINEE Monday through Friday, 4:00 p.m.

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails



IS RADIO OVER-COMMERCIAL?

Advertisers worry about commercial impact in traffic hours, yet insist on those hours. Broadcasters are caught in the middle

Which is better for the advertiser: a slot with a 6 rating and two commercials in it or a slot with a lower rating but only one commercial in it?

This is the simplest way of stating a question that plagues both clients and agencies today. Is radio over-commercialized? Is it crowding a disproportionate number of announcements into a time segment? If so, is the multiplicity of announcements canceling out their effectiveness?

Certainly the concern of advertisers is reasonable. And many station men are themselves deeply concerned.

In the two hours between 7 and 9 a.m., SPONSOR monitored one station whose programing included a 15-minute sponsored segment. Not counting the latter, the remaining hour and 45 minutes was filled with 50 mixed announcements. On another show, between 10:45 and 11 a.m., were aired 10 announcements consisting of four one-minutes, four half-minutes and two 20-seconds, or a total of six minutes and 40 seconds commercial time within a 15-minute period. This is twice the maximum number of commercial minutes prescribed for a single sponsor within the same time period by NARTB in its "Standards of Good Practice for Radio Broadcasters."

This jam-packed schedule is an extreme case. But it's by no means an unusual one. For stations today are in the focus of intense pressure to get advertisers into the so-called "prime-time" blocks (see "Don't be prime-time blind," SPONSOR 16 March).

Arthur Pardoll, media group director at Foote, Cone & Belding, told the Connecticut Broadcasters Association at a recent meeting: "Many of us are becoming justifiably alarmed about over-commercialization. When 20 or more one-minute and 20-second commercials are crowded into an hour, the effectiveness of radio is seriously vitiated."

The same concern moved Wm. Esty

Over-commercialization, if it really does exist, can only be licked by better programing plus less client insistence on "prime times"

Co. in January to request logs from those stations on which it was scheduling announcements. "We only asked once for these logs," said Dick Grahl, Esty's radio-tv buyer, "and got an excellent response. What's more we got a lot of letters from stations complimenting us on what we were doing.

"We did it," Grahl explains, "because we're interested in spot radio. We think it's a fine medium. We don't want anything to happen to diminish its effectiveness. At the same time, we've got an obligation to our clients which we pass on to the stations for fulfillment."

The logs showed up a variety of practices—good, bad and indifferent. There were cases of double-spotting or of "inadequate separation" between commercials for competing brands. They also showed that there are a lot of stations that stick to their guns, station that will turn away advertisers rather than jam them into too little time.

Grahl feels this is one way to lick the problem. "The stations have got to have some policy to turn down business when they're 'sold out.' The radio advertiser must just wait for an opening in the same way that a print advertiser may have to wait for the back cover of *The Saturday Evening Post.*"

Esty was not the only agency to request station logs. In Chicago, the Shaw Company recently sent out a call for them. And while Esty has requested no more logs since January, its field force is still monitoring stations, as are many of the other top advertising agencies.

"Our people in the field," says Ray Jones, all-media buyer at Y&R, "are constantly on the watch for bad spotting practices. Whenever they turn up, it means a call on the station or a report back here to the agency."

Not only are stations monitored by agencies, but they are monitored by competing stations in their areas. Such policing within the broadcasting industry itself has turned up such extreme examples of "commercialism" as running competitive advertisers back-to-back and clipping 15 to 30 seconds off 60-second commercials in order to crowd more into a time block.

On the other hand, it must be remembered that some of the agencies which criticize such practices—justifiable as such criticisms are—are themselves guilty of what, in auto accident cases, is often termed "contributory negligence." Their insistence, or their clients' insistence, on getting into the so-called "prime time" morning shows is sometimes backed up with a good deal of pressure. Such pressure has been known to take the form of an ultimatum: "Get us in there between 7 and 9 a.m. or else." "Or else" can be a weighty club if the client happens to be using a 15-minute across-the-board participation in the afternoon.

"It seems that the loudest complaints against the problem of over-commercialization of radio in popularized times—if there is such a problem—are from the very advertisers who demand saturation schedules in such times exclusively," says Paul R. Weeks, vice president and partner of H-R Representatives, Inc.

"Tv," says Weeks, "appears to run multiple spots in succession and advertisers don't seem to feel it cuts their effectiveness. Outdoor advertisers seemingly do not complain if there are six to 10 billboards in a group. Classified advertisers don't seem to care if there are a couple of hundred ads on a single page with no editorial content between them. Display advertisers in newspapers don't seem to worry how many ads, all selling soft lines or either of the hard lines—liquor or appliances—appear on the same page. We can only conclude it must be the tremendous effectiveness of the audible message that singles radio out from all other media for this attack."

There are others who feel radio may well be the least commercialized of all media.

An hour radio show containing 15 minutes of commercial time might be said to have a ratio of 25% advertising to 70% programing. The usual rule of thumb for magazine make-up is 60% advertising to 40% editorial content or more. The inside pages of an eight-column daily newspaper may well consist of seven columns of advertising, or a ratio of 87½% advertising to 12½% editorial copy. Even if an hour-long radio show contained 30 one-minute announcements, or a 50-50 ra-

BUYERS' VIEWPOINT

Arthur Pardoll
Foote, Cone & Belding

"Let stations start using NARTB Code as a guide. In an hour music show, 18 commercials is plenty. 15 minutes should see separate rival products."

Dick Grahl
Wm. Esty Co.

"Stations have got to have courage to turn clients away when full. And radio advertisers must wait for a slot as for cover of *Saturday Evening Post.*"

Jerry Sachs
Doyle Dane Bernbach

"Ads strung together are not programing—they're a shopping guide. Advertisers must stop clamoring for 'prime time,' stations must sell all hours."

SELLERS' VIEWPOINT

Ralf Brent
WIP, Philadelphia

"To lick overcrowding, stations might charge premium with guarantee against double-spotting, advertisers must spread [illegible] traffic hours."

Paul Weeks
H-R Representatives, Inc.

"Retention is influenced by many factors other than number of different impressions. It is too easy to generalize about commercial load of show."

Wells Barnett
John Blair

"Solution lies in good programing which, of course, includes slotting of announcements. Radio is less commercialized than any other media."

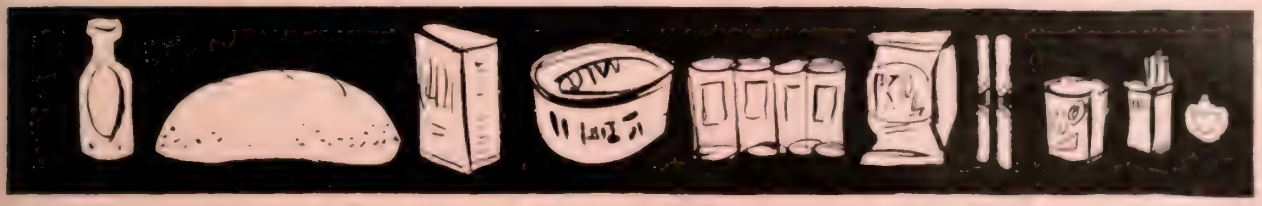
NUMBER LIKING SHOW DROPPED ONLY 9% AS COMMERCIALS DOUBLED

TEST I. Audience exposed to 45-minute show, five commercials



INDEX **100**

TEST II. Then exposed to 10 commercials in same show



91

Schwerin Research Corp., in 1949, measured for a radio network the effect of increasing the number of commercials in daytime programs. The above chart is based on a key pair of these tests. What Schwerin did was to run matched-sample tests in the same show, the first time with five commercials, the second time doubling the number. In Test I, the commercial time was in a relationship of about one to eight to entertainment; in Test II this relationship was roughly one to three-and-a-half. The loss in likeability in Test II was only 9%.

tio, it would still show a lower percent of "commercialism" than these other media.

Nevertheless there is the growing concern about the multiplicity of radio commercials. Arthur Pardoll pinpointed it in the speech to the Connecticut Broadcasters mentioned previously. ". . . the advertiser wonders," he said, "whether his commercial, surrounded by too many other advertisers will have sufficient memorability impact. The high commercial traffic in morning radio aggravates the condition. Advertisers could very well consider turning to media where the presentation of their story can be made in a more receptive climate and under more favorable conditions."

Pardoll was not just raising a problem. He has an answer on how it can be licked. "Let the stations start using the NARTB code as a guide. In a morning music program there should be a maximum of 18 commercials within an hour. If a station can't produce a profit on 18 spots an hour, then there's something wrong." The 18 announcements Pardoll refers to would be 20's and minutes: he is not counting I.D.'s at break time.

"No station," Pardoll told SPONSOR, "should resort to double-spotting. Between competitive products or conflicting copy themes there should be at least 15 minutes' separation.

"A station can put into effect a policy of reducing the number of announcements in a show without resorting to anything as drastic as turning out current advertisers. Cancellations, expirations and non-renewals of advertising contracts will automatically take care of the problem." Thus if a client cancels or fails to renew, and is not replaced by another, there is one ad less. Pardoll pointed out that a number of stations have already begun to cut down on announcements in this way. Initially it meant a slight drop in business in some cases. But this proved only temporary, and they're now doing better than ever financially.

Ralf Brent, vice president and sales manager of WIP, Philadelphia, advanced his own views on how stations could meet the charge of over-commercialization:

1. Charge a premium rate that will carry with it a guarantee against double spotting. (Minute announcements should never run back-to-back; with 10's and 20's at station breaks, however, this is almost bound to occur.)

2. Convince advertisers to spread out schedules rather than try to squeeze into traffic times. Double-spotting and overcrowding would be non-existent if advertisers would spread out from 6 a.m. to 11 p.m. in-

(*Please turn to page 83*)

ARTICLE IN BRIEF

Advertisers and broadcasters are both concerned with the charges of over-commercialization of radio. Many feel radio is, in fact, less commercialized than other media. But if it is crowding too many spots into too little time, then advertisers also are to blame.



CAN PA

This week the Pat Weaver of May 1957 was out selling hard against a tough competitor: the Pat Weaver of years past.

More than any other man, Pat Weaver helped create big-time, big-money television. Now he's in effect selling the exact opposite.

His new Program Service is designed to "fill the gap" between local and network tv, offering advertisers a low-budget 15-city hookup.

Pat Weaver is still an idea-a-minute man. Beyond the 15-city network, his multitude of plans (mostly still in the contemplation and negotiation stage) include:

1. Ownership of stations. "It may come through any day," he told SPONSOR.

2. Production of tv series on contract for advertisers to be placed on the three existing networks.

3. Production of feature films starring Sid Caesar, whose appearance on NBC TV next season is now in doubt.

Right now, however, at Weaver's new 430 Park Avenue headquarters, the focus is on the fourth network. Weaver is making the rounds among advertisers and agencies to line up clients. He and his three-man staff are talking to independent stations in the top 15 markets.

At SPONSOR's presstime, no station had actually signed, but two major independents, WGN-TV, Chicago, and KMGM-TV, Minneapolis, have publicly expressed interest in becoming "Weaver affiliates." While Weaver hasn't rung up a sale yet, he says the reactions of advertisers and agencies have been favorable.

Weaver spoke frankly to SPONSOR on his progress, his opinions of network

LICK HIS OWN SYSTEM?

His low-cost network isn't Weaveresque. But it's the base of an operation which may eventually include station ownership, tv and feature film production

programing today and his hopes for the future. These were SPONSOR's questions with Pat Weaver's verbatim answers as he gave them from behind the familiar mammoth L-shaped desk in his freshly-painted new office.

Q. *Where do you stand in lining up stations as affiliates?*

A. Most independent stations in the 15 top markets we're talking about know what times we're considering, but there aren't firm agreements yet. It won't be an option time system, but rather we'll have an agreement to clear a certain percentage of their time.

Fundamentally, it will be the same compensation arrangements with stations the major networks have. In return for fixed times, they'll get a share of our income.

We'll be going into it on a project-by-project basis. By next fall we hope to program 9:30 a.m. to 11:30 a.m. Then we'll add 1:00-3:00 p.m. During the morning we're contemplating all live half-hour formats, while the afternoon may encompass hour-long shows.

Q. *What programs do you have lined up as of now?*

A. We plan to be a full fourth network eventually. We're developing programs for daytime mainly as a starter and we've made no announcement of properties yet. But we do have available *Ding Dong School* and the programs of syndicators and program packagers. We'll build some shows ourselves and contract for others.

Time costs to the client will be much cheaper than on the other networks. But program costs above-the-line will be comparable to network show costs.

Q. *You always stressed bringing peaks of excitement and cultural balance to tv. Where's the excitement in your plan of operation?*

A. A business needs a commercial foundation first and then it can develop the excitement. You can't start with the extras before you get the base. That's what we did at NBC — we worked on the commercial base and on the excitement shows as well. Here too we expect to develop highly exploitable nighttime shows. But first we're concentrating on the staples.

Q. *What's been the reaction so far?*

A. Everybody's favorable among advertisers and in the agencies. The buyers like it, other agency executives like it. They haven't made any commitment yet, but they haven't raised any objections to the idea either.

Q. *Who are you calling on?*

A. I've called myself on most major agencies, many tv v.p.'s, account supervisors. Between us, we're covering all bases at agencies and among advertisers too, not to mention station calls.

Q. *Why should a major national advertiser buy a fractional audience?*

A. An advertiser isn't as interested in size of audience necessarily as he is in conversion into sales. We may be able to match his customers more closely with our show vehicles. For example, we may have a higher cost-per-1,000 and still produce a lower cost-per-sale.

Q. *Why do you think there's need for a fourth network?*

A. There's a need for us on various levels. For one thing, segments of the potential viewing audience are being overlooked by the existing networks. Secondly, advertisers need a tv vehicle in between the local and the major network level for their marketing needs. We offer them such a vehicle on as flexible a basis as they and their agency might want.

And there's need for programs that have freshness and impact and excitement and that can be advertising vehicles at the same time.

Q. *Are you concentrating on this fourth network or do you have other*



Old Pat was dedicated to high-cost spectaculars shared by several clients, irregularly scheduled



New Pat plans to oppose big nets with low-cost hookup with shows like *Ding Dong School*

plans in addition to this current one?
A. There are a number of things in the hopper. We could produce programing for advertisers to use on other networks, be it ABC, CBS or NBC. And we might take over facilities ownership.

Q. *How are you selling or planning to sell programing?*
A. Mainly, we'll be selling participations where daytime's concerned. But that depends on the agency. Do they want widely distributed tonnage or the whole impact of full programing? If they want full program sponsorship, they can buy that.

Q. *You've criticized the imitativeness of network tv fare this year. Do you attribute that to advertiser and agency pressure and wouldn't they exert more pressure upon you as a smaller organization than upon an NBC or CBS?*
A. The advertiser doesn't exert much creative pressure. On network, when the client pays $125,000 an hour, he worries about the size of audience and is willing to be sold on safer concepts —such as cowboy shows or mysteries.

When we provide time for little money, he can try for experiments and for a run-away hit.

Q. *Do you expect then that advertisers may use your network to test vehicles for major network use?*
A. We may develop into a proving ground for shows. Certainly it's important to give new show formats a trial run. Talent too needs to have such an opportunity. But an advertiser with an expensive time period on the major networks isn't going to gamble on a new personality for example. He'll take the tried, dried-up old established announcers he feels safe with. We aren't discounting the established show or personality that continues to be successful. But on our operation, the client can give new talent a chance and develop new Godfreys or Garroways, as well as new approaches.

Q. *What do you think of the fall network tv programing lineup?*
A. (Shrug, grin). Next fall's nighttime tv would certainly give us an opportunity, but we won't be ready for it. By now most major buys for fall have been made, nor could we develop a full lineup in time for the next season. But the audience won't be too happy with all the saddle sores and mysteries.

We believe that in regularly scheduled format programing the content is necessarily more limited. Whereas if you just know you've got an hour to program with theater-type content, you have more creative freedom. If you call a format *Wagon Train* or *Crisis* or *Panic*, you're inhibiting the talent from producers to writers. There's too much of that on network today.

Also, if you tie your show format to such a limiting concept, you take the exploitation value out of tv. In building a program schedule that has different components each week, you have news value each week. Radio or regularly scheduled tv doesn't have this exploitation value and tv seems to be returning to the radio pattern.

A familiar tv schedule will influence viewing and habits will become settled. If you know what to expect, you won't be searching for new things to watch each week.

Q. *What other plans did you consider before forming this organization and why did you pick this?*
A. Well, I like to feel I'm needed in this medium. And I also feel that television today needs the intermediary step between local and full network which we're proposing for the various reasons I mentioned earlier.

But there were also personal reasons for my doing this combined with the fact that I prefer this to being in an agency or big company.

Q. *How are you operating?*
A. We're a four-man network. You might say that I'm a seven-department head at this point. We're all talking to agencies, advertisers and stations. The verdict is that this should happen.

Q. *Do you believe the major networks should continue to produce programing or abdicate this role?*
A. Well, this is their first year of abdicating it and we don't know yet how they'll do but I think they'll be sorry. I've always felt that major networks should be programing companies and nothing else. The main business of a network is to develop, produce and distribute programing. That's the gap we are going to fill.



Program Service is small operation thus far under ex-NBCers: Pat Weaver who quips "I head seven departments"; Lewis Marcy, sales executive; Giraud Chester, general executive



SATURATION RADIO PUT ZIP IN THIS CONTEST

Englander may move market-by-market after hitting jackpot in San Francisco with treasure hunt promoting its mattresses and springs

CHICAGO

The Englander Co., a leading manufacturer of mattresses, box springs and dual sleep equipment, is determining its final equations in a formula for radio spectaculars.

What's a radio spectacular? A combination of saturation frequency, showmanship and drama in some kind of a special one-shot format. Englander, after trying this combination for one month in one of its biggest potential market areas, started to sort out in mid-April the elements in its radio promotion and to come up with a formula.

That's when its month-long Treasure Hunt in the San Francisco-Oakland area came to an end—and a highly successful one it was, in the opinion of Englander president Ira M. Pink. The company had tried a similar dealer-consumer advertising and promotion campaign in New York last fall. After re-evaluating some of the approaches, and adding a lot of new ideas, it moved into San Francisco for the hunt—and a heavy radio barrage—on 17 March.

The plan: Use saturation radio announcements, at the rate of some 300 over a four-week period, on one station only. That station was KSFO, a round-the-clock independent. Supporting media were television, with two announcements weekly on KPIX, San Francisco, and local newspapers, with three tie-in advertisements per week with names of retailers carrying the Englander line.

Englander had five basic objectives in picking San Francisco for this special ad push and in using a saturation radio giveaway contest. All five "were accomplished," in the opinion of account supervisor Richard Fechheimer at North Advertising Inc., Chicago.

These five goals: "(1) increase awareness of the Englander name, (2) associate it in people's minds with Englander's exclusive Red-Line construction feature, available in both the innerspring and the Airfoam set.

Listeners got their hidden treasure map at dealers, then followed the Red Line after hearing radio clues. Englander got big payoff, too.

With 300 announcements in four weeks,

Englander had all San Francisco hunting the prize

(3) give the retailers a chance to use unusually, newsy, provocative and interesting displays in windows as well as in store interiors. (4) encourage the retailer to carry both Red-Line mattress models, innerspring and Airfoam (thus gaining wider distribution by the store promotion of both), and (5) create store traffic."

Saturation radio was the medium through which Englander gained its mass coverage, but it took an attention-getting contest to make an impact on potential consumers. And it took intensive pre-contest merchandising with some 150 retail stores in the San Francisco metropolitan area to back up the advertising and to follow through with merchandising on this advertising.

The contest chosen was the perennial broadcast favorite—a money giveaway. Englander scheduled the Treasure Hunt in this way. It concealed a draft for $5,000, redeemable by anyone who found it, during the first week in the four-week contest. The money prize in each of the remaining three weeks was $1,000.

Kickoff to the campaign was circulation of the Treasure map, available only at Englander dealers. Radio listeners were told in the radio announcements that a map, with a red line running through it and passing at some point over the hidden treasure site, was available free. Demand for the map was so great that the original run was quickly exhausted and an additional quantity was printed.

The Red-Line theme was integrated into all advertising copy, and all in-store and point-of-sale promotions. Englander's Red-Line construction, an exclusive feature with the company, is really two springs in one, joined by a thin strip of steel. The top coil is completely free-moving, and is thus able to adjust to the sleeper's body and movements, allowing him to relax completely and comfortably.

So the Red Line, in the same way, supported all the advertising and promotion themes. It appeared in the newspaper ads, the window streamers and in an adhesive-type tape which was put on store and automobile windows, glass doors, point-of-sale signs.

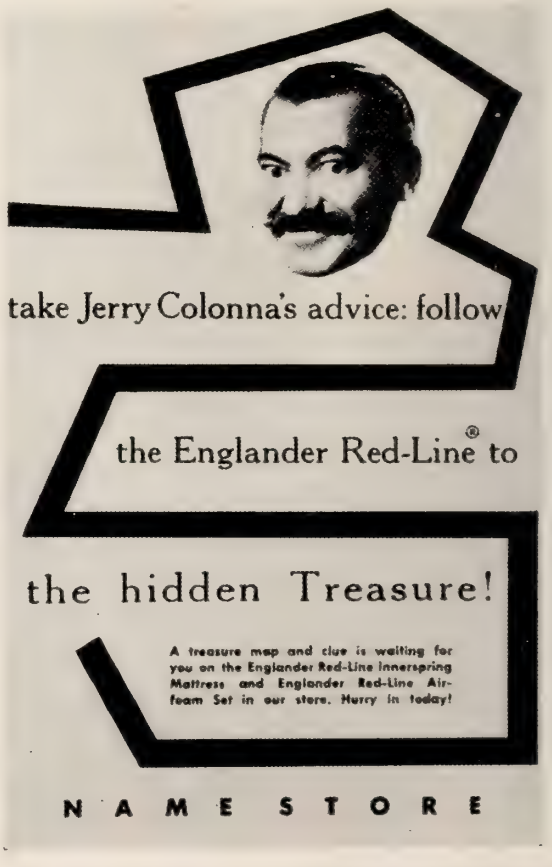
The Red-Line promotion was a success, but exactly *how* successful isn't even known to the company at this point. "It's too early for all the returns to be in," says Fechheimer. And President Pink, who figures they'll never know the full story because "we'll keep on getting continuing results from this one promotion."

There are some specifics which point to success, however. Pink says these results may be unauthoritative in terms of usual research, but he considers them mightily significant. For example, one evening he and a party of guests tried to get into one of San Francisco's most popular dining spots. They were told they had to wait. One of his guests mentioned Pink's business association, at which point the head waiter commented on the Treasure Hunt—and seated the party.

Pink, speaking to the bedding buyer at one of San Francisco's biggest department stores, asked him how the campaign had done. The reply ran



1. Strongest push was on radio, around-the-clock schedules on San Francisco's independent KSFO, for $8,000 hidden treasure hunt



2. Follow-through included newspaper ad keyed to Red-Line theme, tie-in with Jerry Colonna commercials

something like this: "I really can't trace a single specific sale to the advertising . . . but I had to re-order three times in one week!" This retailer ran out of maps on the first day of the contest demand was so heavy.

In the fourth week of the contest, when one of the $1,000 drafts was concealed in a public park, some 3,500 people overran a *different* park and trampled flowers and bushes in the process. The park director enlisted the cooperation of Englander, which in turn called in the state police to disperse the crowd. And the sponsor took to the air immediately with a fast copy change alerting people that the draft was in a park—but not that one.

Richard W. Girvin, advertising director of the company, says this type of flexibility was one of the big factors in the selection of radio as the basic medium. "We liked the idea that we could switch copy fast, and, of course, we wanted the broadest possible coverage at a favorable cost."

To put impact behind that coverage, Englander chose a well known personality with a voice which could be identified by the listener—Jerry Colonna.

Colonna transcribed an intro to all live commercials, stressing the Red-Line theme by urging listeners to follow the red line (on the map) to the Hidden Treasure. Then a live KSFO personality gave details on clues.

The five goals which were achieved can probably be summarized in one word—awareness. Consumers, for example, are less aware of their need for a bed than they are of the more "showy" features of their home, says Pink. "Visitors don't normally see the bed, itself, because it's covered—and people tend to buy that which an outsider can see at a quick glance."

And the retail salesmen often need to be reminded that they can get bigger sales volume and greater consumer satisfaction by showing better quality items rather than by pushing only the lower-priced promotional numbers a store may advertise to bring in traffic, says Pink.

Englander's advertising not only presents the facts about Red-Line, Englander's exclusive construction feature, but also sells by creating a feeling or a mood that reflects the high quality of the Englander products, says Fechheimer. The mood which Englander attempts to establish is one of rest and relaxation. The theme being used in print and tv advertising is "Sleep on an Englander Red-Line as relaxed as you sleep on a vacation."



Pres. Ira Pink says sales went way up



V.P. Charles Lappen directs the advertising

Research has indicated that people naturally associate vacations with deep, relaxing, restful sleep—"the type of sleep you get on the Englander Red-Line mattress and box spring," according to Burt Goodman, assistant advertising director of the company. That's why the Englander advertising urges people to enjoy vacation sleep not just two weeks of the year but all year long.

Tv picks up this same theme, and pegs it to a demonstration.

Programing and announcements purchased on a spot basis are now the major advertising effort, with Englander swinging into its new, more intensive 52-week tv stride last January. Some of the relaxation and vacation themes are done all live, and others are handled partially on film with on-camera lead-ins by an announcer.

Other media purchased by the company, under the direction of Charles Lappen, vice president in charge of advertising and public relations, are radio, local newspapers, magazines and billboards. Tv gets the weight, in terms of dollars, says the account supervisor, with radio being used in quantity for such special promotion events as the Treasure Hunt.

The company operates 13 manufacturing plants throughout the country, with shipments to dealers from these various points. Selling is coordinated by A. B. Staeblar, vice president in charge of sales, and advertising by ad director Girvin.

They and other client and agency executives are working on a final advertising equation for this selling era. One of the decisions they're expected to make, on the basis of the San Francisco radio results, is whether this type of saturation frequency with an exciting copy theme can be a pattern adaptable to any other U. S. market.



3. Results of month-long promotion show hyped sales, more dealer outlets, additional retail floor space, says William Land (D), reg. sls. mgr., with a $1,000 winner



MEDAL

Lincoln commercial was impressive for its new approach to an old, old story. Working with optical effects this version gave excitement to the visual presentation of an auto. Agency: J. Walter Thompson. Story and design: C. Jenkyns, S. Sturtevant



MEDAL

Animated commercial for Ford was chosen for its effective combination of animation, simplicity and mood in a fresh version of the humorous sell. Agency: Young & Rubicam. Producer-director: William S. Myskens. Art director: Stephen O. Frankfort

THE WINNERS

Art Directors Club chooses top commercials of 1956. The criteria: does it have that "forward look?" Big winners: Lincoln and Ford

Cries of "Art for art's sake" and "It's pretty, but can it sell?" ring out each year about now. They greet the annual New York Art Directors Show, held this year 27 May-12 June at the Waldorf. These charges stem from a basic confusion about the awards which cover all visual phases of advertising for the past year.

The show's chairman, Arnold Roston of Grey Advertising, told SPONSOR the awards are "designed to elevate visual creative standards"—and creative is the key word. In the case of something as complex as a tv commercial, it's hard to peg the criteria. But this is the committee's approach.

"We've chosen commercials that find a new solution to visual problems, or a new creative approach which offers a point of departure for the future," says Roston. "This forward look is vitally important to a medium changing as rapidly as television."

This year animation is still riding high but, according to Ed Bennett of NBC and chairman of the tv committee, live action commercials (such as Prudential Insurance, RCA tv sets and Lincoln) were the most exciting taken as a group.

Bennett admits that in many cases the award might well go to the producer, director or copywriter in addition to the art director. "But," he adds "we are an art director's club. Although we are many times extremely impressed by the copy, the animation, or the camera techniques, all we can do is assume that the art director has made a substantial contribution to the final product.

The tv judges were: Robert C. McKichan, NBC; John K. Hubley, Storyboard Inc.; Jack Sidebotham, Y&R; Norman Tate, Ayer; Ralph Koch, K&W Film; Victor Sandak, Color Illustration Inc.; William Duffy, M-E; Christ Ishi, UPA; Louis Dorfsman, CBS; Ray Lind, B&B; Norman Mullendore, SSCB; Larry Parker, K&E; and Andy Ross, ABC.

Award winning tv commercials are pictured on these pages. Additional tv awards (not shown) were received by CBS for a newspaper ad; NBC for a two-page, color magazine ad; NBC for a direct mail booklet, and NBC for a title card for its opera series.



MERIT AWARD

Sincerity was conveyed by this realistic commercial for Prudential Insurance. The straight presentation avoided "slickness," captured a child-like simplicity. Agency: Calkins & Holden. Photographer: Mike Elliot. Art director: Leslie Silvas



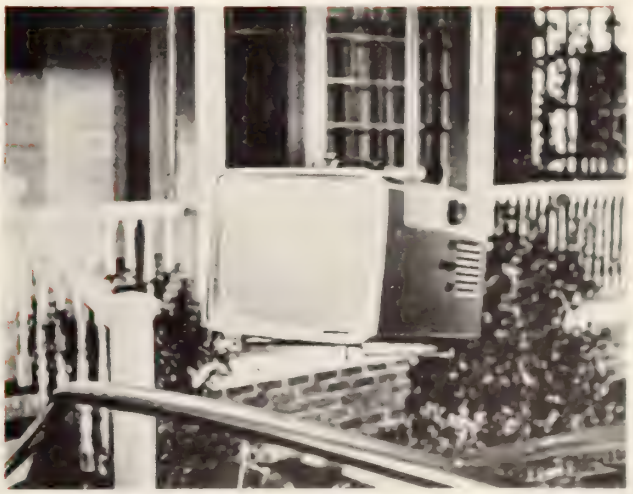
MERIT AWARD

The drawing style in this Jell-O commercial and its result interpretation of the copy theme were outstanding. Here another successful, simple approach. The agency: Young & Rubicam. Artist: Maurice Sendak. Art director: Sonia Uhler



MERIT AWARD

The animated visualization of the copy theme in this Maypo Cereal commercial was exceptional. This presentation was a good example of the successful soft sell approach in animation. The agency: Bryan Houston. The art director: John Hubley



MERIT AWARD

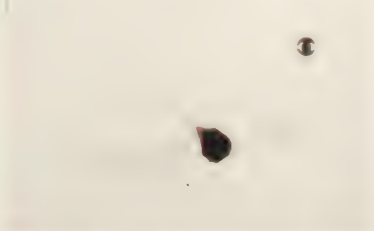
Floating tv set commercial for RCA was impressive for its outstanding camera-work and special optical effects. Commercial was done in color. Agency: Kenyon & Eckhardt. Photography: Warner Bros. Producer: Hal Mathews. Art director: Larry Parker



Merit Award: Tv editorial art. Art director: Edward Bennett. NBC. Artist: Guy Fraumeni. Adver.: Hallmark



Merit Award: Booklet, direct mail. Art director: Irving Miller. Artist: Robert Osborn. Advertiser: WTOP



Merit Award: Tv promotional art. Art director and artist: George Olden. Advertiser: CBS Television

THE TIMEBUYING TEAM

SPONSOR traces a spot buy step-by-step at Cunningham & Walsh to show how a buying team functions. The campaign: Texaco's "Tower of Power"

Almost everyone, even dolly pushers and turntable men, knows what a timebuyer does. It's self-evident: the timebuyer buys time.

How he buys it, and the sequence of intra-agency events leading up to the purchase, are other matters entirely. It's in this realm that even the advertising pros begin to bog down.

Everyone knows such terms as "calling the rep for availabilities," "working up estimates," "delivering makegoods." But how many sponsors and how many account people and station people really get the big picture of the timebuying team at work? SPONSOR suspects that many tend to think of a timebuying team as a sort of semi-human Univac: You put in an order, the machine rumbles a bit and out come 139,452 commercial impressions at a cost of 98¢ per 1,000 (unduplicated, yet).

The facts of timebuying life aren't quite this simple. The purchase of a single spot announcement—if such a thing were ever done—would bring into play as many as 12 different people. Multiply this single announcement by thousands (the usual case), complicate it further with sundry client, agency, representative and station personnel, and you have a vast breeding ground for potential confusion and error.

Cunningham & Walsh, New York City, (it also has divisions in Chicago, Los Angeles and San Francisco), is typical of most medium to larger sized agencies in the way it buys time—but perhaps atypical because it maintains a continuous review of its procedures. From its review have come new techniques which cut through paperwork.

This is why SPONSOR traced, step by step, an actual spot purchase at C&W. With few variations, these steps are the same used by any buyer and his team

How the C&W buying group divides media responsibility



The Texaco team: Newman F. McEvoy (seated) is v.p. and media supervisor on all accounts. He contributes to agency and client plans meetings, supervises all media decisions, funnels specific tasks to his department's specialists (at right) who develop the actual buying blueprint. Some steps in the buying technique overlap; others are exclusive with one person. But the team coordinates the buying effort and tries strenuously to cut down paper work



MEDIA SUPERVIS

John Lucinatelli super
media buying for eight clie
with emphasis on Tex

for any type of sponsor with any size budget.

"The freer the buyer is of detail, computations, sheafs of papers and data, the more time he has to think and to act intelligently. And the more time he has to think, the more effective his buys will be." So says Jeremy Sprague, C&W group timebuying supervisor assigned to Texaco, the client whose spot campaign SPONSOR traced. A heavy user of spot radio and tv, Texaco distributes its gasolines, lubricants, anti-freeze and other products in 48 states. Most of its broadcast advertising pushes Sky Chief, Fire Chief and Sky Chief Su-preme gasolines. Its 1957 broadcast pattern is four five-week campaigns annually, each covering approximately 100 markets. Four of them include both tv and radio (and newspaper is integrated); one, in the summer includes, radio only.

The decision to build around five four-week campaigns stems from the top level at the agency and client.

The agency planners include: Bill Mulvey, senior vice president; John Childs, account executive; Malcolm Minor, assistant account executive; Newman McEvoy, Jr., v.p. and media director; John Lucinatelli, media group supervisor who spends most of his time on the Texaco account and serves in a consulting capacity on other accounts; Sprague; George Glen, manager, marketing research; Ben Hulsell, manager, merchandising; Jack Gregory, sales promotion manager.

The client planners: S. C. Bartlett, vice president in charge of domestic sales; Bart Hawke, general sales manager; Donald Stewart, advertising manager; James Coogan, assistant manager of advertising. Working with this planning group, of course, are marketers, researchers and copy people.

These men also lay down the basic media plan.

In radio: 100 markets; three to four stations per market; transcribed minutes largely during the peak traffic periods from 7 to 9 a.m.; 4 to 7 p.m.; weekends; a moderate saturation frequency expanded during introductory flights; five four-week campaigns during the year.

In television: approximately 100 markets; an average of two stations per market; filmed minutes and 20's (split 50/50) in nighttime periods only; moderate saturation; four four-week air campaigns during the year (January, June, August, October).

The buying starts with radio.

Step 1. The media group allocates the market-by-market broadcast budget on the basis of a weighted formula — one which is based on sales, district by district throughout the U. S. for the previous year. Markets are ranked in order of importance to Texaco, based on this formula. Markets, in turn, are broken down on the basis of sales regions (North, South, Central, Pacific) and by sales divisions within these territories. Then they are ranked by markets within these divisions.

Step 2. The market list then goes to buyer Jack Bray, who pencils alongside each city (1) the call letters of the three or four stations he plans to use in each one and (2) the representative for each of these stations.

How does he select the stations?



BUYING SUPERVISOR
Jeremy Sprague assists media supervisor on radio, tv planning, supervises buying, budget



TIMEBUYER
Jack Bray does actual buying, supervises the estimating and watches all broadcast budgets



ESTIMATOR
Al Cleverdon contacts the station reps, supplies cost data and estimates to the client



SECRETARY
Elaine Nirenberg handles details, sends merchandising letters, follows through on work

Three Big Steps In Texaco Timebuying



Man from C&W, John Lucinatelli (l.) sees how Texaco station operates. He is media supervisor, works mainly for this client



Pivot points in any spot buy are buyer and rep. Jack Bray (l.) goes over rates with Ralph Glaser, CBS Radio Spot Sales



Tower of Power pump topper is checked by Jean Ginnis (l.), C&W account exec.; Ray Apy, asst. sls. prom. mgr. for Texaco

"I'm a Pulse buyer," Bray says, "and I examine each market according to the Pulse quarter-hour ratings for the time periods in which we're interested. Occasionally, I compare markets in relation to the Hooper report and pick up isolated cases of freak ratings as a safety measure. I look at the time segments in radio, *not* the specific times—the periods from 7 to 9 a.m., 4 to 7 p.m. and on weekends."

He lists these top-rated stations as a guide for further refinement in his selection. *Then* he looks at the programing to see if its character matches the needs of the client. "Usually, they go hand in hand," he says, but sometimes a top-rated show will have an audience which Texaco doesn't want. It likes to reach a heavy male audience, which is why it avoids women in daytime hours and teen-agers.

Because "ratings are a guide rather than a governor," Bray combines in his own mind the tangibles of rating and share of audience with the intangibles of station standing, prestige, identification in its own community, quality in programing. These are the factors which a station representative "sells" to the buyer, "and all selling by the rep should be done *between* buying periods for the agency." So says Bray, who adds, "To the degree that we have been sold on a station before we start buying, we are pre-sold on a station list before making it up in final form. In essence, our stations are pre-selected before we even begin to compare costs and coverage. This is why it is the responsibility of the representative to see us only *before* we start buying, *never* while we are, and to tell us the up-to-date story of his station and his market."

This up-to-date story should include all relevant facts about the listening audience, a change in station management or facilities, addition of new local personalities, a revamp of the broadcast format, the influx of new people, construction of new plants and businesses.

These are things the buyer keeps in mind—and, again, if his mind is like a sieve he can't be a good buyer. He remembers these elements when he compiles this list—and woe to the rep who doesn't bother to brief the buyer on these basics.

Step 3. When the buyer has compiled this first list of the four top stations in each of 100 markets and the four reps involved, he turns this over to the estimator with instructions on what kind of availabilities are needed.

The estimator (Al Cleverdon or Ethel Melcher) then calls each rep on the list, telling them starting and closing dates, the scope of the buy, times preferred. Most reps know their accounts well so they have a good concept of what the client wants without too much spelling out from the estimator. If there are questions, the rep calls the buyer. Otherwise, the rep takes the information from the estimator and starts to check his stations as to what time periods are available.

Step 4. It takes two or three days for the rep to get back to the buyer with a typed list of availabilities. When all the sheets come in (and these can be typed lists or program logs with time periods circled in red pencil), the buyer will have between 300 and 400 different availability sheets.

The buyer at this juncture does not *see* the rep; sheets are delivered to a receptionist either by the rep or a messenger. "This is the precious period of buying," says Bray, "when we have no time to see anyone. The way we buy in this pre-selected way, the rep knows pretty well I wouldn't have had him called in the first place if we weren't pretty sure we'd buy what he had to offer. This means he isn't bogged down by a lot of paper work for the buyer who is just scouting rather than actually planning to buy that specific station. This eliminates a lot of unnecessary detail for them and for us."

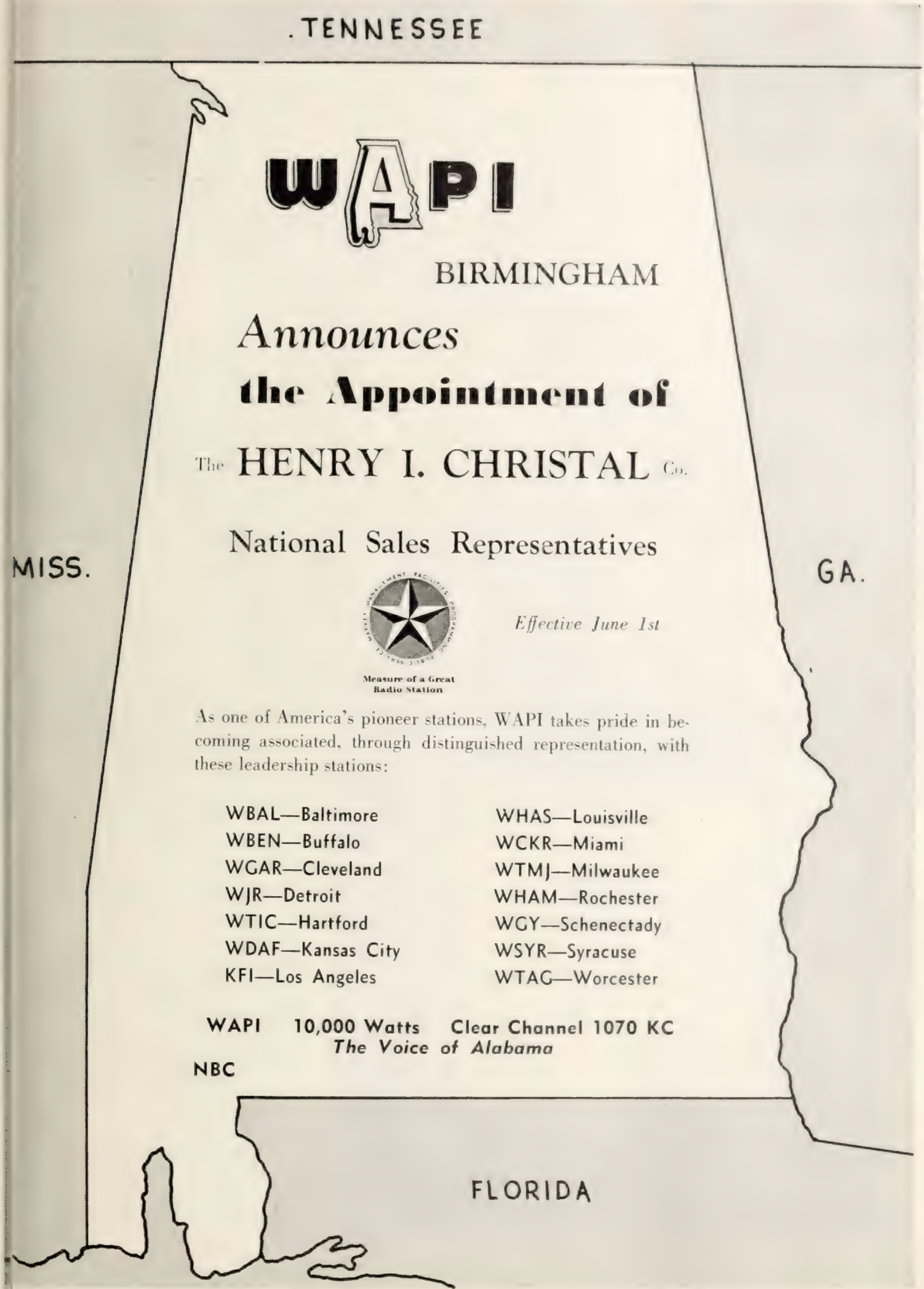
ARTICLE IN BRIEF

How does a timebuying team really work on a spot campaign in an agency? Cunningham & Walsh gives a step-by-step answer to what happens between the time Texaco decides on an air campaign and the time it goes on tv and radio. Each step is geared to one idea: how to cut down on paper work.

Step 5. While the buyer is waiting for availability sheets to come in from the reps, he's lining up market budgets. He already has a market-by-market budget allocation. Now his task is to make up a station-by-station budget allotment within each of those 100 markets.

Here's where his dollar research starts. He checks published station

(*Please turn to page* 52)



WAPI

BIRMINGHAM

Announces
the Appointment of

The HENRY I. CHRISTAL Co.

National Sales Representatives

Effective June 1st

Measure of a Great Radio Station

As one of America's pioneer stations, WAPI takes pride in becoming associated, through distinguished representation, with these leadership stations:

WBAL—Baltimore	WHAS—Louisville
WBEN—Buffalo	WCKR—Miami
WGAR—Cleveland	WTMJ—Milwaukee
WJR—Detroit	WHAM—Rochester
WTIC—Hartford	WGY—Schenectady
WDAF—Kansas City	WSYR—Syracuse
KFI—Los Angeles	WTAG—Worcester

WAPI 10,000 Watts Clear Channel 1070 KC
The Voice of Alabama
NBC

TIMEBUYING TEAM

(*Continued from page* 50)

rates to find the special package prices offered because he's using a saturation frequency which will earn him special package discounts. He checks each of the stations on his original list, retailoring and further refining the list as he goes along. He knows he wants announcements in Cleveland, for example. He has four stations on his Cleveland list. But maybe one of these four doesn't offer special package rates. So he might cut off this station and divide the announcements allocated among the other three. Or he may keep all four, but divide the weight unevenly.

His station list, with actual costs and frequencies, is ready to be correlated with the rep's list as it comes in.

Step 6. The availability sheets are in from the reps, and now the buyer is ready to buy. He buys a market as its availability sheet becomes complete. The first market for which all reps have submitted availabilities may be Houston, so Houston is the first city to be bought.

This "is the moment of truth," as Bray puts it. "Here's where the rep may lose out, perhaps because he hasn't presented us with the kind of package we want."

The buyer then lists, station by station, city by city, what he plans to order. He continues to weight the balances, taking into account how nearly the time periods submitted to him match what he wants, the reputation of the station, the costs. But he continues to think of time *segments* (7 to 9 a.m.) rather than individual times to avoid further complications in such realms as make-goods and cancellations.

Step 7. The buyer telephones each rep and places the order, aided in this lengthy task by the estimator or the assistant buyer. The list, at this point, is lined up according to reps rather than by markets. The rep's job now is to go to his stations to see if they can clear the times which the buyer has ordered.

Step 8. While the agency waits for time clearances, the estimator draws up estimate pages for each station on this basic list. This is a nine-by-12 inch sheet of paper which carries top headings (state, city, station, watts, affiliation, etc.) and a bottom section for detail (number of announcements weekly, length, rate earned, billing, rebate and net). It's the top part which is filled in at this point, with the detail scheduled later as confirmations come in from reps.

Step 9. The estimator forwards this incidental information on client, station, city and commercial to the traffic department. Traffic processes the list to (1) the shipping room, which makes up a shipping list of stations to which commercials should be sent, and to (2) copy, which in Texaco's case sees that 100 e.t.'s of the "Texaco Tower of Power" commercial are available for shipment. (Danger: In some agencies the time periods are bought but sometimes someone somewhere along the line forgets to send out the transcriptions or the film to the stations.)

Step 10. The reps call back with confirmations on the orders. If they can't confirm, they make an alternate suggestion. In almost all cases, the buyer right then and there decides what he will buy as a replacement and the wheels get back into motion fast. After the phoned confirmation, the buyer marks his availability sheet as finalized. He sends it to the estimator. who fills in the bottom portion of the estimate page with detail as to quantity and cost.

The estimator generally works one day behind the buyer, taking finished station sheets from the buyer, entering the basic information on the estimate sheets and turning this finished product over to the typing pool. The typing pool proofreads its own typed sheets and runs off the final version for each station on a multilith machine—25 copies of each. (Thus, some 400 individual station sheets are printed in quantities of 25, making some 10,000 sheets which have to be collated.)

These collated sections are distributed to the client, who always gets one before the start of any campaign, and within the agency's media and account groups.

Step 11. Station representatives send in typed confirmations of the orders placed by phone. Cunningham & Walsh is probably unique among agencies in having simplified this portion





How well do you know the Boston market?

Mention Boston and some people think only of Back Bay, Beacon Hill and Baked Beans. But for others, the greater Boston area means much more. What do the above pictures mean for you?

A. Antique hunting decoys. On display in historic Sturbridge Village.

B. Terracotta Statuette from Cyprus, 7th Century B.C., Boston Museum of Fine Arts.

C. Altar in Jewish Chapel. Brandeis University, Waltham, Mass.

D. Lou Webster, WEEI's popular Farm Editor (at age four).

E. Indian Signature (original Boston resident).

F. A half-kite, half-balloon; otherwise called a "sky hook." Manufactured in Cambridge, Mass.

G. A rare New England tavern signboard.

H. Iron ring on Weld Boathouse, Harvard.

I. Swan boat in Public Gardens' Pond, a favorite tourist attraction in Boston.

J. South Polar Camp of Rear Admiral Byrd, who died recently in Boston.

K. Note pinned to infant abandoned in Cadillac outside Boston hospital.

For those who advertise in Boston, WEEI has a special meaning: it knows the Boston market. This means an advertiser can depend on WEEI's knowledge for the most effective product campaign in Boston. But if WEEI knows the Boston market, so do Bostonians know WEEI. *WEEI leads all of its competitors, both network and independent, in audience penetration.* On a total week basis, WEEI reaches more than 81% of the radio homes in the Boston area.* When you want your product to mean something special in the Boston market, call CBS Radio Spot Sales or WEEI Radio.

Courtesy E. G.—Stone Trust Co., Boston; F—Dewey & Almy Chemical Co., Cambridge; [illegible] Chapel, Boston Police [illegible] Police; CPA Report, November 1956.

WEEI

of the paper work, too. It asks reps to send in a copy of each confirmation in triplicate, and this serves as the broadcast order as well as the legal contract.

The buyer checks each typed confirmation against his estimate sheets. When they agree exactly (which is most of the time because it's the rep who processes the written confirmation immediately after the telephoned confirmation), he signs each of the three copies. One goes back to the rep as the legal broadcast order; one to the billing department; the third to the estimator for the master file.

A rep's confirmations "are almost always letter perfect," says Bray, "because his office types the order within a few minutes after his confirming with us by telephone. It's an almost foolproof system, and avoids all the mishmashing and back-and-forth adding and revising which most agencies and reps have to contend with."

At this point, the buying is finished. But there are many more duties for the timebuying team.

Step 12. The buyer now checks answers from the station reps to a letter sent a week earlier. The letter, sent by secretary Elaine Nirenberg over the signature of one of the buying executives, requests merchandising cooperation from representatives and their stations. It asks the rep what he is prepared to do to help push the success of the campaign locally. The buyer looks at these letters and makes a preliminary merchandising summary for the client.

Step 13. This final step can be many steps because it involves follow-up activity of many kinds.

In Texaco's case, this post-buying period includes a detailed analysis of a few selected buys in markets where the client has a special interest. This detail breaks down into market data, potential listeners, costs per person and impression, estimated duplication in audience.

Sometimes further station list tailoring is called for. Maybe San Francisco needs heavier saturation, although the actual buy fits the plan prescribed originally. "Spot, with its flexibility, adapts to any kind of last-minute changes at this point," says Jerry Sprague. "The client may call for a cutback, an extension or an addition—and spot can do all of these quickly."

Other post-buying responsibilities include a follow-up to the actual air campaign, continual refinements of the schedule, compilation of the final merchandising report, correlation of the field reports and actual sales figures with the marketing pattern for broadcasting, plans meetings for the next campaign with the client and various departments of the agency.

But this rundown covers only the radio portion of the combination tv-radio purchase. As the actual radio buying comes to an end, the timebuying team begins the chain of events which lead to an on-the-air tv schedule.

Then the tv spot campaign buying is begun.

The procedure in television is the same as with radio, with a few variations. Tv always is bought after the radio schedule, McEvoy explains, because "it takes more perusing, the nighttime periods we want are more difficult to come by and this portion of the campaign costs a lot more money.

"We buy as close to the starting date as possible, to avoid conflicts between what we ask for and what we can get. Another variation: in television we don't buy spans of time as we do in radio. In tv we buy a specific time. And in tv there's less time involved in compiling a station list because most markets have only two stations and we buy both of them.

"In tv, we're primarily interested in the rating, the share of audience and audience composition, because, we're buying adjacencies. We don't check the programing as closely as we do in radio, where we're more interested in coverage and the job a station does," says the media director.

Otherwise, the tv spot campaign follows the step-by-step tactic of the radio drive. The team—the media director, media supervisor, buying supervisor, buyer, estimator and secretary—carry on these various overlapping, parallel functions simultaneously on all of the radio and tv accounts.

This pattern is one which every agency uses to tailor its spot campaigns. Refinements in any purchase are dictated by the individuality of the agency and client, as in this summary of Cunningham & Walsh and Texaco activity. But the physical procedures remain the same—all aimed at the objective of better buying.



Congratulations

Radio WOW *and* WOW-TV Omaha



FOR WINNING THE YEAR'S MOST COVETED PUBLIC SERVICE AWARD

The entire Meredith Radio-TV Family congratulates WOW Radio and WOW-TV for winning the 1956 Peabody Public Service Award.

Your TV film and Radio Program Series—"Regimented Raindrops" was a vital story, masterfully presented!

Third PEABODY Honor!

1940 Citation for Polio Fund Drive.

1946 "Operation Big Muddy."

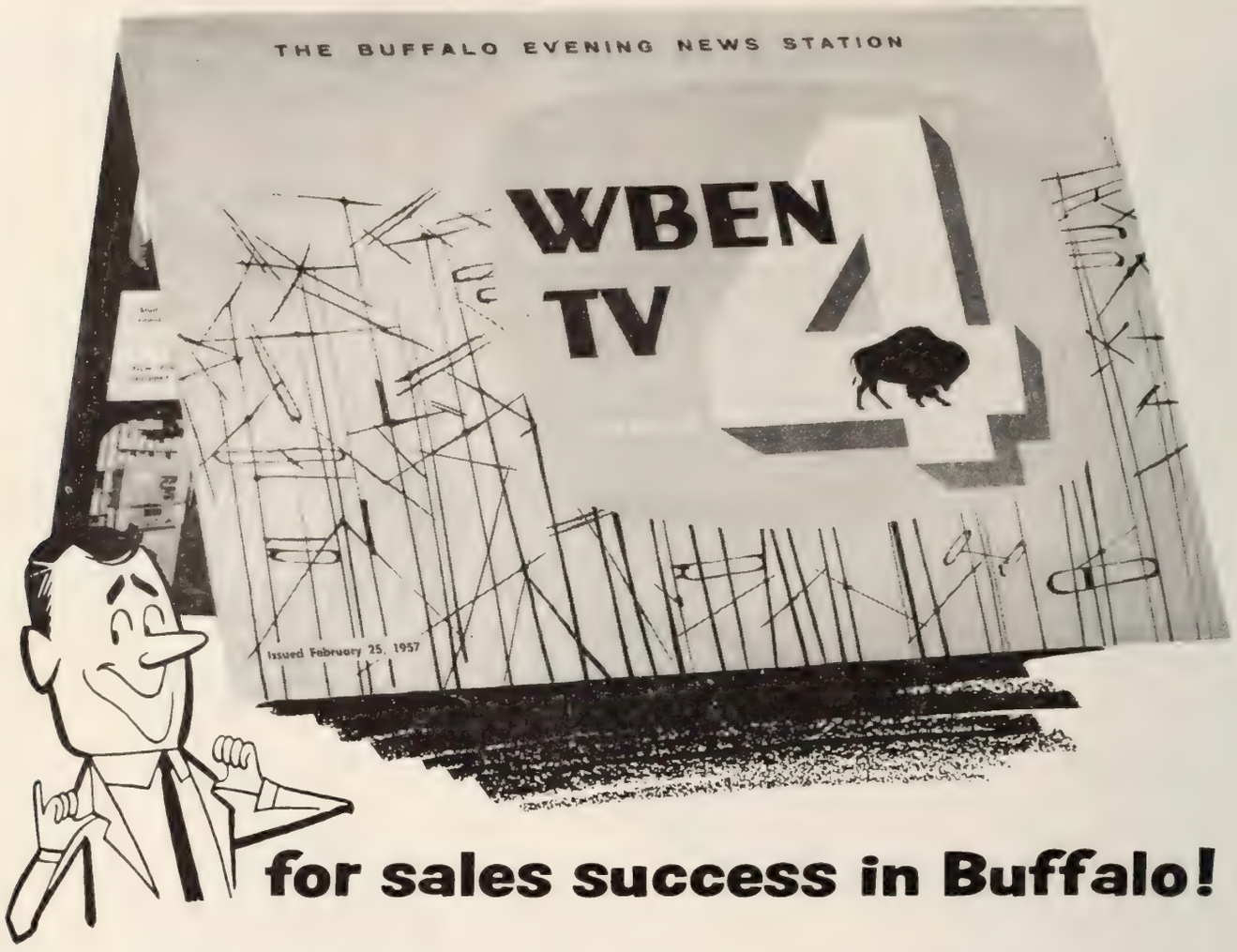
1956 "Regimented Raindrops" — soil-water conservation."

Your sister
MEREDITH STATIONS
and Magazines*

WHEN — SYRACUSE — ***WHEN-TV***
KPHO — PHOENIX — ***KPHO-TV***
KCMO — KANSAS CITY — ***KCMO-TV***

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

Here's all you need to know-



for sales success in Buffalo!

The second biggest market in the nation's biggest-spending state is defined and digested for you in the new WBEN-TV Coverage Brochure.

This brochure includes market facts of the 14 Western New York and four Northwestern Pennsylvania counties served by WBEN-TV. It also contains a graphic coverage map that pin points your total sales area where 3½ billions are spent annually at the retail level. In all, it presents a clear and concise picture of all you need to know to stimulate sales thinking and sales effort.

And to help you reach and penetrate this huge market the most effective way, you'll find this brochure brimming with facts on facilities and service that have proven to TV advertisers since 1948 that "TV dollars count for more on Channel 4".

We'll be happy to send you a copy of this fact-packed brochure. Just write our Sales Department.



WBEN-TV channel **4**

CBS in Buffalo

THE PIONEER STATION OF WESTERN NEW YORK



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Dairy, Chi	Campbell-Mithun, Chi	NBC 144	Perry Como; alt Sa 8-9 pm; [illegible] spon; 18 Sept
American Home Products, NY	Bates, NY	CBS 133	S R O Playhouse; alt Su 9 30-10 pm; 11 May; 52 wks
Buick, Flint, Mich	Kudner, NY	NBC 120	Wells Fargo; alt M 8 30-9 pm; 2 Sept; 52 wks
Bulova, Flushing, NY	Mc-E, NY	NBC 130	Steve Allen; Su 8-9 pm; ½ spon; 12 May; 2 June only
Helene Curtis, Chi	Ludgin, Chi	CBS 133	S R O Playhouse; alt Su 9 30-10 pm; 18 May; 9 wks
Gillette, Boston	Maxon, Detroit	CBS 200	Preakness; Sa, 5:30-6 pm; 18 May only
Gillette, Boston	Maxon, Detroit	CBS 200	Belmont; Sa 4:30-5 pm; 15 June only
Knomark, Brooklyn	E. Mogul, NY	NBC 144	Perry Como; alt Sa 8-9 pm; [illegible] spon; 14 Sept
Lever Bros, NY	BBDO, NY	NBC 128	Life of Riley; alt F 8 30-9 pm; 14 June; 52 wks
Schick, Lancaster, Pa	Warwick & Legler, NY	NBC	Gisele MacKenzie; alt Sa 9 30-10 pm; 5 Oct; 52 wks
Sylvania Electric Products, NY	JWT, NY	ABC	The Real McCoys; Th 8 30-9 pm; 3 Oct; [illegible] wks
Timex, NY	Peck, NY	NBC	Bob Hope Variety Show; 6 one hour programs; Fall 1957-1958 season
Toni, Chi	North, Chi	NBC 168	Your Hit Parade; alt Sa 10 30-11 pm; 7 Sept; 52 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Bates, NY	CBS 182	Name That Tune; alt Tu 7:30-8 pm; 7 May; 26 wks
American Tobacco, NY	BBDO, NY	NBC 168	Your Hit Parade; alt Sa 10 30-11 pm; 7 Sept; 52 wks
Greyhound, Chi	Grey, NY	NBC 130	Steve Allen; alt Su 8-9 pm; ½ spon; 14 July; 52 wks
Kimberly-Clark, Chi	FC&B, Chi	NBC 144	Perry Como; alt Sa 8-9 pm; ⅓ spon; 14 Sept
Noxzema Chemical, Balt	SSC&B, NY	NBC 144	Perry Como; alt Sa 8-9 pm; ⅓ spon; 14 Sept
RCA, Camden, NJ & Whirlpool Corp, St. Joseph, Mich	K&E, NY & Chi	NBC 144	Perry Como; alt Sa 8-9 pm; ⅓ spon; 14 Sept
R. J. Reynolds, Winston-Salem	Esty, NY	NBC 139	People Are Funny; alt Sa 7 30-8 pm; 14 Sept; 52 wks
Sunbeam Corp, Chi	Perrin-Paus, Chi	NBC 144	Perry Como; alt Sa 8-9 pm; ⅓ spon; 14 Sept
Toni, Chi	North, Chi	NBC 139	People Are Funny; alt Sa 7:30-8 pm; 21 Sept; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arthur C. Arnold	National Tea Co, Minn, asst store mgr	WCCO-TV, Minn-St. Paul, asst dir merch dept
John Babcock	Crosley Broadcasting, asst gen program mgr	WLW-I, Indianapolis, asst gen mgr
Gertrude V. Casey	Transfilm, NY, sls	Same, mgr sls dept
Frank Crosiar	WNDU, South Bend, local sls	WMRI, Marion, Ind, commercial mgr
George DeMartini	Cohen, Simonson & Co, NY, gen partner	Guild Films, NY, vp & treasurer
William Du Bois	Sears Roebuck, sls & advtng	WNDU, South Bend, local sls
Stanley Dudelson	Screen Gems, Detroit, north central div mgr	Same, Chi, midwest div mgr
Don R. Gillies	WCCO-TV, Minn-St. Paul, dir merch dept	Same, natl sls mgr
Robert R. Hansen	WCCO-TV, Minn-St. Paul, asst dir merch dept	Same, dir merch dept
Al Hazelwood	KWTV, Oklahoma City, announcer & sportscaster	Same, local sls
Adolf N. Hult	Screen Gems, NY, dir sls devel	RKO Television, NY, special consultant on natl sls
Jack Kettell		Kettell-Carter, Boston, acct exec
Nox Lempert	Guild Films, NY, production mgr	Same, producer commercials
Alfred Lewis	NBC, NY, controller's dept	WMAQ-WNBQ, Chi, business mgr
Dick Lewis		MGM TV, Chi, sls rep commercial & industrial film dept
Allen Ludden	NBC, NY, mgr program plng & devel	WCBS Radio, NY, program dir
Walter J. Mann, Jr.	Federal Pacific Electric, Newark, asst to mktng research super	Alfred Politz, NY, research staff
Bob Mansur	WFAA, Dallas, staff announcer	Same, promotion mgr
David Mathews	Gross-Krasne, Hy, commercial & production depts	Same, gen mgr
Bruce Mayer	WWJ-AM-TV, Detroit, producer	Petry, Chi, tv sls
Theodore A. Minde	Nowland & Co, Greenwich, Conn, tech dir	Alfred Politz, NY, research staff
H. D. Neuwirth	Katz, NY, acct exec	John Blair, NY, acct exec
Patric Rastall	ABC Film Syn, NY	CBS TV Net Sales, Chi, acct exec
Joseph Savalli	WOV, NY, acct exec	Same, also dir Italian sls
Bill Simpson	KTXN, Austin, gen mgr	Same, also KIWW, San Antonio, gen sls mgr
Griffin B. Thompson	National Film Board of Canada, chief of research & reports div	Schwerin Research, Toronto, managing dir
William R. Vallee	B&B, NY, tv dir	TelePrompTer, NY, dir operations
William K. Winterble	Katz, LA, radio sls	Same, NY, radio sls

NEW FIRMS, NEW OFFICES (Change of address)

Caples Co, NY, has moved to 10 E 40th St

Creative Merchandising Co, NY, new tv firm, is located at 535 Fifth Ave

Franklin Bruck Advtng, NY, is now named Heineman, Kleinfeld, Shaw & Joseph, Inc

General Pictures Corp, Cleveland, new film company, has offices in the Dramaturgy Bldg, 2307 Chester Ave

Grantray-Lawrence Animation, Hy, has new quarters at 716 North LaBrea Ave

MPO Productions, NY, has opened a Detroit-Midwestern sales office at 6560 Cass Ave, Detroit

MPO Television Films, NY, has a new production center at 210 W 65th St

Mullins Earl Advtng, Hy, has moved to 3308 Beverly Blvd, LA 4

Pintoff Lawrence Productions, NY, new animation studio, is located at 129 W 52nd St

Powell-Gavek Advtng, Detroit, has changed its name to Powell, Inc, Advtng

Powell & Schoenbrod Advtng, Chi, has changed its name to Powell, Schoenbrod & Hall Advtng

Radio Representatives Ltd, Montreal, P Q, has moved to Room 504, 1411 Crescent St

Truppe, LaGrave & Reynolds, Des Moines, is now located in Suite 535, Insurance Exchange Bldg

Wondsel, Carlisle & Dunphy, NY, new film production firm, is located at 1600 Broadway



TV RESULTS

Capsule case histories of successful local and regional television campaigns

HAIR CURLERS

SPONSOR: Weaver Products AGENCY: Herb Flaig

Capsule case history: With television its primary promotional medium, a soft rubber hair curler called "Spoolie" hit the $200,000 mark in retail sales in the first five weeks of the tv campaign. For the promotion, Weaver Products of Minneapolis, makers of "Spoolie," selected WLW-T's *Paul Dixon Show*, a weekday morning variety show, and *Headin' West*, a weekday afternoon movie. Weaver ran 10 to 11 announcements a week on WLW-T during the five-week period. In addition to the $200,000 in retail sales, more than $40,000 in back orders were received from drug, department, grocery and 5 & 10 cent stores in the Cincinnati area. Production fell behind demand and customers had to wait six to eight weeks for orders. "Spoolie," a new type of curler which resembles a small punctured mushroom, retails at $1.50 for a package of 32 curlers. Weaver Products now is sponsoring the two shows on a long-range contract basis.

WLW-T, Cincinnati PURCHASE: Announcements

NEW HOMES

SPONSOR: W. E. Johnson Realty AGENCY: Time & Copy

Capsule case history: A new home is an expensive item but the Wallace E. Johnson Realty Co., using just one tv announcement, recently sold 17 houses during a single weekend. On the recommendation of Time & Copy, Johnson Realty some time ago began using a one-minute announcement on WHBQ-TV. The announcement is aired on Thursday nights within the *Million Dollar Movie*. Results have been consistently gratifying, but last March one of these weekly commercials brought a real sales bonanza. This announcement covered the opening of Johnson Realty's Value Villa homes and was telecast at approximately 10:45 p.m. Thursday. The firm reported that on Friday morning over 25 phone calls were received from people who had seen the commercial and that on Saturday and Sunday 17 homes were sold. The sales were attributed directly to the announcement on WHBQ-TV since Johnson used no other medium.

WHBQ-TV, Memphis PURCHASE: Announcements

CHINESE FOOD

SPONSOR: China Food Kitchen AGENCY: Direct

Capsule case history: Salt Lake City residents in search of Chinese food responded so enthusiastically to announcements on KTVT that they caused a telephone tie-up which probably made the phone company wish they'd all stick to steak. For an eight-day period, KTVT ran one 10-second announcement each night advertising China Food Kitchen's home delivery special, "Quickee Chickee." During that time the information board of the Mountain States Telephone and Telegraph Co. was swamped with over 2,000 calls requesting the number of the trade name "Quickee Chickee," rather than the firm name. As a result, the phone company has issued multiple listings for the firm. John Quong, of China Food Kitchen, stated that compared to other types of advertising done in the past, tv gave a much greater and more immediate response. He also reported an over-all increase of 20% in home delivery business since the television drive.

KTVT, Salt Lake City PURCHASE: Announcements

COFFEE

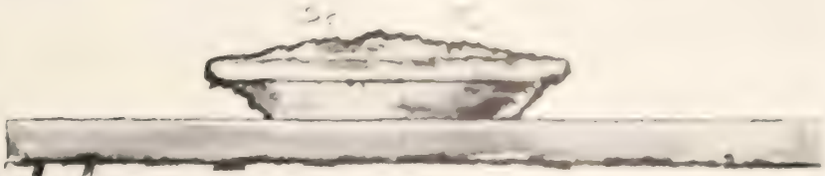
SPONSOR: Butter-Nut Coffee Co. AGENCY: Direct

Capsule case history: The special premium offer is a standard promotional device used by many kinds of advertisers in nearly all media. The success of Butter-Nut Coffee's television promotion shows why advertisers keep returning to this type of campaign. Butter-Nut made the following tv offer: "Send 25¢ and a key strip from a can of Butter-Nut Coffee to KOA-TV, Denver, and you'll receive 10 packs of Burpee seeds, a $2.35 value." The offer was made on *Weatherman Bowman's* weathercast at 10:10 nightly and in announcements at various times and ran from 11 February through 23 March. During this time, requests for the seeds were received from 13,456 viewers and the sponsor reported that 15,000 cans of coffee were sold. The promotion reached far beyond the immediate Denver area. Responses to the offer represented a total of 245 cities and towns in Colorado, Nebraska, Wyoming and Kansas.

KOA-TV, Denver PURCHASE: Announcements



No matter how you slice it!



WROC-TV and only WROC-TV can guarantee maximum circulation throughout the ROCHESTER area

Take FIVE delivered homes, rather than FOUR, when you buy the Rochester, New York market. Get the most mileage for your advertising dollars in this rich, prime area where nearly a million people spend more than a billion dollars annually, in one of the nation's first 45 markets.

MARKET COVERAGE

HOMES REACHED MONTHLY	26.2%	MORE than the other Rochester Channel
HOMES REACHED ONCE A WEEK	24.1%	MORE than the other Rochester Channel

DAYTIME CIRCULATION

HOMES REACHED ONCE A WEEK	24.0%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	27.4%	MORE than the other Rochester Channel

NIGHTTIME CIRCULATION

HOMES REACHED ONCE A WEEK	22.3%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	18.6%	MORE than the other Rochester Channel

Represented Nationally by Peters, Griffin, Woodward Television Sales

Rochester's MOST POWERFUL Station



WROC-TV
CHANNEL 5

T T C

SOURCES
Sales Management Survey, 1956
Nielsen No. 2 Spring 1956

A TRANSCONTINENT TELEVISION CORPORATION STATION
Rochester Broadcasting Center • Rochester 3, N. Y. • BUtler 8-8400

SPONSOR ASKS

What are your tips on minimizing legal risks

Samuel Spring, *attorney, New York; author of* Risks and Rights in Television and Publication

Legal trouble generally comes over the content of advertising copy and centers upon copyright infringement and privacy invasion. The law reports contain an increasing list of suits brought for copyright infringement and privacy invasion by copywriters.

Unfortunately the judges are far stricter with copywriters when it comes to these two copy-traps than they are with the writers of news, fiction or other forms of entertainment. Consequently, the copywriter must be very careful about quoting. In the instance of quotations from a copyrighted book in a news article or work of fiction, the courts are liberal in upholding the right of fair comment to protect a writer who has quoted a copyrighted work. But not so in advertising. A copywriter who included only a short part of a sentence from a copyrighted medical work, when expounding the virtue of the ingredients of a proprietary medicine was dealt with severely by the court. The right of fair comment, the Court held, did not apply. So, too, in the case of the use of names, pictures or descriptions of a private person or of a public entertainer or politician in an advertisement even apart from an endorsement of the product. The courts then are quick to grant relief against the advertiser. The copywriter must remember, moreover, that an oral consent to use a person's name or picture is invalid. The license given must be in writing. As to the use of copyrighted material in an advertisement the consent may be oral but it is better to have it in writing. Usually it is not difficult to get such consent if application is made in advance.



"be careful about quoting"

The current popularity of humorous-toned, spot commercials in television are raising problems as to how far-reaching invasion can be legally safe as satire or burlesque. When CBS used MGM's copyrighted motion picture "Gaslight," without license for a humorous broadcast on the theory that a user of copyrighted material for burlesque purposes could do so without license as fair comment, the court held, (quoting the rule stated in my book, *Risks and Rights in Television and Publication*) that an extensive use of copyrighted material for satire, imitation or burlesque was an infringement. The Supreme Court of the United States considered this issue so important that it has allowed an appeal and will consider the matter in full.

Carleton G. Eldridge, Jr., *partner of the law firm of Coudert Brothers, New York*

In general it may be said that . . . "the noblest of human productions—knowledge, truths ascertained, conceptions, and *ideas*—become, after voluntary communication to others, free as the air to common use." Why then all the talk about "internal security" to avoid claims and suits charging your agency or company with the misappropriation of merchandising schemes, advertising concepts, program ideas and the like? Doesn't the law mean what it says? Yes . . . but . . .! No company enjoys defending lawsuits; it's costly; personnel are diverted from their primary productive functions; press references usually refer only to the "charges" accompanying the filing of suit, and, of course, there's always the risk of loss.



"periodic employee education"

To nip the problem at the outset really requires an internal program, consistent with company policy, which endeavors to prevent the possibility of an "idea" being submitted under circumstances other than that of a voluntary communication. In addition to such a program, periodic employee education in the program and the reasons for its existence is a "must." Since all surveys with which the writer is familiar clearly indicate that "ideas" received from the general public have been anticipated or are not feasible in the form submitted, it seems that policy would dictate the formulation of a program tending to minimize the risk of suits charging "idea-theft," rather than one that encourages their disclosure.

Such a program would, in the writer's opinion, require the following fundamentals:

a) an express policy statement (and practice) to the effect that the company does not wish to consider unsolicited ideas, and

b) an internal "routing and return" system whereunder "mailed-in ideas" are, as a matter of record and routine, not exposed to creative and executive personnel and are returned promptly with a letter recital of company policy which precludes consideration of such material.

This policy, if followed, would also preclude the receipt of "talked-in ideas" (in person submissions).

The so-called "release forms," which are nothing more than agreements reciting the terms and conditions under which a company will undertake to consider an "idea," are

helpful but are normally not the panacean answer. Their use is common and does somewhat represent a workable solution for those companies which prefer to afford the public an opportunity to participate.

When in doubt as to how to handle an unsolicited idea submission, seek the advice of your company attorney. You will both be glad that you did.

Geraldine B. Zorbaugh, *vice president and general attorney, CBS Radio, New York*

The substantial damages awarded by juries in recent years for the unauthorized use of literary material have awakened the industry to the need for protection against amateur idea peddlers.

However, even the copyright experts have not yet agreed on the best method of avoiding claims based on unsolicited "ideas." After years of experience with nuisance claims based on unsolicited submissions, some companies have established procedures for keeping such unsolicited material away from creative and executive personnel. If the submission comes in the mail,



"copyright experts have not yet agreed"

the letter is returned to the sender with a statement, drafted or approved by counsel, advising that the company has an established policy against considering unsolicited material. Some companies return the letter with a release form which states clearly the terms and conditions upon which the submission will be reviewed. For day-to-day protection there is no substitute for competent staffs in editing and literary rights departments where factual information is compiled for reference purposes. When a question arises as to whether one has or has not the right to use certain material, the information from the editing or literary rights department should be evaluated by an attorney.

Because no one has yet found a way to eliminate human error or to eliminate the filing of unjustified claims and costly defense, many companies are insured against such liability.

Russell Sillery, *claims attorney, Seaboard Surety Co., New York*

As an Insurance Carrier covering libel, slander, copyright infringement, piracy, plagiarism and invasion of privacy, we cannot dictate the manner in which our Insureds' should conduct their advertising activities to avoid claims and or suits. While this is apparently contrary to historic insurance practice which is to reduce claims and or suits frequency by what is commonly called "safety engineering," it results from the nature of the covered hazards.

The question of procedures and safeguards against libel and slander falls exclusively in the area of legal opinion



"it falls in the area of legal opinion"

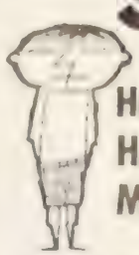
and advice. By the same token, copyright infringement, piracy and plagiarism, also, are purely questions of legal opinion rendered about a specific advertisement, broadcast or commercial. In such cases, every item must be judged on its own merits and in practically all of them, there is sufficient differences to warrant an expert legal interpretation. Such a service, of course, may not be rendered by an Insurance Company; otherwise, we would be engaged illegally in the practice of law.

However, we do attempt to act as an information "clearing house." That is, for example in the area of idea, slogan or title submission, we do exhibit copies of release forms used by networks, advertising agencies and advertisers prior to the acceptance of such submissions with a suggestion that they consult with their own counsel regarding their adoption.

In the field of privacy invasion, the only problem is to secure a properly executed release for the use of anyone's photograph or name. Since this is a New York statutory requirement, we simply cite Sections 50 and 51 of the Civil Rights Law.

Our contact with practically every claim and suit in this field, enables us to keep ourselves and our insured's conversant with the latest developments. This is our contribution toward "safety engineering."

SEE



How WKBT Has Grown Since March, 1956!



1. VIDEO POWER INCREASED FROM 100,000 TO

250,000 WATTS!

2. PENETRATION STRENGTHENED FROM 50 TO ... 65%

Meaning a Greater Percentage of Viewers Over An Extended Area!

WKBT

Serving 130,000 TV Homes

CHANNEL 8 LA CROSSE, WIS.

CBS - NBC - ABC

Represented by:

H-R TELEVISION, INC.

&

HARRY HYETT, Minneapolis



HOUSTON'S BEST BUY
KTRK-TV
CHANNEL 13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingbery Co.
Fifth Avenue, New York 36, New York

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Harold H. Ritchie, Clifton, N. J., is going into about 15 markets throughout the country to advertise its Brylcreem; 30-minute segments during "A" time are being purchased for a syndicated film series, *Silent Service*. Objective: a male audience. The 52-week test schedule will begin shortly; ratings and sales results will be carefully correlated. Film commercials will continue to be puppet-animation. Buying is not completed. Buyer: Midge Krone. Agency: Atherton & Currier, New York. (This is a departure from Brylcreem's late-night movie pattern of the past. See SPONSOR 23 July '56.)

General Foods Corp., Post Cereals div., Battle Creek, Mich., will switch its schedule for *Sugar Rice Krinkles* to its *Sugar Crisp* cereal and add about 15 scattered markets in September. Minute participations are being sought in late afternoon children's shows. The number of announcements per week in a market will range from three to 10. Commercials will be on film and live. Buying is not completed. Buyer: Irv. Wilson. Agency: Benton & Bowles, New York.

The California Oil Co., Perth Amboy, N. J., is entering about 15 markets on the Eastern seaboard from Maine to Virginia for its new super-premium Calso gasoline; 20-second announcements will be placed 8-10:30 p.m. for a 13-week schedule. Frequency per week in each market will be four to six top-rated announcements. Film commercials for "Calso Supreme 300-Plus" will sell the themes: (1) especially designed for late model cars, even those with 300-plus horsepower; (2) the highest octane rating of any Calso gasoline; and (3) an exclusive detergent-action additive for cleaner carburetion. Buying is completed. Buyer: Trow Elliman. Agency: BBDO, New York.

Lambert-Hudnut Div., subsidiary of Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is going into many markets to advertise its Richard Hudnut Quick Home Permanent. Campaign will begin 27 May and run for 18 weeks. Minute film announcements will be placed during daytime hours. Average number per week in each market will be three. Buying is half completed. Buyers: Vera Brennan and Fred Spruytenburg. Agency: SSCB, New York.

RADIO BUYS

Salada Tea Co., Inc., Boston, is buying in major Northeastern markets. Schedule will begin in early June and continue until the end of the year. Minute announcements will be slotted during daytime segments for a women's audience. Commercials will be e.t.'s and live. Buying has just started. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

Union Carbide & Carbon Corp., New York, is entering farm areas to promote its *Crag Glyodin*, a fruit fungicide. The original plan

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . *at by far the lowest cost per thousand.* (Nielsen & SR&D)

They serve this amazingly rich inland market — with triple the retail sales of the Atlanta metropolitan market — and effective buying income of nearly $4.3 billion, more than all of Iowa. (Sales Management's 1956 Copyrighted Survey)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



was to use print exclusively, but because of the early summer weather and quick blooming of the fruit, the advertiser decided to use the immediacy impact of radio; 7-week campaign will begin shortly. Minute participations in, and adjacencies to, farm shows will be purchased; frequency will be two-a-day, six days a week. Buying is completed. Buyer: Troy Ferguson. Agency: Albert Sidney Noble Adv., New York.

Chas. Pfizer & Co., Inc., Brooklyn, will begin a schedule in 20 markets to advertise its Bonadettes, a car sickness remedy. Campaign begins 20 May for 15 weeks. Minutes, 20's and 30's will be slotted throughout the day for saturation; average number of announcements per week will vary from market to market. Commercials will be e.t.'s and live. Buying is completed. Buyer: Betty Nasse. Agency: Dowd, Redfield and Johnston, Inc., New York.

Hudson Vitamin Products Corp., New York, is planning a many-market buy. Live minute participations are being sought in women's service type shows. Advertising appeals: (1) quality vitamins at lower prices; and (2) write for catalogue and let your doctor make recommendations based on our formulas. Buying has just started. Buyer: Irving Krouse. Agency: Pace Advertising Agency, New York.

The Chattanooga Medicine Co., Chattanooga, Tenn., is entering Southern markets to promote its Dyrid, an anti-diarrheal; 19-week campaign will start 3 June. Minute e.t.'s will be placed during early morning hours and noon. Average number of announcements per week in each market will be 10 for the first four weeks, five thereafter. Target: an adult audience leaning toward women. Buying is not completed. Buyer: Bernie Singer. Agency: Harry B. Cohen, New York.

RADIO AND TV BUYS

Doeskin Products, Inc., New York, is planning a campaign for its Doeskin tissues. The short-term schedule will begin in early June. On tv, minute announcements will be slotted primarily during daytime hours. Average number of announcements per week will vary from market to market. On radio, the advertiser is purchasing participations in morning and afternoon personality shows. Frequency varies. The live radio commercials and filmed tv commercials are slanted to women. Buying is completed in tv, incomplete in radio. Buyer: Manny Klein. Agency: Harry B. Cohen, New York.

Hathaway Bakeries, Inc., Syracuse, is entering markets in New York and Ohio where it has door-to-door distribution for its bread. Radio and tv campaign uses a contest to promote its new Big League bread; 15-market schedule will begin 10 June and run for 13 weeks. The advertiser is seeking participations in, and adjacencies to, late afternoon and Saturday children's shows in tv; average number of announcements per week in each market will be 30. In radio, announcements will be slotted around the clock to reach mother; frequency per week in each market will be 40-50. Radio commercials are e.t.'s, tv commercials film. Buying is completed. Buyer: Ed Ratner. Agency: Friend-Riess Adv., New York.

"OWLS DON'T GIVE A HOOT!"



. . . BUT TIME BUYERS AND CLIENTS DO!

To get results you have to direct your commercial message to the listeners who are in a position to buy! 92% of KGB audience is in the adult category!

SAN DIEGO . . .

now has a CITY population of 500,000 (based on the recently completed State Census and an overall County population in excess of 800,000)!

Sell this billion dollar market by exposing your Client's message to the 92% adult audience on San Diego's FIRST station . . .

KGB

H - R Representatives



"but why should I have to sell my representative, too?"

Good question! Yet this station manager with a well-established TV outlet in a good market—faces a problem confronting more and more television operators today.

Competition for the TV advertising dollar is understandable. It demands hard selling. But competition to get a fair share of your representative's attention . . competition with a host of *other* stations on his list . . simply *doesn't* make sense.

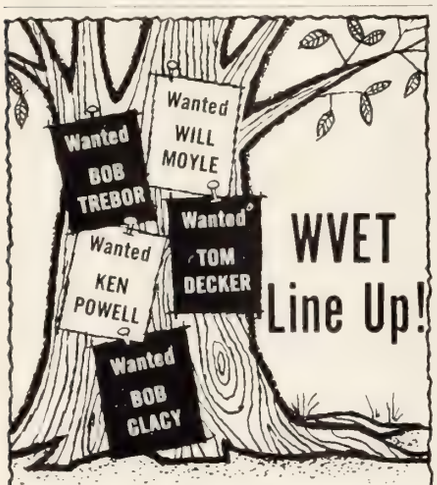
You shouldn't have to sell your representative on performing his job fully. And with *specialized* representation, you don't. There's no routine, no "production line" formula when you're one of the quality stations on Harrington, Righter and Parsons' limited list. Your representation is tailored to your station's distinctive merits by people who specialize only in the television medium. Caliber TV stations like those below don't want to be one of the pack. With us, they never are!

HARRINGTON, RIGHTER & PARSONS, Inc.

television — the only medium we serve

WCDA-B-C *Albany* **WAAM** *Baltimore* **WBEN-TV** *Buffalo* **WJRT** *Flint*
WFMY-TV *Greensboro/Winston-Salem* **WTPA** *Harrisburg* **WTIC-TV** *Hartford*
WDAF-TV *Kansas City* **WHAS-TV** *Louisville* **WTMJ-TV** *Milwaukee*
WMTW *Mt. Washington* **WRVA-TV** *Richmond* **WSYR-TV** *Syracuse*

WSUN
620 KC
MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by WSUN
than any other station in the
HEART of
FLORIDA
(check your Nielsen No. 2)
WSUN RADIO
ST. PETERSBURG - TAMPA
Represented By VENARD, RINTOUL & McCONNELL
Southeastern: JAMES S. AYERS



Rochester's 5
Most Wanted* Men
*WANTED... by audiences and advertisers
. . . because they make WVET's unique programs of music, loved by all . . . and every-hour news . . . NUMBER ONE in Rochester radio for reception and response.
MUSIC NEWS ABC
WVET
RADIO
ROCHESTER, N.Y.
1280 K. C. 5000 WATTS
Represented Nationally by
THE BOLLING COMPANY

News and Idea WRAP-UP

ADVERTISERS

At the National Industrial Advertisers annual conference (9-12 June) Dr. Wilson Randle, senior partner at Booz, Allen & Hamilton, will reveal that major manufacturers expect 30% to 80% of their growth in the next three years to come from new products.

Randle's talk will be based on a study of 400 top industrial firms.

Who is principally responsible for the boom in spot and network radio? Kevin Sweeney, RAB president, credits it to advertisers who spent little or no money in radio during pre-tv days.

Advertisers like **Beechnut** with 75% of its budget and **Listerine** with $2½ million dollars invested in radio this year are typical of accounts which spent little money in the medium prior to recent months.

New Products: Bristol-Myers is bringing out an anti-dandruff preparation, Theradan, this month. Air media used to promote the formula will be two of Bristol-Myers' tv shows, *Alfred Hitchcock Presents* and *Playhouse 90* (both on CBS TV). DCSS is the agency. . . . **Toni** will debut its New Way Toni kit with plastic applicator on 1 June and will back the addition to the home permanent line with heavy tv and radio support. North is Toni's agency.

Fleischmann Division of Standard Brands is doing another promotional job for its customers' customers: this time the restaurant trade.

The campaign, which Fleischmann is underwriting, will run in 22 major markets for two months. The keystone of the tie-up between Fleischmann and its customers is a contest in which local disk jockeys will ask married women to write on the theme: "I deserve to eat out at least once a week, because . . ." Prizes include eight free meals each and wages for baby sitter.

People in the news: Gordon Ackland has been appointed director of advertising for all Royal McBee products and **Xavier N. Benziger** will take over as advertising manager for typewriter products. Royal McBee is currently using two network tv specials (*Washington Square* on 20 May and 4 June) to promote graduation sales. . . . **William Bien,** general sales manager for the brewery division of Anheuser-Busch, has been elected a v.p. and will now direct all sales, advertising, merchandising, market research and sales promotion for that division.

This Thursday (23 May) the ANA will hold its annual advertising re-



"Summer's Special on KYW" Cleveland station uses mystery gal theme



WCCO-TV, Minneapolis-St. Paul, king-sized news facilities include 3240 square foot studio, 8' x 10' rear screen and special effects amplifier for *10 o'clock News, Weather and Sports* program

Here is

listener coverage

unmatched by any radio station in the Mid-South!





1956 Nielsen Coverage* Service:

109 counties in 6 states in the heart of the important Mid-South area

*Monthly coverage
Weekly coverage
Average weekly daytime
Average daily reaches

Radio Memphis WMPS

Also first in Hooper, Pulse 68-county survey, Pulse metro survey, Hooper business establishment survey and Hooper car survey!

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore	Radio Boston	Radio Chicago
WCAO	**WCOP**	**WJJD**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.

search workshop at The Plaza, New York.

One feature of interest to air media advertisers will be "A New Creative Approach to Testing Tv Commercials" by Albert Shepard, executive v.p., Institute for Motivational Research.

Broadcast Advertiser Reports is adding a new "competitive copy" report to its list of services.

New plan will note and transcribe copy changes of network and national spot advertisers.

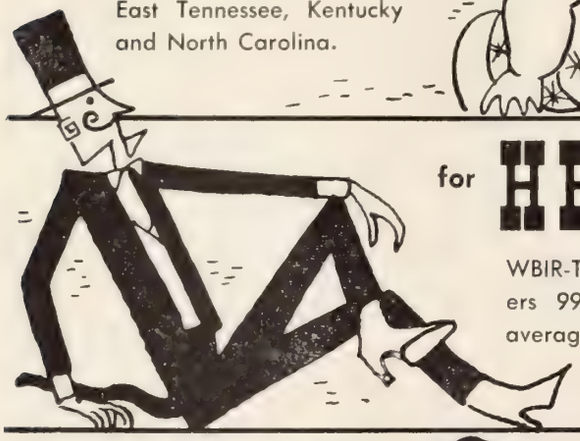
Following is a rundown of the biggest station buys by advertiser category in March, according to Jim Boerst's Spot Radio Reports:

CATEGORY	CLIENT	STATIONS
Agriculture	Swift	95
Automotive	Oldsmobile	306
Beers & Wines	Anheuser-Busch	69
Beverages	Tetley Tea	117
Cigarettes	Kent	91
Confections	Beechnut	230
Foods	General Foods	240
Household Prods.	d-Con	286
Insurance	Metropolitan Life	32
Cleansers	Tidy House	51
Toiletries	Shulton	73
Transport.	Eastern Airlines	59
Utilities	Bell Tele., Pa.	99

for COVERAGE

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



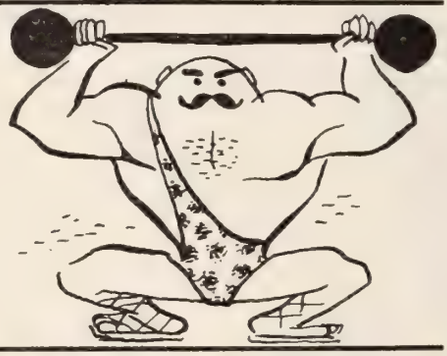


for HEIGHT

WBIR-TV's antenna towers 991 feet above the average terrain.

for POWER

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.



CALL YOUR KATZ MAN for availabilities

WBIR-TV

Serving Tennessee's 2nd Market

CBS

KNOXVILLE CHANNEL 10

AGENCIES

JWT is boiling down its "radio bible." This is a compilation of data on radio's new dimensions and potential, which was worked up when the agency was negotiating with the four radio networks for its big Ford splurge.

The new testament on radio will be reduced to fundamentals (present volume is two inches thick) and will be circulated to every account group at Thompson.

This should eventually lead to more money going radio's way.

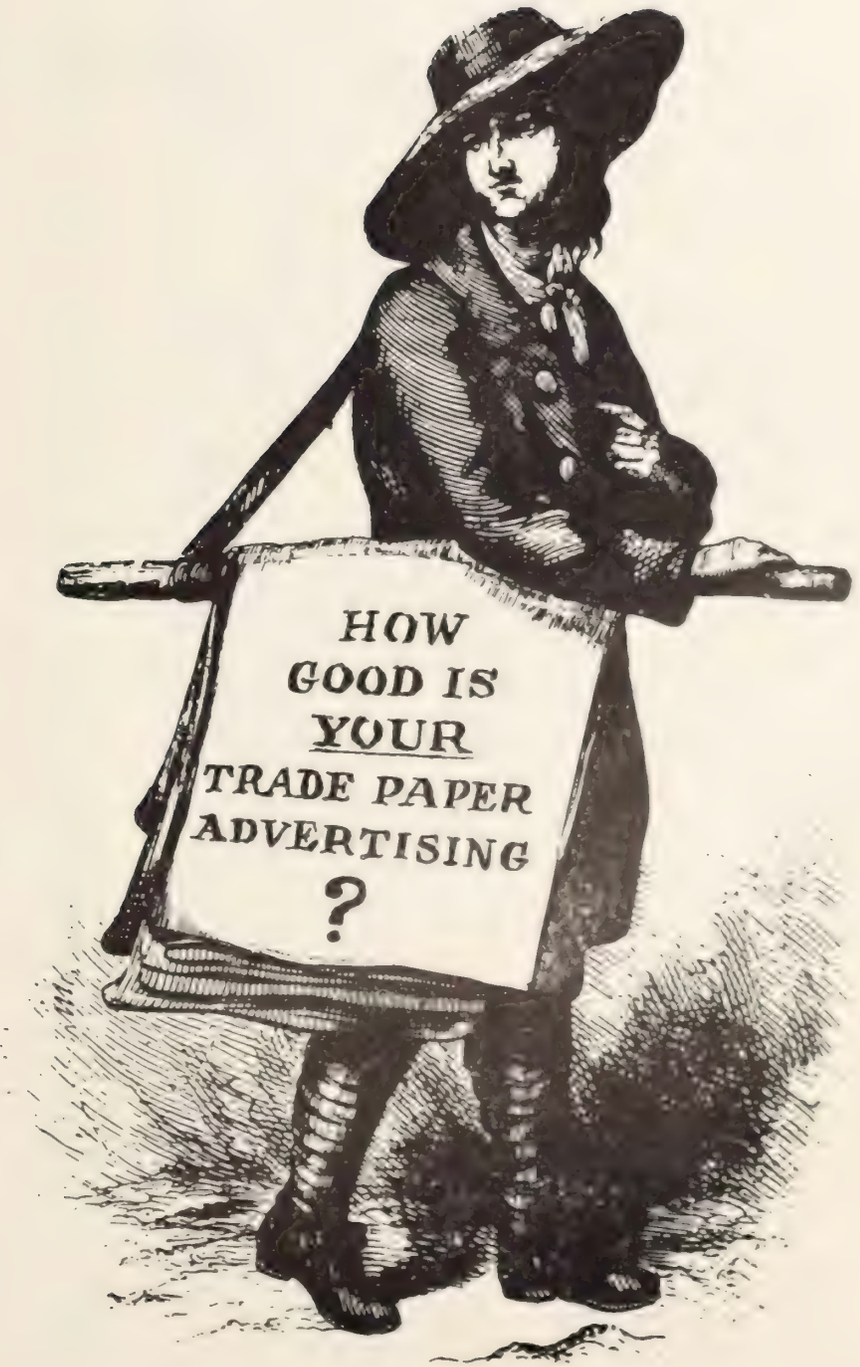
New agency appointments: Anderson & Cairns for the newly formed Corinthian Broadcasting Corp.

New Book: "Advertising Media" by **Lyndon O. Brown, Richard S. Lessler** and **William M. Wilbacher** details media planning and explains how advertisers formulate marketing strategy. Cost-per-1,000 concept and audience measurement are given full treatment. Contains many charts and tables within its 395 pages, is priced at $7.50. Publisher is Ronald Press, New York.

Brown is v.p. and media director at D-F-S Agency and Weilbacher is his executive assistant. Lessler is v.p. of marketing and research at Grey.

Focus on personalities: George W. Davidson has joined Compton as a v.p. and account supervisor. He formerly was a marketing executive for JWT. . . . **Lawrence Weitzner** has been promoted to assistant to Charles L. Rothschild, executive v.p. and account supervisor, at Emil Mogul. . . . **Frank Carvel** has joined Ayer on the timebuying staff. . . . **Julian Watkins** has been named chairman of a new creative review board at Campbell-Mithun. . . . **Robert F. Stanton** has joined Ketchum, MacLeod & Grove as an account executive. . . . **Earl Timmons** has been appointed research director for Stomberger, LaVene, McKenzie. . . . **Clifford Spiller** moves over to SSCB as senior v.p. in charge of the Pall Mall account and member

(*Please turn to page* 72)


HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

Norman R. Glenn

Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations — gross top hourly rate

Group 1.....*to $500*
Group 2.....*$500 to $1000*
Group 3.....*$1000 to $1500*
Group 4.....*$1500 to $2000*
Group 5.....*$2000 and over*

radio stations

Group 6.....*to $150*
Group 7.....*$150 to $300*
Group 8.....*$300 to $450*
Group 9.....*$450 to $600*
Group 10.....*$600 and over*

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 tion entry. The contribution will be in the to this organization for each tv and radio sta- name of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA

BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chanin Building • 122 East 42nd Street • New York 17, N. Y. • Murray Hill 7-8383

OFFICERS

President
David E. Partridge
Westinghouse Broadcasting Co., Inc.

First Vice President
Charles A. Wilson
WGN-A, WGN-TV

Second Vice President
Montez Tjaden
KWTV

Secretary-Treasurer
Ellen M. Johansen

DIRECTORS

Bruce Wallace
WTMJ-A, WTMJ-TV

Haywood Meeks
WMAL-TV

Roy C. Pedersen
WJBK-A, WJBK-TV

Samuel Elber
WFBF

Gene Godt
WCCO-TV

Marion Annenberg
WDSU-A, WDSU-TV

Joe Zimmermann
WFIL-A, WFIL-TV

Joe G. Hudgens
KRNT-A, KRNT-TV

John M. Keys
WMAQ-A, WNBQ

Foster H. Brown
KMOX

Howard W. Meagle
WAVA

Paul L. Woodland
WGAL-A, WGAL-TV

[illegible] 19[illegible]

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade [illegible] for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising through public relations -- by encouraging stations and [illegible] more critical eye at their own advertising. It has always been a mystery to me why so many [illegible] little or no imagination, [illegible] tising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns as [illegible] fully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, [illegible] plans to contribute $5.00 to the Broadcasters' Promotion Association for each entry received in the contest. [illegible] I can assure you I will do everything possible to [illegible] mum number of entries among BPA member stations -- as well as the stations throughout the country. [illegible] generous contribution from SPONSOR will enable BPA to [illegible] more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge
President

DEP:J

SPONSOR — THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

WHAT IS YOUR PHOTO-GRAPHIC MAL-ADJUSTMENT ?

1) QUALITY ?
2) SERVICE ?
3) PRICE ?

THESE ARE THE 3 BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO *Photographers*

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative ☐ Phone ☐ Drop in

Date Time

Firm

Address Tel. No.

of the plans board. Spiller was former director of marketing for the Maxwell House division of General Foods. . . . **Christopher A. Sante,** director of research at Lennen & Newell. has been made a senior v.p. and will also act as liaison between management, account supervisors and department heads on marketing plans. . . . **Cay Gibson** has been named to head up the Doyle-Dane-Bernbach sales promotion department. . . . **Charles D. Hylsman, Jr.,** has been named an account executive with W. S. Walker Advertising and **James F. Devine** is the new creative director for the agency. . . . **Phillip Wolf** has been made radio-tv director for Mottl & Siteman, Los Angeles. . . . **Shannon Patrick LaFontaine** has been appointed purchasing and production manager for the new sales aid section of MacManus, John & Adams.

They became v.p.'s this week: **Michael J. Donovan** at B&B. . . . **Louis J. Nicholaus** at K&E, Boston. . . . **Arnold M. Combrinck-Graham, Jr.** and **C. Stuart Siebert, Jr.,** at K&E, Chicago. . . . **Melcon Tashian** at FCB, New York, and **Marlen Loehrke** at FCB, Chicago. . . . **George Grabin** at Arthur Meyerhoff & Co.

New agencies: **Marvin L. Grant,** formerly v.p. of Dobin Advertising, has formed his own company in New York. . . . **Bernie Ebert** is opening an agency in Hollywood. Ebert is a tv producer and most recently was with KTLA, Los Angeles, as production supervisor.

NETWORKS

Excerpts from talks on the theme of Radio Week:

Matthew J. Culligan, v.p. NBC Radio, at St. Louis Ad Club luncheon told members these seven elements have contributed to the clearing atmosphere for network radio:

(1) audience level has stabilized, (2) big advertisers returning, (3) highly promotable new program ideas, (4) emergence of the popular transistor radio, (5) radio bridges gaps in tv advertising continuity, (6) has more news and cultural programs, and (7) affiliates, national advertisers and agencies all want radio to succeed.

John Karol, v.p. CBS Radio network sales, told Texas broadcasting executives that radio's unique characteristics can best be summed up as "affordable frequency."

Louis Hausman, v.p., advertising for CBS Radio, at the Ohio State Institute for Education by Radio and Tv said that by new sales patterns in radio an advertiser can now reach more customers than he could via 1949's top half hour show or today's average nighttime tv program.

Robert E. Eastman, ABC Radio president, made his Radio Week comments during a special network program. He pointed out that radio's "power" is its speed.

Fall tv programing notes: ***Your Hit Parade*** will keep its 10:30-11 p.m. spot on NBC TV next season instead of moving back to 10 p.m. . . . **Wildroot** has now cancelled plans to sponsor *New York Confidential* on CBS TV Saturdays 10:30-11 p.m. . . . **General Foods and Borden** have both renewed CBS TV's *Fury*, Saturdays 11-11:30 a.m. . . . **Perry Como Show** is sold out for the 1957-58 season with Kimberly-Clark, Noxzema, RCA-Whirlpool, and Sunbeam each renewing their alternate week one-thirds and American Dairy and Knomark coming in as new advertisers.

Current tv programing notes: The high-rated daytime *Tennessee Ernie Ford Show* will bow off NBC TV the end of June. This follows an agreement made with his sponsor when Tennessee Ernie went nighttime last fall. Replacement will be *Bride and Groom*.

Buck Benny rides again—at the top of Nielsen's network radio rat-



"I'd be listening to KRIZ Phoenix, if you could only fix a radio!"



"We Ain't Nothin' but the TOP DAWG"

. . . in Denver and San Francisco

KOSI Number 1 in Denver

By all standards, KOSI boasts the Number 1 Independent station in Denver! March-April Hooper compliments KOSI's programming with a 15.7 AM: 19. PM share. February Pulse gives KOSI a comfortable 15.5 all-day average. The trend is upward—ratings continue to climb as proof of KOSI's increasing popularity. KOSI sells the Denver market with 5000 watts daytime—operates full time.

KOBY Number 1 in San Francisco

Almost overnight, KOBY jumped to Number 1 Independent in San Francisco. March Hooper: 17.8 AM, 25.5 PM daytime, 22.3 Saturdays; 33.8 Sundays. Neilsen agrees—rates KOBY Number 1 Independent at 20,000 NSI Area Audience 6 AM-Midnight. KOBY operates full time—sells full time! Its 10,000 watts cover the entire bay area, making it the most powerful independent station in San Francisco.

Mid-America Broadcasting Co.

Effective June 1, represented by Edward Petry & Co., Inc.

Here's a
HOT
buy in
El Paso!

KROD-TV
EL PASO
Channel 4

"SHERIFF OF COCHISE"
Alternate Mondays*
9:30 - 10:00 P.M.
TELEPULSE 39.0
(in Top 15 shows)
Follows Ford Theatre—43.5
Precedes Wyatt Earp—30.5
*With White King Soap

Call Branham
or Dick Watts at
KROD-TV
Channel 4
EL PASO, TEXAS

CBS
AFFILIATED with KROD-600 kc (5000w)
Owned & Operated by El Paso Times, Inc
Rep. Nationally by the BRANHAM COMPANY

People who know

stay at the
Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to Fifth Avenue Shopping
- All Outside Rooms with Tub and Shower
- Radio; Television; Circulating Ice-Water

delightfully
AIR CONDITIONED



HOME OF THE FAMOUS
'Hawaiian Room'
Known For Authentic Hawaiian Cuisine and Native Entertainment
see your local travel agency or write to Promotion Dept. for Brochure 180.

Hotel Lexington
LEXINGTON AVE. at 48th ST.
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625
CHICAGO—DEARBORN 2-4432
MIAMI—FRANKLIN 9-8331

ings. The *Jack Benny Show* (taped re-runs) hit the number one spot in the current report (two weeks ending 6 April).

ABC Radio's latest sales report lists over $1.1 million in new and renewed business. New buys include participations in the morning block by Ball Brothers and d-Con. Renewals are from the Gospel Broadcasting Association and the Highland Church of Christ for their two religious hours. . . . **Keystone** has added 16 new affiliates, bringing the total up to 948.

New personnel appointments: Armand Grant has been named executive producer for daytime programs at ABC TV. Grant will be responsible for much of the network's proposed new live, daytime programing which is tentatively scheduled to be slotted from 3-5 p.m. (See "Tv's Hottest Battleground," SPONSOR, 4 May, for details on the ABC TV show line-up). . . . **Patric Rastall** has joined CBS TV sales, Chicago, as an account executive. . . . **Robert G. McKee** has been appointed an account executive for ABC TV sales, central division.

To help clients and agencies evaluate individual network station line-ups, NBC TV has set up a tv station sales unit within its network tv sales service department. **C. Herbert Clarke** will head up the unit as manager.

TV STATIONS

WCCO-TV, Minneapolis-St. Paul, has an answer to those critics who decry the lack of sufficient news coverage on tv.

The station has recently expanded its nighttime news segment from 10 to 30 minutes, doubled its news staff (now 22 behind-the-scenes members plus eight on-the-air people) and remodeled and expanded its facilities so that the news department now takes in almost an entire floor of the WCCO building. The station currently carries a total of 28 local news shows per week.

Tv Applications: Between 6 and 11 May, two construction permits were granted and four applications for new stations were granted.

Construction permits went to Lock Haven Broadcasting Corp. (WBPZ) for Lock Haven, Pa., Channel 32; 20-kw visual, and to Harriscope Inc. for Channel 9 in Sheridan, Wyo.; 3.08-kw visual.

Applications are: Malco Theatres, Inc. for Channel 54 in Utica, N. Y., and Channel 48 in Memphis, Tenn., with 25.7-kw visual and 614.5-kw visual respectively; to St. Anthony Television Corp. for Channel 11 in Houma, La., with 316-kw visual; to Brown Telecasters Inc. for Channel 12 in Beaumont, Tex., visual 316-kw.

RADIO STATIONS

You can get specific results from a public service campaign—and quickly—as well as from a commercial schedule.

WEBB, Baltimore, which programs 100% to the large Negro population there, shows how the station sparked a drive to cut down the incidence of polio among Negro children by urging Salk vaccine shots.

The polio rate was two and a half times greater among Negro youngsters than among white, prompting the station to use its facilities and personnel to air media and inoculation directions.

The city health department credits WEBB with having overcome unfavorable publicity given to a vaccine manufacturer, the children's fear of the hypodermic needle and the expense of inoculation.

As the Negro population shifts and moves, and increases in size and buying power, radio stations are adding more Negro-appeal programing.

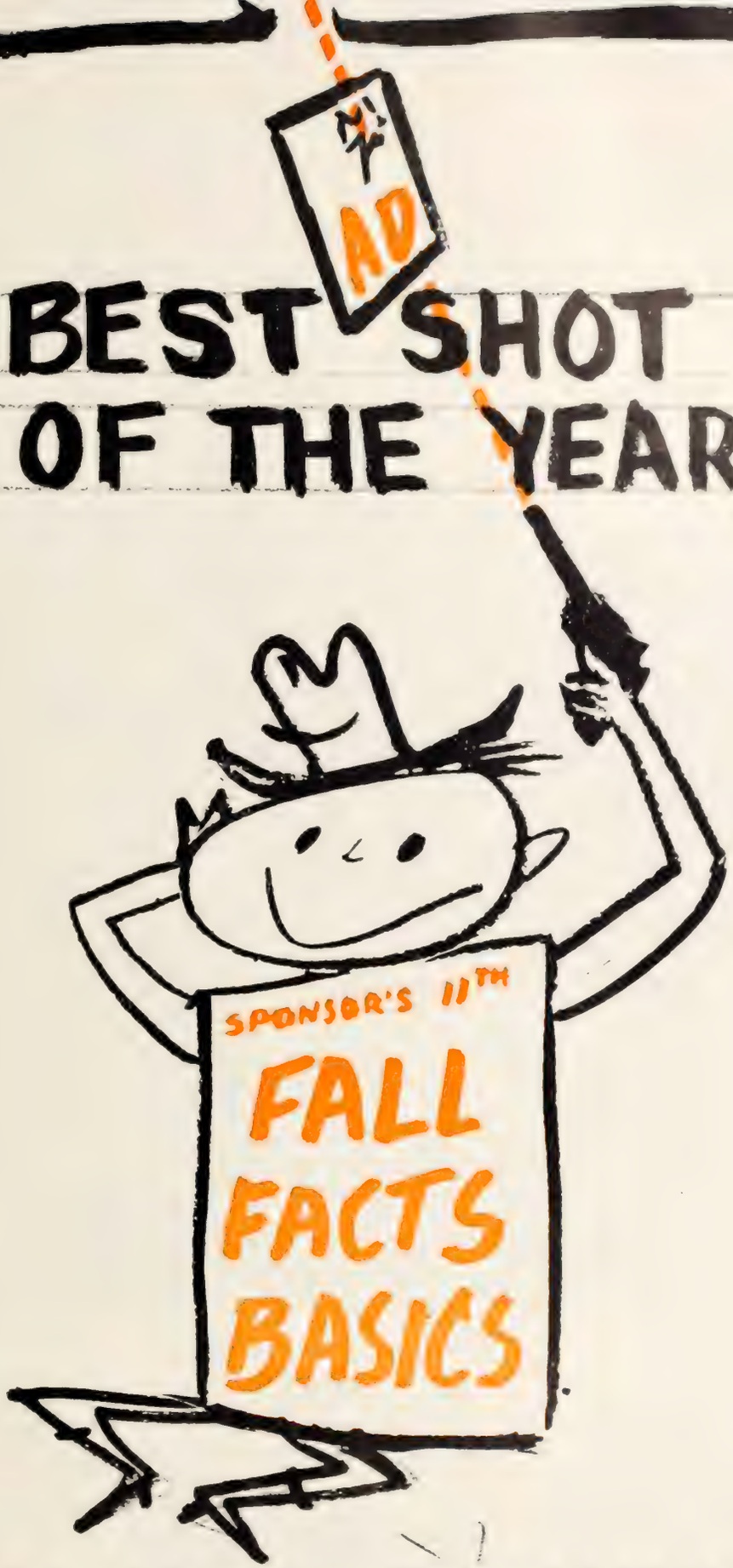
Shift in programing at KPDQ, Portland, Ore., follows this trend as the station aims its entire music schedule to a metro area Negro population of 30,000. It's new slogan: the TNT station—Tones 'n Tempos. (SPONSOR's 6th annual report on Negro radio and the Negro market will be published in September.)

It's not only spot and network radio which is booming; local billings are on the upgrade, too.

WVNJ, Newark, reports its billings were up 10% in January, 15% in Feb-

GOING PLACES
WJAN
SPARTANBURG, S.C.
Call: Grant Webb & Co.

BEST SHOT OF THE YEAR



IN USE 20 JULY

AD DEADLINE 2 JULY

Things are hatching in the WREN's Nest!





TO TIME BUYERS LOOKING FOR A BUSY SIGNAL



Metropolitan Topeka is proud of its steady, high payrolls—like Southwestern Bell's 1,200 employees. The company has already added three stories to the new building opened in 1951, and in addition has two suburban offices in the mill. Nearly 10 per cent of all Kansas construction for Southwestern Bell is slated for Topeka in 1957. Topeka is a market worth having . . . and WREN is the low-cost way to get it. Nielsen's latest, credits WREN with 42 per cent of all Topeka homes every single day!

REP. BY JOHN E. PEARSON

WREN

5000 WATTS
TOPEKA, KANSAS

ruary, 30% in March, more than 100% in April (in each case, vs. the same time a year ago).

Why such a jump? Conversion to *Great Albums of Music* minus disk jockey appeals says Manager Ivon B. Newman. And these gains despite a 30% rate hike.

WWEZ, New Orleans, bagged 19 new accounts with a simple and inexpensive audience promotion. It had an Easter Parade, complete with an egg hunt, free chicks for kiddies and a parade.

Forty-three advertisers shared in sponsorship of parade remotes and the hunt for 1,000 eggs spotted in 13 locations. Of the 19 new WWEZ clients, 14 had never used any radio.

FILM

AAP's new overseas setup not only underlines the tv sales potential for tv film distributors but the theatrical, production, literary and merchandising parlays that can accrue.

The firm, distributors of pre-1948 Warner Bros. features and shorts, just announced the setting up of an Eastern Hemisphere operation under Norman Katz, director of AAP's foreign department and executive vice president of Dominant Pictures, its theatrical distributing subsidiary.

The plan is for foreign AAP companies to utilize all the rights AAP acquired with the motion picture negatives. This includes literary rights for live theatrical, tv and radio production and licensing of merchandising rights similar to the Popeye arrangements in effect in the U.S.

AAP will also invest money in overseas production of film for theatres and tv in Europe and tv in the U.S. as well as keep an eye open for profitable tv station operations.

The distributor recently concluded a $6 million deal with a syndicate (in which AAP retains an interest) which will distribute AAP product in Latin America.

A potent argument for reruns has recently been researched by MCA-TV.

The firm just completed a survey of eight cities where first and second runs of *Dr. Hudson's Secret Journal* have been shown. ARB figures for March 1957, covering second runs of the show, reveal an average of 29.4. This compares with a first run average of 24.7 in March 1956.

One of the biggest tv time sales in the Southeast has been pulled off by WSM-TV, Nashville, in selling features to a super market chain.

The client: Cooper-Martin Stores, with 13 outlets in the Nashville area. The buy: first run features Monday-through-Friday from 3:30 to 5:30 p.m. and Sunday night at 9:30 plus a weekday spot campaign. The deal is for 52 weeks and the series will be called *Home Folks Theatre.*

The show is designed as both a prestige and sales builder. Brands carried by Cooper-Martin stores will participate.

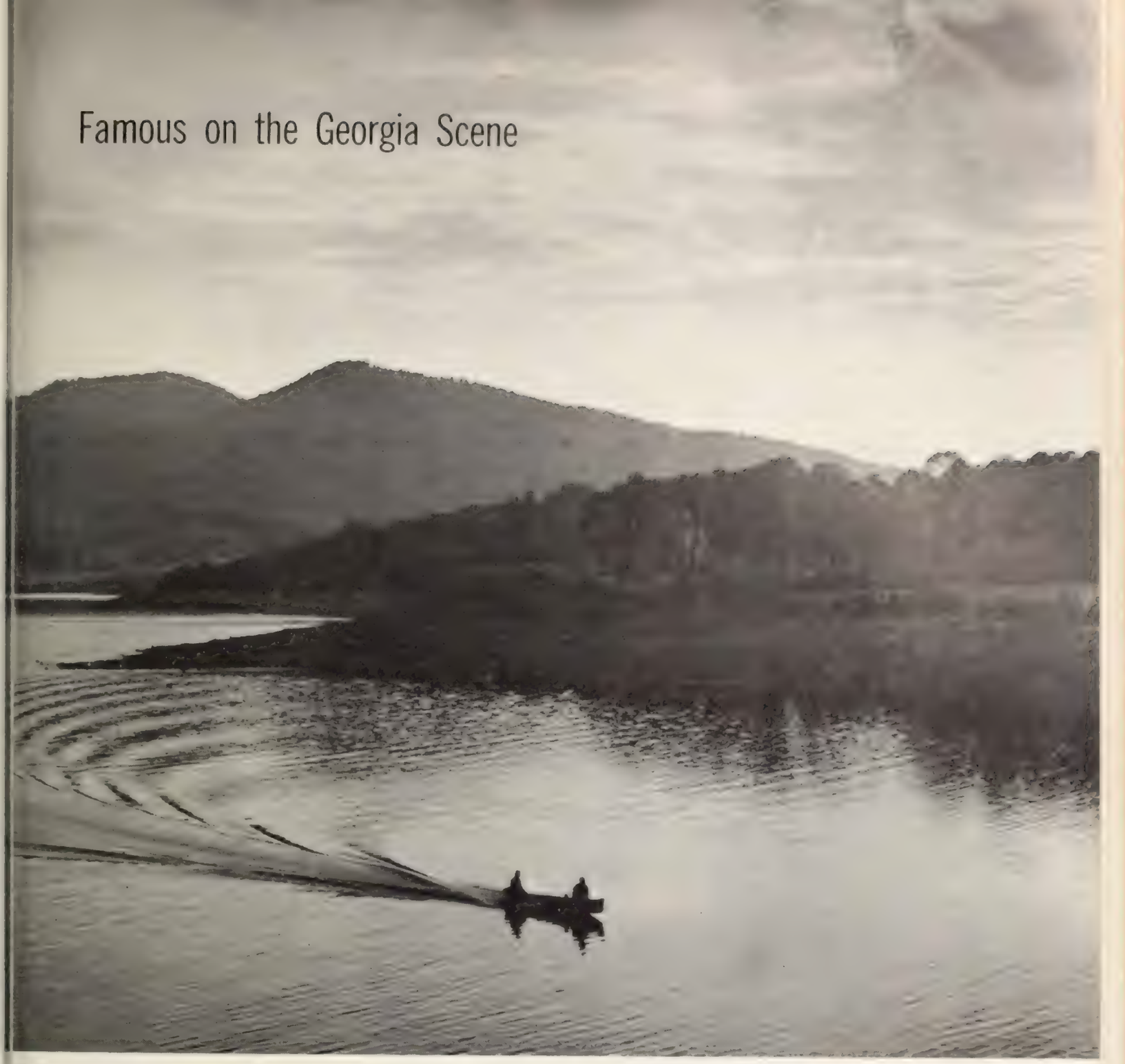
COMMERCIALS

Piel's Beer, Ford and Chesterfield tv commercials are win, place and show in audience popularity for March. American Research Bureau asked diarykeepers to name the tv commercial that pleased them most during the month. Here are the top 18 in ARB's best-liked commercials during week of



Never mind the uranium. Charlie, wait 'til you hear what's happening at WPTR.

Famous on the Georgia Scene



LAKE CHATUGE, luring fishermen to its bass-filled waters, lies tucked away among the gently sloping mountains of northeast Georgia—an area fully covered by WAGA-TV, also famous on the Georgia scene. Covering more than half the state's population with over half of the retail sales and spendable income, WAGA-TV consistently gains top ARB and Pulse ratings. It's the No. 1 television station in the Southeast's No. 1 market.



A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc.

1 to 7 March: **Piel's Beer, Ford, Chesterfield, Hamms Beer, Ipana, Dodge, Winston, Alka-Seltzer, Ivory Soap, Plymouth, Revlon, Toni, L&M, General Electric, Snowdrift, Rheingold Beer, Kleenex, Lucky Strike, Prom Permanent and Schlitz.**

The latter two made the favorite commercials list for the first time since monthly survey began last May.

Television commercials are now getting the same "sneak preview" tryouts that are given Hollywood feature films.

At the Palms Theatre in Culver City and at the Panorama Theatre in Van Nuys, three recently-produced commercials for **New Blue Dutch** were shown, and movie fans filled out audience reaction cards.

The commercials were done for Purex Corp. by UPA for use on NBC's *Arthur Murray Houseparty* show this summer. Price-Waterhouse is auditing the preview cards.

Walter I. (Wally) Gould has joined Television Programs of America, Inc. as producer in charge of its new expanded tv commercial division. TPA's main film studios are in Hollywood, but Gould will headquarter in New York.

The new division will produce commercials as well as show openings and closings on location or in local studios. Gould, a former Hollywood script writer, wrote and produced *Beulah* for Ethel Waters on tv together with other shows and commercials for **Reynolds Tobacco, Colgate, L&M, and Revlon.**

In the three months since it formed its commercial and industrial film department, MGM-TV reports contracts totaling more than $400 thousand have been completed. This includes 46 tv commercials and one industrial. Among the commercials are **Knickerbocker Beer** through Warwick & Legler. **Helene Curtis** and **Maybelline** through Gorden Best Agency, **Formfit Foundations** and **Alemite** through MacFarland Aveyard Agency. Company now estimates a $2 million year for this new department.

French adaptations of U. S.-produced tv commercial films are now offered through Robert Larence Productions, Ltd., Toronto, Canada. Sound tracks are available on ¼". 16 mm and 35 mm magnetic and optical tape.

Cummings Productions, Inc., New York, creators and recorders of singing commercials, has set up two new departments to produce commercials and industrial films.



REPS

Adam Young, president of the radio-tv station rep firm, last week was one of 11 men to receive the Horatio Alger Award.

Young was elected by vote of 3,000 students from the 500 members of the American Schools and Colleges Association.

Young started in the broadcast industry as a page boy at NBC.

The OK station group of five radio facilities has named Stars National, Inc. as its station representative.

The five outlets: WBOK, New Orleans; WLOK, Memphis; KAOK, Lake Charles, La.; WXOK, Baton Rouge; KYOK, Houston.

Personnel additions: For Edward Petry: Bill Oldham switches to the St. Louis office as sales manager from Chicago, where he was a radio account executive; **Austen Smithers** takes over the Chicago opening after resigning as radio sales manager of Headley-Reed station reps.

At John Blair & Co.: Tom Boise resigns as manager of KSFD, San Diego, to work as an account executive in the Los Angeles office; **Arthur Vigeland** leaves Ted Bates ad agency, New York, where he was account man on Kool cigarettes, to be a salesman in the New York office.

At Everett-McKinney: Dale Stevens joins the tv-radio sales staff in Chicago.

RESEARCH

Tv's audience keeps going up, up, up. So says TvB, reporting that the daytime network advertiser in '57 is reaching a 9% bigger audi-



wfmy-tv
maximum
power on
channel 2

greensboro, n. c.

the winnah . . .

Here in the Prosperous Piedmont section of North Carolina and Virginia, your sales message gets home "first" with the "most" impact when you buy WFMY-TV. Put your product in the winner's circle — every time — by calling your H-R-P man today for full details of WFMY-TV's great market.

50 Prosperous Counties . 2.1 Million Population
$2.7 Billion Market . $2.1 Billion Retail Sales



Greensboro
Winston-Salem
Durham
High Point
Salisbury
Reidsville
Chapel Hill
Pinehurst
Southern Pines
Fort Bragg
Sanford
Martinsville, Va.
Danville, Va.

WFMY-TV . . . Pied Piper of the Piedmont
"First with LIVE TV in the Carolinas"

wfmy-tv
Channel 2
GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York Chicago San Francisco Atlanta

Basic
CBS
Since 1949

MEMO: TO TIMEBUYERS!

You must use the most *POWERFUL* Station in Northeastern Pennsylvania's Rich 17 County Area to *really* cover the market.

★ **WILK-TV** Reaches better than 85% of the 314,984 sets in its coverage area!

★ **WILK-TV** Reaches more community cable subscribers than any other station in the Wilkes-Barre-Scranton Area!

★ **WILK-TV** Provides clearer "line-of-sight" to all important surrounding population centers than any other Station in the area!

★ **WILK-TV** Carries your message from Reading to New York State—from Lock Haven-Williamsport Area to New Jersey!

1 MILLION + WATTS

GET THE FACTS!

WILK-TV
Wilkes-Barre
Scranton
Call Avery-Knodel, Inc.

Art
MOSBY'S stations blanket Western MONTANA

•

Daytime—
KGVO
5,000 watts—CBS

•

Nighttime—
K·MSO-TV
191,000 watts— CBS NBC ABC

•

Either Radio or TV, when you think of Montana
Think of Mosby, Inc.
at
Missoula, Mont.

ence than in '56; the nighttime buyer, 20% more.

Gains in homes reached are, respectively, 283,000 and 1.5 million. Weekday audience gain in the two-year span from '55 to '57 is 28%; for the average nighttime show, 41%.

This marked advance in daytime tune in is of special interest to advertisers this year as nighttime blocks close up.

"Visual advertising"—print or tv—isn't producing the kind of brand identification automotive manufacturers want.

So says Jack Hardesty, v.p.-general manager of Radio Advertising Bureau. He spoke to the Adcraft Club of Detroit on results of an RAB survey. Findings: A five-brand study of '56 cars shows only 50% of all car owners interviewed could correctly identify the make after seeing a full profile photograph in detail and color.

Even fewer non-car owners could name the manufacturer.

Blasting automotives' stress on visual advertising, he said these results show the fallacy of relying on product pictures. The most effective car picture which can be "implanted," he says, is the mental image radio creates.

Four of the top 10 tv shows dropped out of position between April '56 and '57—a significant 40% loss.

They were, according to American Research Bureau, *Red Skelton* (from 7 to 11); *Bob Hope Chevy Show* (from 5); *Lawrence Welk* (from a tie at 7); *Person to Person*, from 10.

Symbols influence people subconsciously, and the tv advertiser might well look to hidden meanings of words as well as to his dictionary.

Dr. Ernest Dichter, president of the Institute for Motivational Research. says there's a "secret language" of ads which gives words their psychological impact.

These latent meanings originate in symbolism, he says—"in the mood and associative world of an ad." Some symbolic examples:

Rounded, open forms and curves are feminine; sharp, angular features are masculine; straight lines symbolize restriction and authority; exposure of the previously hidden symbolizes boldness and freedom, but exposure of the naturally hidden symbolizes violation and creates fear, disgust and (interestingly) curiosity.

FINANCIAL

Here are the first quarter reports from some of the major air media advertisers:

R. J. Reynolds Tobacco reports sales of $236,612,000 as against $213,201,000 in the first quarter of 1956. Net earnings compared $15,360,000 to $13,565,000 for the period last year.

Warner-Lambert Pharmaceutical Co. sales went to $40,100,000 compared to $36,500,000 for the first quarter in the previous year.

American Home Products reports net profits of $9,431,170 for the first quarter of 1957 as against $7,155,634 for the previous year's first quarter.

Miles Laboratories net income for the first quarter of this year reached $847,204 against $755,819 for the same period a year earlier.

Procter & Gamble net profits for the nine month period ending with March was $51,520,833 corresponding with $47,452,816 for the same period of the previous year.

Standard Brands' net sales hit $129,361,348 for the first quarter of 1957 as against $117,873,993 for the comparable 1956 period. Net income reached $3,612,453 as against $3,016,300.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 7 May	Tues. 14 May	Net Change
New York Stock Exchange			
AB-PT	24¼	24⅜	+ ¼
AT&T	177½	178½	+1
Avco	6⅝	6⅝	
CBS "A"	34¾	35¾	+1
Columbia Pic.	18¼	17⅞	− ⅜
Loew's	20⅜	19¾	+1
Paramount	34½	35⅛	+ ⅝
RCA	36½	38⅝	+2⅛
Storer	26⅞	28	+1⅛
20th-Fox	27¾	27⅝	− ⅛
Warner Bros.	25¾	25½	− ¼
Westinghouse	59⅞	61⅝	+1¾
American Stock Exchange			
Allied Artists	3⅝	3½	− ⅛
C&C Super	¾	¾	
DuMont Labs.	5	5⅛	+ ⅛
Guild Films	3¾	4	+ ¼
NTA	8⅝	8⅜	− ¼

THESE BOYS are the BUYS in Rochester!



ED MEATH

AND THE

"Musical Clock"

6—9:30 A.M. Mon. thru Sat.

Rochester's long-time top-favorite disc jockey dominates our morning program schedule which *averages*, from 6:00 A.M. to Noon. . . **33%***

BOB E. LLOYD

AND

"Lloyd's Unlimited"

3:30—6 P.M. Mon. thru Fri.

Only one year in Rochester, but zooming in popularity, Lloyd heads up our afternoon line-up which *averages*, noon to 6:00 P.M. . . . **24%***

. . . and, beside rating FIRST in share of audience in the morning, and FIRST in the afternoon, we really ought to mention that we're FIRST evenings, too! **23%***

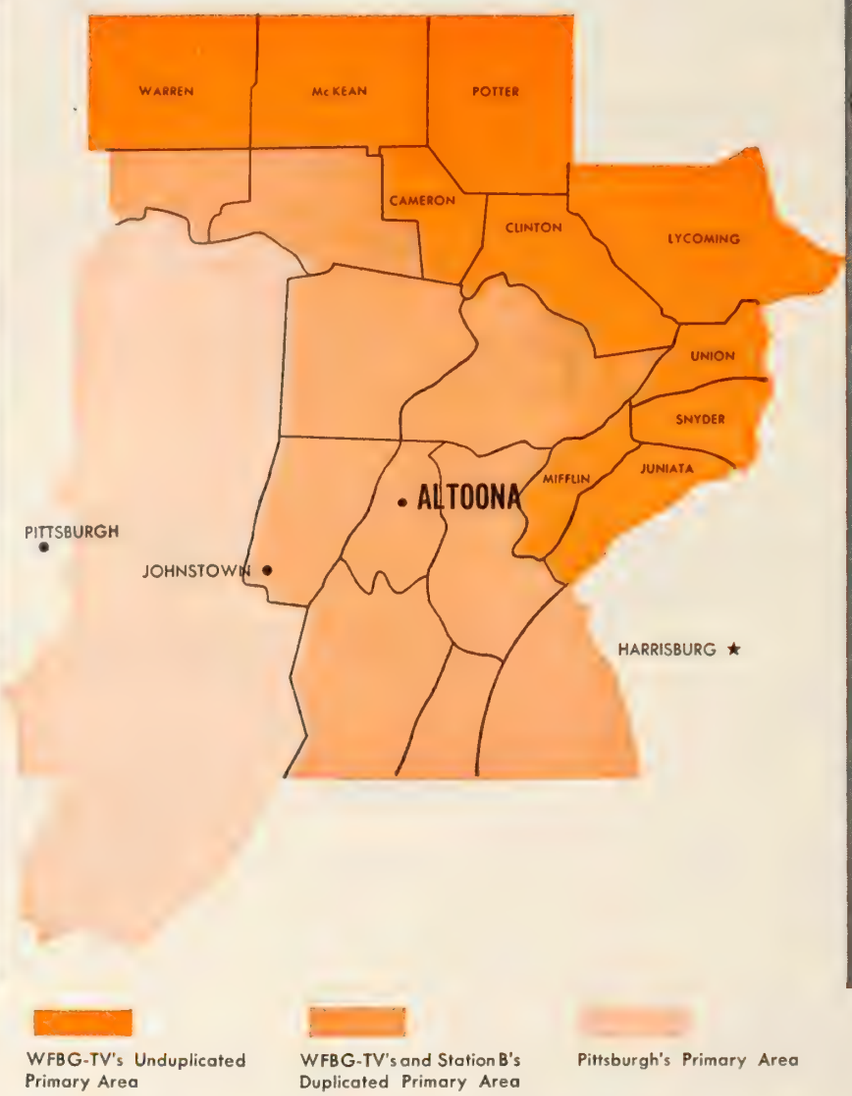
*LATEST ROCHESTER PULSE REPORT MARCH 1957

CBS **WHEC** *of Rochester*

NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*







WFBG-TV's Unduplicated Primary Area

WFBG-TV's and Station B's Duplicated Primary Area

Pittsburgh's Primary Area

30 of the Top 40 Shows

76,701 more TV homes from PITTSBURGH to HARRISBURG

It's as easy as **ARB!** TOP PROGRAMS plus TOP AUDIENCE make WFBG-TV, Altoona, your number ONE choice from Pittsburgh to Harrisburg. **ARB** *proves* WFBG-TV has 30 of the top 40 shows . . . *proves* that WFBG-TV delivers 76,701 *more* TV homes in combination with Pittsburgh . . . *proves* that WFBG-TV delivers average audiences 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. Buzz BLAIR for proof: ARB, Altoona, Nov. 1956; ARB, Altoona Coverage Study, Mar. 1956.

ONLY BASIC CBS-TV STATION SERVING THE AREA

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

CBS Channel 10

ABC-TV • NBC-TV

Represented by **BLAIR-TV**

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven-Hartford, Conn.

National Sales Office, 485 Lexington Avenue, New York 17, New York

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

18 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Look to Sen. Estes Kefauver jarring the industrial (as well as the network) world if he unleashes a price-regulating proposal he is reported to be cooking up.

The nub of Kefauver's plan: Put any company that does **10%, or more, of all the dollar business in its field** under some sort of price regulation.

Such a curb could affect CBS TV. That tv network, according to PIB, did over 15% of all the business in its field in 1956.

The Senate Commerce and House Judiciary antitrust committees continue to wrestle with their long-awaited and oft-delayed network probe reports.

There's **less confusion in the Senate** group than on the House side.

The report issuance situation in either camp this week shaped up thus:

HOUSE ANTITRUST COMMITTEE: Chairman Emanuel **Celler is determined to get out the report as quickly as possible.** So far, according to reliable sources, everything has been resolved except the stand on BMI—with Celler meeting no little resistance toward his views of the music licensing organization.

This is not to imply that there's complete agreement within the committee. A strong minority report is almost certain—as previously indicated by WASHINGTON WEEK.

Celler knows that such a report will pull the teeth from the majority document, since it will divide the committee along political lines.

Even with the prospect of having to settle for two reports, the committee's staff is being forced to **soften the majority document** in order to gain enough signatures.

As it stood originally, the majority report was a bitter indictment of such network practices as option time and must-buys. It was equally strong in its condemnation of the FCC, with particular respect to the commission's approval without hearing of the Westinghouse-NBC swap-trade. This transaction is now in the courts via a Justice Department antitrust action.

SENATE COMMERCE COMMITTEE: Nicholas Zapple has problems of his own with the report prepared by special counsel Kenneth Cox and himself. The first report, involving a plea for **trial of pay-tv, was put on the shelf. Now the document dealing with network practices is under scrutiny from several quarters.**

Sen. John Bricker wants to be sure the report calls for FCC regulation of the networks. Sens. John Pastore and committee chairman Warren Magnuson want to be sure there's not too much biting at the FCC.

Three routes are open on this report—which is also critical of some network practices but more restrainedly than Celler's:

1) **Approval by a majority of the committee**—thereby giving it the prestige of a committee report.

2) **Issuance simply as a staff report,** because of failure to gain sufficient agreement.

3) **Temporary shelving,** like the pay-tv issue.

Commissioners Doerfer and Lee remain hot choices to succeed to the FCC chairmanship, but the race for George C. McConnaughey's seat is wide open.

Edward K. Mills, Jr., of New Jersey, turned the spot down last week after it generally was assumed that he was a shoo-in.

"Snagged" by a Faulty Film Situation?

If so, you've a right to be "hopping mad"—especially if picture "smog," inflexible film presentations and high operating costs are blocking your progress. Better do something about it.

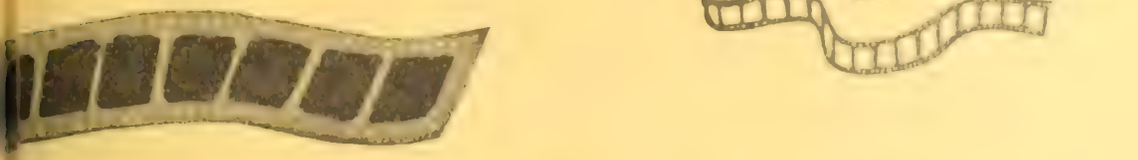




P.S.

HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

OUR FILM DOLLAR...



Can You Answer YES to all these Questions?

1. Does your present film equipment give you a snow-free picture, approaching the live quality that advertisers want?

2. Does it assure low operating cost at the same time?

3. Does your film system provide for varied program fare to hold viewer interest?

—If your answer is "no" to any of these questions, let us show you how to plan your system to get these desired advantages. See your RCA Broadcast Representative. Have him acquaint you with RCA's comprehensive TV Film Facilities—for getting better pictures and lower operating costs for both Color and Monochrome.



RCA Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



18 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

A network president is so bent on getting the post-1950 product of a major feature film distributor that he's dangling this bait:

Let the distributor make a bulk buy of the network's time and sell the time-film package to advertisers.

Media buyers should take heart from what a management consultant firm says about them after probing an agency's operations:

They were assayed as **ultra-high in diligence, conscientiousness, enthusiasm, and progressiveness.**

If **McCann-Erickson** is not in the news so much these days as several months ago, it's partly because **it has reached the leveling-off stage** that usually follows a meteoric rise.

With its machinery in synchronization, **the important goal now is to solidify its position and work on the profits column.**

Madison Avenue is working up a glow out of the fact four charmer-vocalists are set to head up their own weekly tv programs. It could give the season a lift and more class.

The quartet: **Dinah Shore** (Chevrolet); **Patrice Munsel** (Buick); **Gisele MacKenzie** (Scott Paper-Schick); and **Patti Page** (Kellogg-Pillsbury-Oldsmobile).

(Incidentally — as SPONSOR-SCOPE has reported before — **singers, fronting flashy shows, should have quite a vogue this fall.**)

One major agency would be very thankful if a certain tv network sales executive would exercise more restraint when meeting with its clients. He is too prone to:

1) **"Lecture"** them on the subject of tv.

2) **Emote so enthusiastically** that the client hasn't a chance to state his own problems and preferences.

3) **Cut short** the client's time to digest the pitch.

DuPont is prospecting for a fall radio show that will appeal to hunters.

CBS Radio's sports department meanwhile is on the prowl for **a name in that field.** BBDO will place the business.

Network radio—all live until Bing Crosby broke through the barrier on ABC—had **a number of "first nights" whose glamor and excitement demonstrated the emotional kinship between Broadway and an earlier, more flamboyant Hollywood.**

Trade veterans digging back in their memories for such occasions would be likely to include these premieres:

- **The Kraft Music Hall,** which opened with a two-hour show, presided over by Paul Whiteman and ballyhooed with page ads in newspapers.
- **Texaco's** debut of Ed Wynn on the old Ziegfeld Roof.
- Al Jolson's ushering in of the **Shell** Chateau.
- Fanny Brice's magnificent display of many-sided talent for **Chase & Sanborn.**
- **Esso's** innovation of five different types of shows—all star-studded—on a regular weekly schedule.



these are clean livin' folks!

And the whole durn family does everything in a big way (Saturday bath included!) Doesn't really matter if you're sellin' soap or shoestrings; folks like these buy lots of stuff they hear about on KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market KXLA

1110 on the dial

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco

OVER-COMMERCIAL?

(*Continued from page 39*)

stead of packing 6 a.m. to 6 p.m. slots.

3. More careful supervision of programing. Keep an eye on those disk jockeys who tend to yak-yak too much during a show, run out of time and then frantically bunch their remaining announcements in the waning minutes.

There are many among both buyers and sellers who agree with Brent that programing is one of the keys to the puzzle. A poorly-handled program with only 10 announcements can sound more overcommercialized than a well-handled show with 20. A lot of show personalities can match up commercials for two compatible products (such as soft drink and pretzels) and put them back to back with a strong tie-up, heightening the effectiveness of both. The increasing number of light touch "talk" commercials is enabling some clever d.j.'s to alternate these with singing commercials, so that the listener is not too aware of the short time between commercials. (See "Should you get on radio's comedy commercial bandwagon?", SPONSOR 11 May.)

As for protective separations, competitive products and conflicting copy themes are not the only considerations. There also is the problem of separating two non-competitive—but *incompatible*—products, such as floor wax and peanut butter. Station traffic departments and show stars can do a lot to smooth out their commercial slotting if they have, or take, adequate time to plan their programs.

"In order to be good, a station must have a character," says Jerry Sachs, Doyle Dane Bernbach timebuyer. "And in order to establish such character, it needs programing. When it crams too many spots into too little time, programing goes out the window—and the station has lost its character." (One of the reasons advanced by magazine experts for the death of *Collier's* was its lack of character.)

"Ads strung together," Sachs continued, "are nothing but a shopping guide. And a shopping guide is not programing."

Sachs, who is as much concerned with "overcommercialization" of radio as is anyone else in the business, takes an objective view of the problem. It's a problem both broadcasters *and* advertisers must join forces to lick.

"Advertisers have got to stop their clamoring for these prime hours. They've got to face the fact that radio selling is a cumulative thing; you chip away at a small piece of audience at a time, then you go to another hour and chip away at another audience: 7 to 9 a.m. is not an umbrella that covers everybody.

"Then there are the broadcasters. They've got a big selling job to do. They've got to acquaint advertisers with the other hours in the radio day. They've got to come up with solid research to prove these other hours are good buys. They've got to develop better packages to attract advertisers into spreading out."

Until such missionary work takes hold, what of the immediate programing? Are shows and advertisers both suffering from announcement overcrowding? What of the listening housewife who may be bombarded by as many as 200 separate commercial impressions before she sets out on her trip to the super market?

How the audience reacts

"Chances are," says Albert Shepard, executive vice president and director of tv testing MRP (Motivating Response Patterns), "she just won't listen to them all, but will pick out of the fog of commercials only those she wants to hear. However, there is no general rule; a lot depends on specific products and special situations."

A. C. Nielsen Co. reports that, in tv, minute-by-minute curves indicate no appreciable tune-out at commercial times. Thus it would seem that tune-out is influenced by programing—not commercials.

In 1949, Schwerin Research Corp. measured for a network the effect of increasing the number of commercials in daytime programs. They ran matched-sample tests in the same show, the first time with five commercials and the second time doubling that number. All the commercials were approximately one minute in length. In Test I, the commercial time was in a relationship of about one to eight to the entertainment, while in Test II relationship was roughly one to three-and-a-half.

The study indicated that the larger number of commercials had an adverse effect on liking for the show, the loss being 9%. (See chart, page 39.)

"While the climate of radio listening has obviously changed since this study," Schwerin Research points out, "it assuredly is not more favorable toward saturation use of commercials."

None of these pieces of research presents too alarming a picture. Yet the "overcommercialization" battle goes on.

"Radio was entirely too holy in the old days," said one broadcaster. "They fell over backward trying not to double-spot. Then along came tv which went blatantly ahead piling up hitchhikes and cowcatchers and I.D.'s and station breaks until it sometimes winds up with five commercials in a row. Why the hell should radio be expected to be so moral about this thing?"

"No station is over-commercialized." said another, "if you look at it over a 12 or 18 hour period. It's all due to timebuyers getting such ultimatums from clients as, 'You will buy 7 to 9 a.m. and 4 to 6 p.m., and you will accept no substitutes!' "

Perhaps the whole subject was best summed up by Paul Weeks, vice president of H-R Representatives, Inc., when he told SPONSOR:

"Retention is influenced by a great many factors other than the number of different impressions received within a given period of time. In fact, the number of commercials probably is one of the less important factors.

"It is too easy to generalize about the commercial load of a program. Commercial load is a highly relative term, and depends a great deal on the calibre of the broadcaster.

"In some cases, it is merely force of habit on the part of even some of the most astute clients who confine their agencies to the well-trodden boards and so prevent them from making creative, selective buys in a variety of time periods which would yield optimum *usable* audiences.

"Creative, selective buying is one-half the combination to unlock the real potential of radio advertising. The other half is creative, impact-making commercials.

"Several years ago," Weeks concluded, "when radio had been officially pronounced dead, it was the success of a handful of intrepid and imaginative agencies who knew better which startled the erstwhile crepe-hangers back into the fold. It is these very pioneers who now find things crowded, remembering as they do the days when there was lots of elbow room on their rediscovered medium. It may well be that these same pioneers will go forth again in 1957 to conquer new worlds and new time periods."



BOBCAT

Lynx Rufus

The swamplands of northern Michigan are home, sweet home to this 20 pound bundle of ferocity. The Bobcat prowls by night, and dines on birds and small animals.

Original sketch by conservationist Charles E. Schafer

Put your money where the people are

Are you reaching bobcats instead of people? WWJ's Hi-Fi signal, personalities, news coverage, and feature programming concentrate on *people*—the big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.



Here's your Real Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary coverage area. In the Detroit area alone, over 3½ million people spend over $5 billion annually for retail goods.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives Peters, Griffin, Woodward, Inc.

SELL-

45%
of
MISSISSIPPI'S
No. 1 MARKET
with
WOKJ

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

Sell— 33%
of ARKANSAS'
No. 1 Market with KOKY

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

Buy Both These Exclusive Markets — in Combination
JOHN E. PEARSON CO.

1957 Big News on BROADWAY!

CUZZIN AL



When Cuzzin Al endorses a product (from bread to automobiles) the cash registers ring all up and down Broadway — in the suburban shopping centers, too — His humor matches the whimsical quality of Bob Burns or Lum N' Abner with sales appeal to all ages and income groups. As most listeners say, "we tune in for Al's commercials as much as his music". Write for full details on Cuzzin Al or contact our Reps.

Represented by:

FORJOE *Nationally*
Dixieland Stations Inc.
Glenn Bldg., Atlanta
in the South

WGBA
a DIXIELAND station
Columbus, Georgia

Reps at work

Al Miranda, The Katz Agency, New York, says: "Many advertisers and agency executives don't use spot tv because they fear they won't be able to buy good time slots. In general, more desirable time periods are available today than at any time in recent years. Not only are good daytime announcements and I.D.'s open, but even in prime evening hours good adjacencies and program times are available. The over-all efficiency of spot tv is well known to many advertisers, yet others feel they must use the network nighttime half-hour program unit as their basic advertising buy. The Katz Agency is preparing data which we think will firmly demonstrate basic reasons why most advertisers should buy spot first—not network—for nighttime hours. With increased network tv costs, market-by-market placement offers the advertiser a better, more logical way to buy. Naturally, it is important for the advertiser to set up budgets well in advance to secure favorable positions in any medium. Such attention pays off to a greater extent in spot television franchises than is possible in any other medium, as more advertisers and agencies are finding out."



Ed Lier, Avery-Knodel, Inc., New York, comments: "Many advertisers might not be aware of the tremendous frequency of impression they can get using 10-second I.D.'s during the *daytime* with a spot budget no greater than that required for, say, two nighttime 20-second spots. On the average, an advertiser can buy 20 daytime I.D.'s—with at least a 10.0 average rating—for the cost of two nighttime chainbreaks. This is based on a rate and saturation review of most tv stations we represent. In some markets the frequency is greater. In Oklahoma City, it's 29. In Lincoln, Neb., 27. In Rock Island, as many as 32! And what better time is there than daytime hours just before housewives shop. With self-service retailing and impulse buying, daytime saturation increases package identification, brand-demand and, as a result, volume sales too. Some products require longer announcements, of course. Let your other spot tv advertising do this. Simply replan your campaign. Use fewer nighttime spots and add I. D. saturation with higher cumulative ratings. Then a measure of your campaign by any yardstick—will prove its increased efficiency."



DICTIONARY OF SYNONYMS FOR WSM-TV



Top Man on the Totem Pole! Check production facilities. Check local advertisers — use any measure you choose. You'll find WSM-TV to be the number one station in the Nashville market.
Irving Waugh or any Petry man can supply the proof.

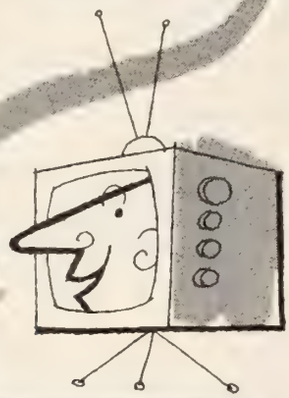
Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station
IRVING WAUGH, Commercial Manager • EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station – Clear Channel 50,000-watt WSM Radio – is the only single medium that covers completely the rich Central South market.

KOIN-TV IS THE PIC!

...to sell the Portland, Oregon Market



TELL 'EM AN' SELL 'EM

...with audience

- 15 of the top 16 weekly shows
- 7 of the top 10 multi-weeklys
- 46% share of audience (Feb. '57 ARB)

...with coverage

- Documented proof of superior 30-county coverage!

Represented Nationally by CBS-TV SPOT SALES

KOIN-TV channel 6

DOMINANT IN THE OREGON MARKET

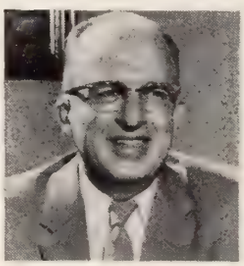
Tv and radio NEWSMAKERS



Tom W. Judge has been appointed to the newly created office of national television sales manager for the Westinghouse Broadcasting Co. His appointment follows the naming of Perry B. Bascom to a similar post for radio several weeks ago. Judge started in the broadcast industry as a salesman for WBZ-TV, Westinghouse's Boston station. He then went to CBS TV spot sales where he was an account executive for four years, then midwestern sales manager, and later was advanced to the position of eastern sales manager. He then moved over to Closed Circuit Telecasting, Inc., as vice president in charge of sales. Judge resigned from Closed Circuit this week to join Westinghouse. Prior to entering tv, he covered the midwest as a retail representative for *Life*, where he specialized in field merchandising campaigns.



George Weissman, Philip Morris vice president, has been named director of marketing for the cigarette firm. Weissman's appointment signals Philip Morris' changeover to the marketing organizational concept. In the newly created post he will be responsible for directing and coordinating sales, advertising, market research, packaging and public relations. He will report directly to executive vice president, Joseph F. Cullman, III. Weissman is a former newspaperman and public relations executive and has been associated with Philip Morris since 1948 when he was account executive for Benjamin Sonnenberg, publicity consultants for the cigarette firm. He joined Philip Morris in June, 1952 as assistant to the president and director of public relations. Named to aid Weissman is Ross R. Millhiser, new assistant dir. of marketing.



Raymond W. Welpott, former station manager for WRGB, Schenectady, will join the WKY Television System, Inc., on 3 June as station manager for WKY AM & TV, Oklahoma City. Announcement of Welpott's appointment was released this week by E. K. Gaylord, president and general manager of the stations and also of the Oklahoma Publishing Co. Welpott, who joined the General Electric Co. in 1938, entered the broadcast field in 1941 as broadcasting accountant for the General Electric stations in the Schenectady area. Later, in 1946 he was appointed assistant to manager of G.E.'s WGY and WRGB. In 1955 Welpott was made manager of WRGB, the tv outlet. In taking over position of stations manager for the WKY Television System, Wellpott fills vacancy created by death of Hoyt Andres in middle of last month.

WGR-TV SELLS BUFFALO!



ABC AFFILIATE CHANNEL 2

Peters, Griffin, Woodward, Inc.



SPONSOR SPEAKS

Horatio Alger story

The first time we met Adam Young he impressed us as an intense, hard-working young rep salesman. That was in 1942.

Last week Adam Young, now President of Young Television Corp, was one of eleven successful Americans selected to receive the famous Horatio Alger awards. He was in good company. Men like Gwilym A. Price, President and Board Chairman of Westinghouse; Joyce C. Hall, President of Hallmark Greeting Card Company; John Ware, President of the American Water Works, were among the recipients.

Adam Young opened his own firm ten years ago. As John Blair, President of John Blair Company, put it: "The honor that has come to Adam is a reflection on the prestige and importance of the entire station representative business."

As Mr. Young received his plaque from General David Sarnoff, himself a former Horatio Alger Award winner, he probably reflected on the remarkable growth of the radio and television representative business. Today, a station representative renders services that weren't heard of five years ago. This is the American system at work and Adam Young, for the past two years President of Station Representatives Association, is an exemplary figure in an essential facet of it.

Make ratings week secret

Pulse has taken an important step to minimize the artificial hypoing which many stations do during "ratings week." It has asked its station subscribers in markets where ratings are done irregularly to report any special promotion activity, warning that this will be noted on the rating report.

This helps. Stations now know that users of the ratings will be reminded that the ratings may be inflated. But why not go a big step further? The ratings week itself should be a well kept secret. Then there won't be any chance to inflate. All the rating services should work hand in hand to insure this important improvement in the validity of their reports, perhaps agreeing to rotate ratings weeks.



THIS WE FIGHT FOR: *The bigger network radio builds, the more important it is to publish figures on spending by clients. If nets furnish this data (as they must), they'll be rewarded by more sales, as firms learn what rivals are doing.*

10-SECOND SPOTS

Radio results: In Worcester, Mass., the thief who robbed "Doc" Chauvin's Boat House of four outboard motors and two power lawn mower motors admitted he first heard of "Doc's" establishment on *The John Woods Show* over local station WTAG. Station's boast: "Kindly Old John" will either sell your merchandise or get rid of it somehow.

Live longer: Merrill Langfitt, farm director for KMA, Shenandoah, Iowa, lists in his "Monday Letter" the following good health rules of Satchel Paige, veteran ballplayer. They might well be adopted by Madison Avenue:

1. Avoid fried meats which angry up the blood.
2. If your stomach disputes you, lie down and pacify it with cool thoughts.
3. Keep your juices flowing by jangling around gently as you move.
4. Go very light on the vices, such as carrying on in society; the social ramble ain't restful.
5. Avoid running at all times.
6. Don't never look back; something may be gaining on you.

Huh? The young secretary in a Madison Avenue office was breezing through SPONSOR-SCOPE (11 May issue), confused the second and third paragraphs. First paragraph mentioned SAG; second, Exquisite Form Brassiere, Inc. Puzzled, she asked her boss, "What kind of brassiere is a SAG?"

Tough: AP reports that Warsaw, Poland, banned a new beverage called Pola-Cola which was intended as communism's answer to American soft drinks. *Well, there goes the chance for some great commercial copy such as "Have a Poke—it's refreshing."*

Contented cows: KGNO, Dodge City, Kan., has a farm program where Farm Director Roddy Peeples talks to the cows rather than to the farmers. *MOOOOoooooo.*

On the line: Most inviting questionnaire to come along in a while is from Claude Barrere. executive director of RTES, to its members. It begins:

1. Glad to belong. But all I can promise to do is:

a. Pay my dues (May your breed increase) ☐
b. Attend some big luncheons ☐
c. Attend some other luncheons ☐
d. Buy a few Sweepstickets at Christmas ☐

what do YOU buy?

Market?

richest

services. Your KATZ

market and the LEADER in St. Louis

KWK-TV!

Local Shows?

KWK-TV has the best-known

St. Louis Television! Gil Newson

Tom Dailey- offering top rat

the local touch for YOUR

the top-rated film programs available

SPOT campaign on KWK Cha

you covered with this info!

Package Plans?

OPERATION ID offers out

availabilities on the LEADER in St. Lou

KWK-TV. Fifteen ID's per week betwe

and 5:00 p.m. for $412.50! Five across the boa

10:00 a.m. pull a CPM homes of FORTY CENTS

Anytime is a good-time on daytime KWK Tele

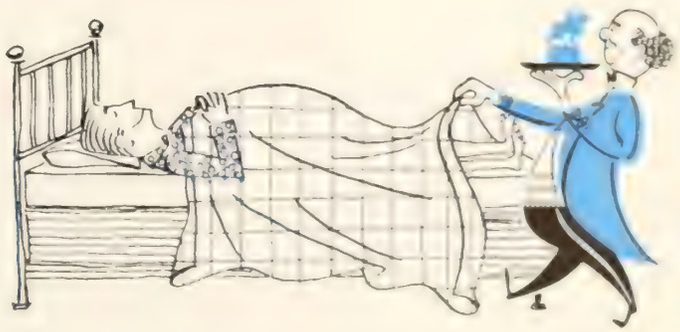
Pick your times now. Check KATZ for availabilities

in the KWK OPERATION ID.

By the way, the KWK-TV 5 & 10 PLAN off

40% discount on daytime buys. Check Ka

KWK-TV
has them all!



REPRESENTED NATIONALLY BY
THE KATZ AGENCY, INC.

the LEADER in St. Louis television

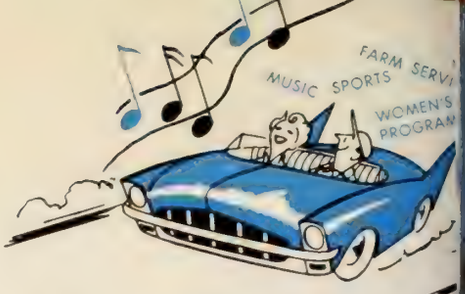
Serving the Great St. Louis Market

KWK TV CHANNEL 4 IN ST. LOUIS

completely keep covered

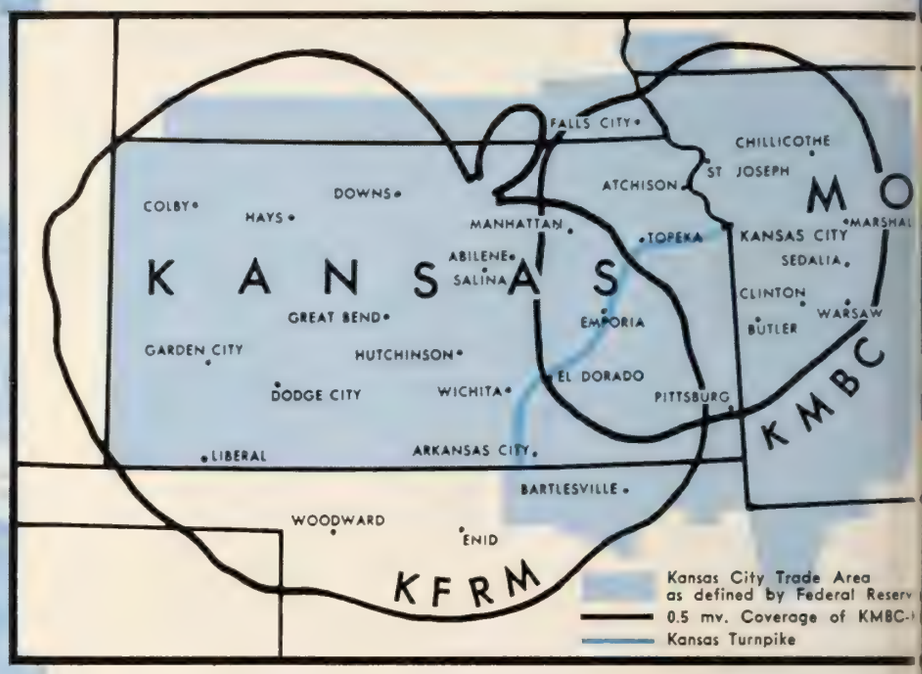
Your Radio Spots on

KMBC-KFRM



"Go Right Down the Pike"

To Sell the entire Kansas City Trade Are



Ever since the magnificent new $160,000,000 Kansas Turnpike opened, smart radio advertisers have been selling plus of new customers with KMBC-KFRM. These "pike" customers are *not* "pikers"! They come to Kansas City wit pockets full of money to buy all sorts of things. They come from far down the pike in the rich trade area to the west and southwest.

The ability of KMBC-KFRM to give you your pick of pike customers is no accident. A look at the map above will show you why. Note how the broad coverage of KMBC-KFRM matches the Kansas City Trade area.

And KMBC-KFRM assure you of high listenership — with potent, personalized programming of Music, News, Spo Major League Baseball, Farm Service and Women's Progra It all adds up to your best radio buy in Missouri, with KMBC king-sized listenership in the Kansas City area; and KFRM (a bonus to KMBC advertisers) beaming your sales story to the State of Kansas.

MORAL: Send your message down the Kansas Turnpike via KMBC-KFRM and step-up your sales in the Kansas City market.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.

The new 236-mile Kansas Turnpike—fast, easy route to Kansas City—brings thousands of new customers every day. They listen to the KMBC-KFRM Radio Team on the pike and in their homes.

KMBC *of* **Kansas City**
KFRM *for* **the State of Kansas**
Basic ABC Affiliate

1st in the Heart of America

...and in Television the Swing is to **KMBC-TV**

DON DAVIS, President
JOHN SCHILLING, Executive Vice-Presider
GEORGE HIGGINS, V.P. and Sales Manage
DICK SMITH, Manager, KMBC-KFRM
MORI GREINER, Manager, KMBC-TV



25 MAY 195[illegible]
40¢ a copy • $10 a year

GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

IN THE NATION'S CAPITAL, **THIS IS THE ONE TO BUILD ON!**



end of May, the city of Washington witnessed the laying of
rone for WRC-TV's new $4 million plant, the first building
designed from the ground up for Color Television. It
ates the most complete, up-to-date radio facilities.
politan Washington and for the nation as a whole, the
stands as a promise of bright and colorful things to come.

For advertisers to the Washington market, it represents a strong connecting link between a successful past and a more brilliant future.

More than ever, you'll find that WRC-TV is the solid cornerstone for your advertising plans in Washington.

NBC SPOT SALES WASHINGTON D.C. **WRC-TV·4**

SHOULD YOU BUY BARTERED TV TIME?

Clients are split on the controversy as more deals hit the market. Here are pros and cons of bartered time deals.

Page 33

Walter Lowen on radio-tv manpower

Page 36

Has Pulse found an all-media yardstick?

Page 39

RADIO BASICS: buys, audience, trends, set data

Page 47

357,340 TV HOMES!

The GREEN BAY market is . . .



...One of the FIRST 50 markets in the U.S.!

*By TV Homes Count**

...Second Market in Wisconsin

*Second Largest TV Homes Count**

More Than a Million People

More Than a Billion Dollars Retail Sales

ABC & CBS

Lowest Cost, Any Way You Figure It, In Wisconsin

*Television Magazine, April 1957

WFRV-TV

GREEN BAY, WISCONSIN

Soren H. Munkhof
Exec. Vice Pres. & Gen'l. Mgr.

HEADLEY-REED TV
Nat'l Rep



One Stands Out In Des Moines, Iowa

...and for more reasons than the spectacular LIGHTED TOWER

HIGH RATINGS AGAIN & AGAIN!!

NEW A. R B REPORT SHOWS KRNT-TV WITH

19 OUT OF TOP 20

315 FIRSTS OUT OF 474 QUARTER-HOURS, NEWS RATINGS UP TO 46.6

KRNT•TV

KATZ HAS THE FACTS ON THIS COWLES OPERATION

25 May 1957 • Vol. 11, No. 21

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Should you buy bartered time?

33 Clients are split on this controversy as more deals glut the market. Here are the pros and cons of barter with the possible repercussions

Walter Lowen on ad manpower

36 An expert in advertising personnel placement views the current Madison Avenue scene, finds salaries at a plateau, unemployment at a minimum

Found: an all-media yardstick

39 Pulse develops what it terms advertising's first equitable measurement of all media; determines comparable cost-per-1,000, ad memorability

Humor proves the perfect sleeper

42 Serta Mattress Co. of Pittsburgh using zany commercials and feature film, went from 14th to fifth place among 44 Serta assembly plants

Spot's first quarter

43 TvB dollar data for first quarter reveals spending hit record high of $117 million. Meanwhile spot radio really zoomed, spending up 40.5%

Radio Basics/May

47 Debut of a regular monthly section which will highlight key facts about radio of interest to both spot radio and network advertisers

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In Upcoming Issues

Who will make radio's first big nighttime buy?

An analysis of the factors which make a big nighttime radio breakthrough inevitable, including costs, audience reach

Preview of network tv programing

Coming to next issue, the fall nighttime network tv schedule with program cost estimates, cost comparisons with the seasons past

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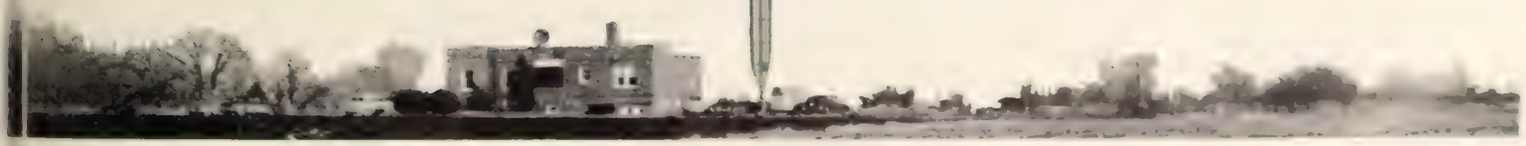
LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

Population	1,568,500
Families	484,800
Retail Sales	$1,926,588,000
Effective buying Income	$2,582,388,000
Source	1956 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation



WOC-TV • Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio•Des Moines

The Quint-Cities Station —Davenport and Bettendorf in Iowa: Rock Island, Moline and East Moline in Illinois.

WOC TV

Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE



WBRE-TV *Means*

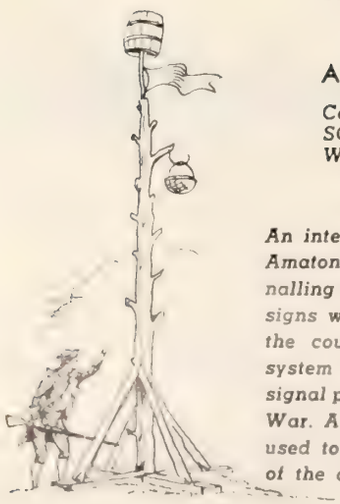
PERFECT PICTURE COMMUNICATION

to the people of 19 Counties in N.E. Pennsylvania

An apple or a lovely lady individually make a pretty picture . . . together they communicate a message . . . and that message is natural picture perfection which your clients products or services get on WBRE-TV . . . in full-color or black and white. And with 2,000,000 potential customers to see your message WBRE-TV is the "one" station in Northeastern Pennsylvania that guarantees coverage and eye appeal.

AN NBC BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA SCHULYKILL NORTHUMBERLAND MONROE PIKE WAYNE WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION LEHIGH SNYDER MONTOUR CARBON CLINTON



An interesting method of communication was used in 1690 by Amatons a French physician who conceived the idea of signalling with flags and crossbars on poles and reading these signs with the telescope. Unfortunately, Amatons did not have the courage to push his theory and others profited by the system he originated. Cumbersome adaptations of Amatons' signal posts were used in this country during the Revolutionary War. A barrel, a flag and a basket mounted on a pole were used to convey a variety of messages by changing the position of the articles.

WBRE
TV Channel 28
WILKES-BARRE, PA.

NEWSMAKER of the week

The news: *After soft-pedaling it for two seasons, Pontiac will slap down a cool $5 million or so on video to push its 1958 model. Television will play a key role in a crucial drive to recast Pontiac's brand image for a greater appeal to younger America and to fight off the encroachments of both high- and low-price autos.*

The newsmaker: Ernest A. Jones, 43-year-old president of MacManus, John & Adams, Pontiac's agency of long standing, created a stir about a year and a half ago with his statement that tv is not a prime medium for moving hard goods. The reaction rather surprised him—particularly the trade press headlines, which tagged him with an anti-tv label. This is not true at all, says Jones, and points to Pontiac's new plans for tv, which include nearly $3 million for half a dozen specials and the pro-football playoffs on the network. Nor, Jones maintains, does this represent a change in his thinking. He'll still stand by his statement but wishes that people remember that the key word in it is "prime." After all, he adds, tv will still account for no more than 25% of Pontiac's ad budget during the coming season.



Ernest A. Jones

Whatever the percentage, tv, by Jones' own admission, will be employed as a spearhead in a campaign of great importance to Pontiac: To turn that car from a family-type auto with an aura of dependability into a brighter, more youthful version. This face-lifting drive requires both impact and speed—tv, Jones feels, fits the bill on both counts. "It can change a brand personality faster than any other medium."

This marketing strategy is not just an excuse to give copywriters a zippy theme. Pontiac shares with other medium-price cars a squeeze from both lower-price cars (whose fancy models are actually in the medium-price category) and luxury makes (which owners of low-price cars often leap to when taking a step up the social ladder).

Jones will be constantly in touch with the marketing steps which attempt to solve this dilemma. Though as president, he works on all accounts, Jones is especially close to Pontiac and was running the account just before being made president in December 1955. As a matter of fact, he started his career with Pontiac when he came to work at MJ&A 19 years ago as a "dog robber" (meaning one who works in a lowly capacity). He worked under the then MJ&A president W. A. P. "Wap" John, but also learned plenty about the auto business from the late James Adams and Theodore MacManus, both of whom had more than a little to do with Cadillac, also a MacManus, John & Adams account.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

* [illegible]



1

"Response to a new Cudahy meat package introduced via WXIX has been so great we just can't believe it. Sales are up 300% and still growing!"

2

"I'm really sold on the Saturday night television program. It's helped sales volume in my territory. Customers keep calling for the package they saw on television and the retailers keep re-ordering from me. Full credit for an excellent job should go to WXIX."

3

5

6 "WXIX has made our brand name well-known throughout Milwaukee... and it shows in our sales. Look for a heavy increase as we go along."

Good

1 A. J. McCULLOUGH, Advertising Manager **2** JIM EHAROSHE, Salesman – Route 9 **3** ED BEHMKE, Salesman – Route



"A very strong sales increase has been felt on the strength of the WXIX show. It has made people aware of our brand name."

4

"The Saturday night WXIX show is sure helping business. Customers are asking for our products. Keep 'em coming and we're sure to hit a new sales high."

"WXIX commercials have certainly helped sales. Customers ask for the package they saw on television even before I can give them my story."

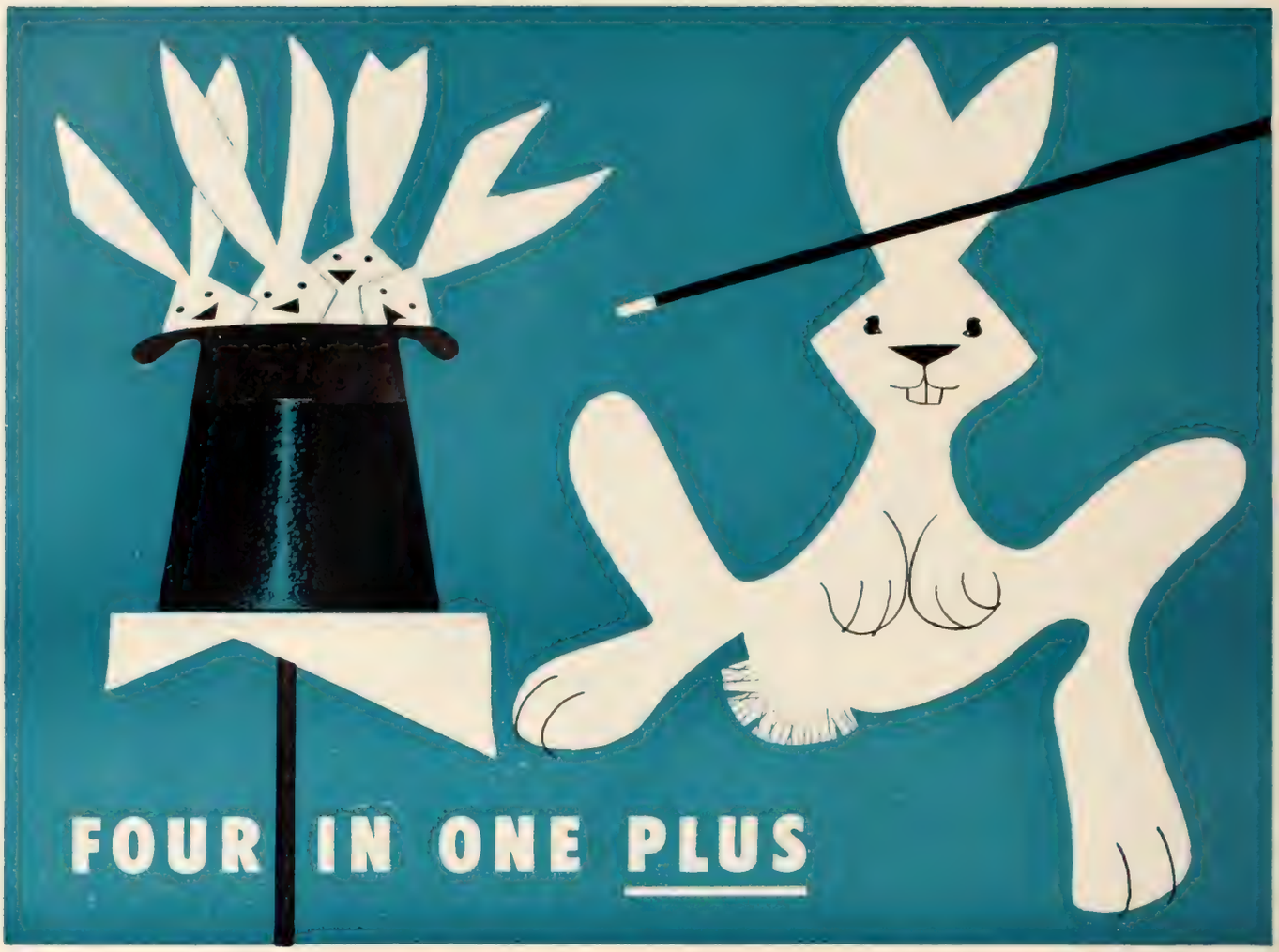
Steer

From all quarters, reports keep coming in on the sales effectiveness of WXIX, Milwaukee. Like these, for example, from the advertising manager and salesmen of Cudahy Brothers Co., Wisconsin meat packers. Butcher, baker, candlestick maker... they all like the hefty results they get with low-cost, top-grade...

CBS OWNED • CHANNEL 18 IN MILWAUKEE
REPRESENTED BY CBS TELEVISION SPOT SALES

WXIX

4 DICK MUELLER, Salesman – Route 10 5 H. J. MARTINDALE, Salesman – Route 1 6 JOHN HUTT, Salesman – City



This one television station delivers four standard metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- $3¾ billion retail sales
- $6¼ billion annual income

WGAL·TV

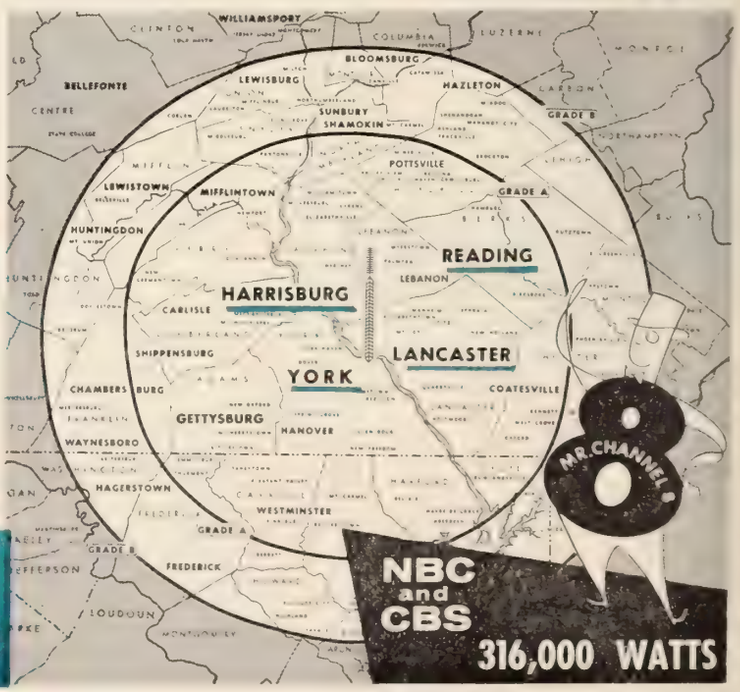
LANCASTER, PENNA.

NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative:
The MEEKER Company, Inc.
New York Chicago
Los Angeles San Francisco

CHANNEL 8 MULTI-CITY MARKET





Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

25 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Now that tv is pretty well on the rails for this fall, **radio is moving forward as the No. 1 attention-getter.**

This week you could **sense the excitement** continuing to kindle around what once had been considered a humdrum—if not ramshackle—medium.

Keener and more sensitive reps even were beginning to evolve a kind of "motivations" philosophy about radio and its comeback. Here is what they told SPONSOR-SCOPE:

In pinpointing a pitch to an advertising prospect, **try to address yourself to a member of the older generation.** He'll be your best booster, because:

- **He came up in the heyday** of radio, and likes to be identified with its glamour and successes.
- He has **an appreciation of what the medium can do.**

Somewhat curiously, though, the younger fellows—heretofore prone to pooh-pooh radio as a buggy-whip curiosity are beginning **to soften up.** That may be due to:

- **Ford's spectacular $5.5 million (gross) network buy.**
- Radio's insistence that it has **never lost hold on the public,** that it's economical, and that it **"stays modern."**

Finding attentive ears for radio's story may not be so hard as you might guess offhand. That's what **Walter Lowen,** retired personnel expert, implies in a talk with SPONSOR (see page 36).

Lowen ridicules the much-quoted wheeze that advertising is a young man's game. Says he: **The average age of men in key spots is 55.**

(Incidentally, Lowen also thinks that the clover on Madison Avenue is about as high as it will get for a while—there's no acute manpower shortage, **so salaries are topping off.**)

Henry Schachte, Lever Bros. ad v.p., is a firm disciple of the cult that says, "When in radio use lots of it."

His comment after listening this week to a radio network pitch:

"We've never had a failure where we used frequency."

A partner in a major rep firm has accompanied his salesmen on their agency rounds for two weeks to find out what services media people want most these days.

His findings, as digested in an office memo this week:

1) **A clean and clear availability sheet** showing rates, programing, and rating.

2) A program sheet showing the availability of **locally produced shows,** with names of personalities, description, etc.

3) A digest of the station's **rate card** attached to all forms of information.

Somewhat surprisingly, **few buyers want data about the station's market.** They figure most such material is dated; moreover, the agency's own research or marketing department has information of this type on file.

A film theatre operator in Lincoln, Neb., once more validates the old adage that if you can't lick 'em, join 'em.

The local Varsity Theatre is buying spots on KOLN-TV's **late movie show** to sell the house's current attraction. Box office results after three weeks: **excellent.**

You can work yourself into a fine state of schizophrenia over the air media these days. Are the networks causing the spot people undue headaches? Who's doing what to whom?

This week the cold, mathematical facts emerged:

- **CBS and NBC radio continued pointing to the biggest first quarter** in several years.
- Meantime **SRA reports a 40.5% zoom in gross spot sales**—$48,829,000 for the first quarter this year vs. $34,750,000 for 1956.
- And **TvB boasted of a $116,935,000 initial three months** vs. $100,209,000 the year before.

(For details, plus a breakdown of tv spot, sponsor expenditures for 1957's first quarter, see page 43.)

Madison Avenue agencies this week described Bob Eastman, ABC Radio Network president, as behaving like a man with a well crystalized plan of action.

Among the things he's been telling them:

- ABC Radio means to establish a realistic, **happy relationship with affiliates,** making sure that everybody gets a gratifying piece of the pie.
- ABC Radio will practice strict **adherence to the rate card.**
- All network **programing will be pretested** (live), evaluated in light of local programing needs, and checked for advertiser-agency impression before it goes on the air.
- ABC Radio conceives of its shows in terms of **actual sales results**—not just ratings.

A toprung Madison Avenue agency this week declined to accept a radio network's unsolicited "bonus" on a three-months' buy.

The network was told: "Please bill us according to the ratecard. **We want to avoid the embarrassment of finding out later that one of our client's other agencies got an even better 'bonus' than ours."**

Problem: Catch a **special audience;** Catch it **away from home;** and catch it in **the act of consuming your product.** Here's this week's answer:

The buy is a late Friday evening quarter hour on WRCA, New York, by **Schaefer beer through BBDO** for a minimum of 13 weeks.

The target is **boatsmen**—whose weekend stores usually include both a portable radio and a case of beer.

Program content: **Weather and tide reports, and taped interviews** with air personalities who likewise are weekend boatsmen.

Within six weeks, CBS Radio's nighttime and weekend sales plan, Impact, has quadrupled its sponsored segments.

The scoreboard: On 15 March (when the plan went into effect) 11 segments; 13-week orders as of 1 June total **44 segments.**

Matching NBC Radio's $200,000 order from **Pabst,** CBS Radio this week picked up a weekly quarter-hour for Godfrey from **American Home,** effective 3 July.

This experience by a major agency may not be entirely typical, but it indicates that **few radio stations have their heart and soul in NCS#2.**

The account involved in this instance is budgeted at around $2 million, with distribution in New England, New York, Pennsylvania, and Maryland.

The client wanted to switch from newspapers to spot radio on a 52-week basis.

So the agency asked reps for coverage information based on NCS#2.

Unanimous reply from reps: Sorry, we don't have it.

Now the agency is solving the problem by (1) **taking the interference-free contours of those stations within the product's marketing area and analyzing the Pulse** on all counties involved; (2) selecting its list by **estimating which stations produce the largest audience** in a given area at a given time.

NBC-TV isn't putting much heat on sponsors to telecast their shows in color next season.

Whether a facilities **rate card for color will be issued is still undetermined.** At present, the only extra charge is for use of the color studio.

NBC TV's earlier efforts to impose a color quota for films controlled by the network drew protests from agencies. (The additional cost for color in a half-hour film show is $3,000.)

Trends have a way of sneaking up in tv: Thus the trade suddenly has discovered that next fall there will be almost as many shows headed up by vocalists as westerns.

SPONSOR-SCOPE's recheck this week of paid programs set for fall indicates **11 westerns and 10 programs fronted by singers.**

The vocalist roster: Perry Como, Eddie Fisher, Dinah Shore, Patrice Munsel, Gisele MacKenzie, Patti Page, Pat Boone, Guy Mitchell, Frank Sinatra, Ernie Ford.

In terms of actual hours, **it doesn't look as though film will clobber live programing too badly in the sponsored lineups of the three networks next fall.**

This week's count shows 29½ hours of film and 26 hours of live programing. **The ratio: 54 film to 46 live.**

Last fall the ratio in hours was 53 live vs. 47 film.

A sign that prospects for network tv program sales are thinning out: One of the leading Hollywood producers offered his show on a **guaranteed-circulation basis.**

The Madison Avenue agency approached by the producer told SPONSOR-SCOPE the only reason it turned down the deal was that it couldn't use that particular property.

Sliderule prophets have dreamed up still another method for determining which of two available shows is the right choice for a particular product.

As explained to SPONSOR-SCOPE this week, the formula works this way:

Say the product is bought mainly by people under 50.

Program A gets a 30 rating, but 50% of the audience is over 50. Reduced to actual **"sales weight,"** that rating becomes a "potential market" of 15.

Program B has a 20 rating, but 80% of of the viewers are in age groups under 50. Applying the "sales weight" principle, your "potential market" rating becomes 16.

That's slicing it pretty thin—but as one agency tv executive put it. "Life would be too simple for the creative judgment were it not for the mathematician."

For sponsors curious about where their money goes when they buy an expensive live show, **here's the cost breakdown for a typical musical hour priced at $100,000:**

Permanent star ($6,000) and guest stars	$30,000
Choreography	3,000
Producing staff	3,000
Writers and royalties	4,000
Orchestra, chorus, arrangements	7,000
Studio production, cameras, wardrobe, etc.	18,500
Talent agency controlling the star	3,000
AFTRA, social security, taxes	2,000
Contingencies	1,500
Network's share for creation, supervision, etc.	7,000
Client agency's commission	15,000
TOTAL	$100,000

The **tricky, animated lead-in for commercials seems to have lost much of its bloom among advertisers.**

In fact, **a counter-trend toward more and more live-action film** definitely is in sight.

SPONSOR-SCOPE this week asked the 10 leading agencies about their use of live-action vs. animated commercials in recent months, and the ratios averaged out to:

Live-action, 80%; animated commercials, 20%.

Moreover, the same check also indicates that commercial production is becoming well stabilized, for cost estimates from producers now are amazingly close. One agency reported that recently in a bid for a $4,000 project **three producers were only $10 to $20 apart.**

The drop in the ratio of animated cartoons seems to indicate that **cycles in commercial popularity change with about the same rapidity as cycles in entertainment programing.**

The sad fortunes of animation—one agency commercial director told SPONSOR-SCOPE—might be traced to a combination of **ultra-stylism and imitation.**

He put it this way:

UPA's high-style technique exploded a trend. Then some UPA employees went off on their own and developed variations and abstractions of the UPA style. Eventually that **canceled out the novelty and brought about a "phoney" tinge.**

Bristol-Myers is cutting back its local feature film commitments end of next month, dropping Philadelphia (but retaining New Orleans and Fort Worth).

B-M ad manager Don Frost's commentary to SPONSOR-SCOPE on the firm's sponsorship of feature films:

"These campaigns have worked out very well for us. The ratings and results have been good. **Our withdrawal from Philadelphia is just a case of wanting to make a change in markets** where the pressure at the moment is not so great."

Frost added that plans for using feature films in other markets weren't firm right now.

J. B. Williams soon may be readying a campaign for its new version of Aqua-Velva. The story behind this change could become a legend similar to the one about the advice to Coca-Cola: "Bottle it!"

What happened at Williams was this: **Somebody suggested changing the color of the after-shave lotion from amber to blue—because blue is associated with coolness.**

A field test was made in which "guinea pigs" were asked to apply the amber-colored liquid to one cheek and the blue version to the other. Almost unanimously the **blue lotion was voted more cooling than the warm-hued one.**

What is the immediate ambition of a timebuyer?

SPONSOR-SCOPE did a random check among 20 this week and found their dreamstuff was to:

Get out of the details of timebuying as quickly as possible and become a member of a product group.

This also has its rueful side: Before a timebuyer can move up, he or she has the tedious task of **breaking in a successor.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 55; Spot Buys, page 64; News and Idea Wrap-Up, page 68; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.





NETWORK QUALITY

at the local level!

WIDE, WIDE TEXAS

The show — Wide, Wide World, the engineering and production facility — KPRC-TV, the assignment — live camera coverage of the 70-mile Houston ship channel from sea, air and land in a 20-minute period. A 48-man KPRC-TV staff with supplementary personnel and equipment delivered coverage for the network, using nine cameras located on a shrimp boat, helicopter, battleship, moving truck and atop a grain elevator. The art of knowing how in Houston belongs to KPRC-TV . . . the most potent advertising force in the Houston market!

KPRC-TV

HOUSTON

CHANNEL 2

JACK HARRIS
Vice President and General Manager

JACK McGREW
National Sales Manager

EDWARD PETRY & CO.
National Representatives

KPRC-TV . . . FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS







GRO



The April National ARB, just out, shows: In daytime entertainment programs, NBC Television now leads the second network in 15 out of 18 competitive quarter-hours. In just one year, NBC Television's daytime entertainment audience has increased 48%.

This is the greatest one-year growth-story in the entire history of television.

NBC TELEVISION

CASE HISTORY
—HOTELS



Disneyland Hotel, adjoining world-famed Disneyland Park, had two problems at the start of 1957:

1. Guests had registered from 40 states and foreign lands, but not enough of them were from Southern California.

2. Superb convention facilities weren't being used sufficiently by clubs and businesses.

Edward L. Koblitz, President of The Edwards Agency Inc., Los Angeles, aimed squarely at both targets with a human-interest radio news commentary late each afternoon on KBIG.

"We Sought the Medium which would give greatest coverage at most reasonable cost" writes Koblitz. "We wanted to beam heavy into Los Angeles and Orange Counties and along the Coast from San Diego to Santa Barbara. Happily, *Sidelights in the News,* expertly created by your program director Alan Lisser, has proved the magic answer in attracting local clientele to this fine resort hotel .

"To Sell Our Meeting Facilities, we stressed 'Make Your Convention a Family Affair', devoting entire commercials to businesses who became our customers.

"Our Guest List today shows a record number of names from local communities, and business usage has hit an all-time high : . . proof indeed that KBIG really registers throughout all the Southland."

Ask your Weed man for other case histories aplenty to help you evaluate Southern California radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

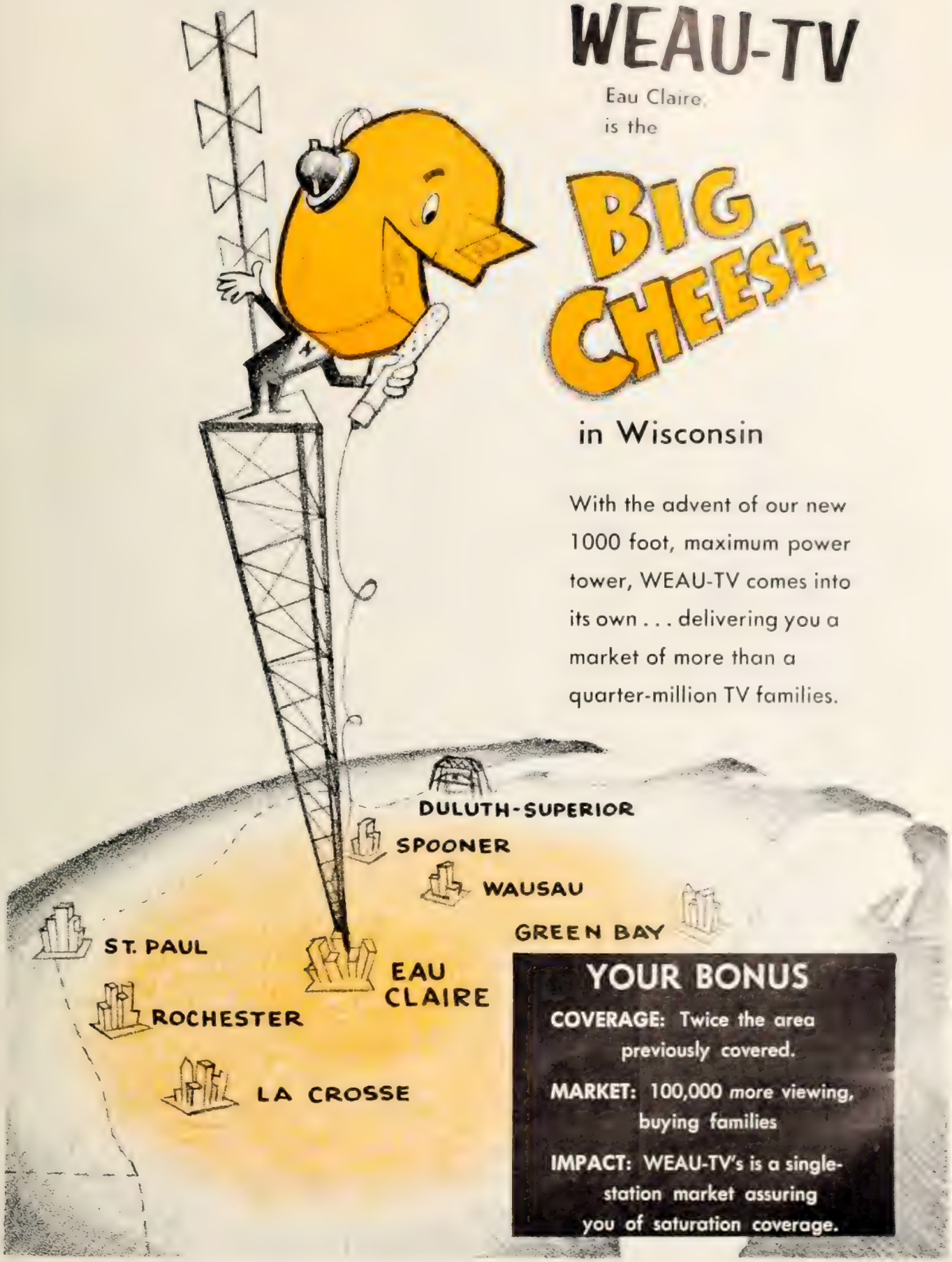
Timebuyers at work

Edna S. Cathcart, J. M. Mathes Inc., New York, timebuyer for Canada Dry, thinks there's no room for complacency in timebuying. "My 14 years as buyer for radio and television on all our accounts," Edna says, "have given me much experience for which I'm grateful. But I find that each day is a day for learning. Ours is an ever-changing business." She points to the many trends which affect timebuying. "New station management or program format can change listening habits in a few short months. Radio networks are still developing new patterns. And television's continued rapid growth means day-to-day changes. There are shifts in the public's buying habits. Industries build and expand giving new importance. Research grows and develops. There are new clients with new problems and old clients with new problems." The one thing that remains constant, she says, is the "responsibility of spending the client's dollar wisely and profitably. This means careful study of every phase of media in relation to the client's product." Edna concludes, "A whisper that sales are up is enough to keep me happily rolling up my sleeves to tackle each new day."



Elaine Whalen, Emil Mogul Co., New York, timebuyer for Revlon, comments: "I have seen a great deal of trade material written about improving salesman-buyer relations, but what is too often neglected is buyer's and salesman's area of responsibility, respectively. Too many buyers expect the salesman to carry the burden for the buyer's individual accounts and that oftentimes makes for hard feelings between them. I'm amazed when buyers complain that a salesman is poor because he 'never improves my spots.' To me, it's the buyer's job to watch his clients spots and initiate improvements and changes where necessary. Carried to it's logical extreme, one can assume that if this were the salesman's responsibility, it would then follow that he should notify the buyer that his station has dropped from second to fourth place in the latest rating and that the buyer should consider cancelling. How long could such a helpful salesman hold his job? What it boils down to is that the buyer must avoid the path of least resistance and assume complete responsibility — keeping up with trends, adopting a flexible buying attitude and upgrading schedules."




WEAU-TV
Eau Claire
is the
BIG CHEESE
in Wisconsin
With the advent of our new 1000 foot, maximum power tower, WEAU-TV comes into its own . . . delivering you a market of more than a quarter-million TV families.
DULUTH-SUPERIOR
SPOONER
WAUSAU
GREEN BAY
ST. PAUL
EAU CLAIRE
ROCHESTER
LA CROSSE
YOUR BONUS
COVERAGE: Twice the area previously covered.
MARKET: 100,000 more viewing, buying families
IMPACT: WEAU-TV's is a single-station market assuring you of saturation coverage.

IN THE AGRICULTURAL HEART
OF THE PACIFIC NORTHWEST

KPQ

Wenatchee, Wash.

SERVES 20,000
RADIO FARM HOMES

KPQ covers this diversified farm area from every angle, with the most complete farm news available. In fact, KPQ is the only radio station in Central Washington with a full-time farm news editor.

MEET OUR
FARM NEWS
EDITOR



JACK JETT

A native of Wenatchee, with a background of orchard, wheat, and cattle, ranch work; U of Wash. School of Journalism; formerly full-time ag editor for *Wenatchee World*; has contributed farm articles to AP, UP, INS, *Spokesman-Review*, *Seattle P-I*, *Seattle Times*, and well-known farm publications; member, Wash. State Horticultural Assn., Cattlemen's Assn., Crop Improvement Assn., Wheat Growers Assn., Nat'l Assn. Radio & TV Farm Directors, American Newspaper Editors & Reporters Guild.

TWO FARM SHOWS DAILY:
5:25 AM to 7 AM
12:30 PM to 1 PM

KPQ

5000 WATTS
560 KC
(ABC-NBC Affiliate)

National Reps:
FORJOE & CO., INC.

Seattle & Portland Reps:
ART MOORE & ASSOCIATES

Wenatchee, Wash.
Apple Capital of the World

by Bob Foreman

Agency ad libs

The importance of being different



There have been some pithy comments made of late on the subject of advertising copy which would be well worth the study of practitioners of the business. Although these remarks pertain to all media, there was much of substance for those who major in television commercials in the statements made by Whit Hobbs (BBDO) and Roy Whittier (ex-Y&R) at the recent 4A's session. These talks are available or will be soon and rather than crib from them here, I shall devote my words today to a set of dicta not available but equally substantial and on the same subject.

The gentleman who made the remarks is, I daresay, one of the leading exponents of Personality-in-Advertising and has scores of exhibits, in all media, to demonstrate that he does not set up criteria for others that his company cannot meet in its own advertising. His name is Martin Revson and almost any day of the week you can see examples of what he means on your tv tube or in the class magazines when he states that advertising must have a Personality-Which-Sets-It-Apart, not merely from competitors' efforts but from those of all advertisers. Call it That-Off-Beat-Look, a Distinction, a Character-All-Its-Own.

The commercial must say "Me, me, me!"

You have only to look at Revlon advertising in print or broadcast to see a good example of this. The "Revlon look" is perhaps as readily discernible an Advertising Personality as any in the entire business. It is achieved neither by luck nor in haste but by dint of the hardest kind of work in several agencies supervised every pica and foot of the way by George Abrams, Bill Mandel and the other Revlon adfolks. Only complete devotion to this principle of Personality Advertising and constant dissatisfaction with anything that is short of a *great* ad makes it possible.

There are those who might read into my comments that it would be a miserable lot to work for an advertiser who insists on Greatness-per-ad and approves only what adheres to so personal a premise as Personality. Let me dispel this idea at once. True if you (copy writer, account man or product manager) are yourself content with the less-than-great, your life on such an account would be frightening. But if the business of developing outstanding advertising stimulates you . . . if you find the search for and creation of exciting copy and concepts a pleasure . . . if you enjoy expending the effort necessary to the making of ads that are not only lovely things to look at but which at the same time, work and work fast (next day, for instance) . . . well, M.R. and George are in your camp. This camp, however, does not welcome the Eagle Scout, the dilettante, nor the 9 to 5 operator.

I've always been somewhat reluctant to effuse, as above, about advertisers with whom I work since I'm afeered of being tagged an

KRON is TV in SF



San Franciscans are sold on KRON-TV

OWL THEATRE
Mon-Wed 10:30 PM
Sun-Thurs 11 PM
AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

SEE WHAT'S NEW ON 2
FOR YOU IN
TULSA!

"coverage"

KVOO-TV blankets northeastern Oklahoma with the tops in network and local programming. This coverage is backed up by revealing market research, merchandising and promotion aids, and constant attention to your account and problems.

"wampum"

KVOO-TV blankets a $1-billion market. Out of the top 90 key industrial markets, Tulsa has the fastest dollar value growth of any city in the nation.* If you have something to sell, you can sell more of it in northeastern Oklahoma . . . over KVOO-TV.

*U. S. Census of Mfg., U. S. Dept. of Commerce

NOW AVAILABLE!!

A wide selection of good spots in popular participating shows. I.D.'s, 20 sec., and 1 minute spots in all classes. Check up to the minute availabilities with your nearest BLAIR-TV man.

KVOO-TV
channel 2

NBC For current availabilities contact any office of BLAIR-TV

apple-polisher. Furthermore. I hate fruit. In this case though. I'll run the risk since the points Martin makes seem to me to be so valid, so pertinent and so important—yet so seldom recognized by the folks who are doing our commercials and our print ads these days.

"Take Marlboro cigarettes," said Martin. "They've got it. They've built a personality for themselves and with all cigarette copy looking so much alike—and so little that can be said about *any* brand, it's all the more vital to find a way, a technique to set yourself off from the mob. Every commercial, every ad must say—'Me, me, me!' and clearly show that it does.

You can tell a Breck ad at 50 paces

"Take Breck," he went on. "They've got it. You can tell a Breck ad at 50 paces. It reeks of class and distinction and its own special character. No wonder people buy the product!

"If you can't develop an Advertising Personality for your product, you ought to fold up shop and quit. You just haven't got a chance these days. Even the weight of dollars won't take the place of advertising different-ness."

All of which is just a fraction of what he said and is expressed in words far less colorful than he used. But you get the drift.

Thumb through your magazines or pay close attention to a full night's fare of tv commercials and note how much of it echoes what you just saw for another product, how it says the same thing in the same manner. Note too how little you recall at the end of the evening because so little of it had the distinction to be recalled. Then sit back and think of how to create this Personality.

As Martin puts it, "All the agency research charts and all the marketing experts in the world won't solve the problem. It takes a guy or a gal with a pencil and an inspiration."



The "Revlon look" is perhaps as readily discernible an advertising personality as any in the business. It is achieved by the hardest kind of work

Big league signal!

Who's on first in Cleveland radio?

From 6 AM to midnight
PULSE shows that
all stations trail WERE
87.5% of the time.

WERE leads in 63 of the
total 72 quarter hours, and is
on second for the other nine.
Nothing less.

Know a better place to
make your pitch than on

WERE

Cleveland's Sound
Listening/Selling Habit



RICHARD M. KLAUS
Vice President &
General Manager

Represented Nationally by Venard, Rintoul & McConnell, Inc.

Newsfilm tells the world...





Newsfilm is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newsfilm's* worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as broadcasting's finest newsgathering organization. And third, *Newsfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN: "*Newsfilm* has been of immense value to us. We have been able to rely on it with complete confidence as the foundation of our foreign coverage . . . not only in the United States but throughout the rest of the world. Particularly, *Newsfilm's* reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newsfilm* is available to *all stations*, at home and abroad. Get complete information from . . .

CBS TELEVISION FILM SALES, INC.

". . . the best film programs for all stations"



It is easier to reach

BALTIMORE

when you ride with

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

Women's week

Adwomen are defensive, according to ad employment expert Walter Lowen. He's the father of Ruth Lowen, who took over his job counseling business early this month (as reported in Women's Week 18 May; see also the story on Walter Lowen, page 36.

Why are women defensive? Because, says Lowen, they try too hard in their advertising jobs. A man, once having achieved recognition, will ride with his success. A woman keeps trying to prove herself. She's tense, not relaxed, insecure. She's eternally reaffirming to herself and to the world that she's a pro.

The biggest single factor in making women professionals in advertising, says Lowen, was the emergency of the lady timebuyer. This move was the first crack in the wall between clerical and executive.

Are you an eye-blinker? Well, every woman is. But the frequency with which you blink your eyes, especially when you're in a product-stocked super market, is one of the over-the-cocktail and/or dinner table topics destined for *any* current entertaining in your menage.

Even if you, your husband or your current amour aren't in advertising, your guests will be chatting at a gossipy clip about Vance Packard's *Hidden Persuaders.* His report (McKay, $4) on "symbol manipulation" in motivational research comes up with ideas both new and old—but always in a new package. Over the next Bloody Mary, Coke or gin and tonic you'll find yourself immersed in Packard's answers to such provocative queries as "Why has the DeSoto been very popular with middle-aged ladies?" (The answer is disappointingly un-Freudian: A DeSoto symbolizes conservatism and responsibility, with a dash of money and pride.)

Women are devious—but another word is subtle. If they don't get what they want directly, they'll do it indirectly—both in business and in private.

Bea Johnson, who broadcasts a variety of women's shows from KMBC and KMBC-TV, Kansas City, is attractive and chic—and smart. She found herself in the happy position of selling cars, household furnishings and sundry other products to women in her tv audience—but only one food product, the most logical type of account for her to carry.

She called in the station's salesmen and invited them to dinner one month from that meeting day. The gimmick: she'd serve them the food made by her sponsors and alack-a-day, at this point she had only one—a tapioca account. Because she's a good cook she could, indeed, figure *some* way to prepare an eight-course meal from tapioca. But she suggested they might prefer something more sturdy.

The salesmen rustled—and brought in 12 participating food advertisers before the dinner deadline. The meal included soup, salad, relishes, steak and lobster, vegetables, beverages and two different kinds of desserts—one of them a tapioca pudding.


Another facet of the fabulous WSM story . . .
ONLY THE PIANO IS A PROP
Meet the Waking Crew, 23 strong
and alive, every morning on WSM
If there is a difference...it's WSM RADIO
50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED

George!
It says here that day and night more people watch the other network!



That's right, Gracie.



It's not true.
More people watch the shows on our network.

That's right.



What's right?

More people watc them less—and more people watc our shows more.
You see, Gracie, there are really tw ways of looking a television—



I like the X people better.

Never mind what you like. What counts is that the sponsor likes the Y people.
Are you sure you're listening, Gracie?



Sure I'm listening. I was just thinking about Harry.
I suppose he likes the Y people just because they watch little old Harry.

Let's get to the point.
Our network delivers an average audience that is 36% larger during the day and 19% larger during the night than the other network.



Oh George, you're beginning to talk like Madison Avenue, and it's giving me a terrible headache.
Why are you telling me all this?

You wanted to kno who is bigger, didr you?



ow really, George, erybody knows me people squint.

It has nothing to do with squinting.

One way of watching television is to tune in occasionally during the course of a week—maybe just for two seconds, or for two minutes, or perhaps even a half hour.

Let's call this X-type viewing.



I'd say they were a pretty shifty bunch.

Never mind that. Just pay attention.

The second way of watching is to stay tuned in during the average minute of the average program.

Let's call this Y-type viewing. This kind of audience is around when you need them.



You mean they even watch Harry Von Zell when he's selling all that milk?

Exactly.

That's the difference between X viewing and Y viewing.

The X viewers *may or may not* see Harry. But the Y viewers *actually do* see him—in fact, 30,144,000 every week. Get it?



ll, who *is* bigger?

We're both bigger.



Bigger than *what?*

Bigger than any other single advertising medium in the whole world.



But who's the bigger network?

Gracie, you weren't listening.

(What George didn't tell Gracie is that the other network's claim is based on a year-old Nielsen station coverage study showing a lead of 00.4%. But then, George was never one to haggle over a fraction of a percentage point.)

CBS TELEVISION

WE didn't say it —HE SAID IT

". . . one of the largest mass-buying groups in the area." (L.A.)

". . . Spanish Speaking people are tremendously loyal to their own people, especially to the Spanish Language commentators . . ."

". . . proved that the products advertised on KWKW literally snowed under the others."

". . . a very powerful selling tool . . ."

LEE CARRAU
In VHMc CONTACT
A Report to Management

WE SAY . . .

We'll show you how your clients' products can "Snow Under" competition

LET US KNOW—

- *Type & Product*
- *Aim of Campaign and we'll show you what* **KWKW** *can do*

CALL US!



L.A.—RYan 1-6744
S.F.—Broadcast Times Sales
Eastern Rep.—
National Time Sales

49th and Madison

Comedy commercials

I've noted with interest your story "Should you get on radio's comedy commercial bandwagon?" in the 18 May issue.

Thanks for including it in a description of our Pepperidge Farm bread commercials. Perhaps you'd be interested in some of the thinking which goes behind our agency's many radio commercials today.

We feel radio in the past was a living room medium which got the complete attention of its listeners. Today the advertiser must compete for attention with simple yet interest-catching devices. In the case of Pepperidge Farm, this device is such rural-associated sound effects as the mooing of cows and the buzzing of bees.

David B. McCall, *associate copy chief, Ogilvy, Benson & Mather, Inc., N. Y.*

• SPONSOR has asked David McCall for his complete check-list on elements in the radio commercial of 1957. This will appear in a future issue.

How they started

We read with interest SPONSOR's rundown of former NBC page boys who are now industry executives.

We couldn't help but notice, however, that our good friend, Dick Foote, who is now executive vice president and general manager of Blair Television Associates and who also served as an NBC page boy, was omitted from your list.

W. L. Woods, *nat'l sales manager, WCTV TV, Tallahassee, Fla.*

WANN gets new rep

You omitted in Buyers Guide the fact that Radio Station WANN, serving the Baltimore, Annapolis-Eastern Shore of Maryland, Washington, D. C. area Negro market is now represented by Walker.

M. H. Blum, *president and general manager, Annapolis Broadcasting, Annapolis*

Credit that first to Biow

In last week's SPONSOR, Joe Csida describes as trail-blazing the retention of Frank Loesser's Frank Productions for the purpose of writing original music and lyrics for radio and tv commercials.

Credit for the initial utilization of the talents of song writers with Broadway and Hollywood credits should go to Milton Biow who in 1949 on the writer's recommendation commissioned Bing Crosby's favorite songwriter Harry Revel to turn out music and lyrics for Biow Agency radio and tv accounts.

Harold Kirk
executive producer, Hermes Tv Productions, New York

SPONSOR prime-time series

We wish to order 200 reprints of your most recent article on spot buying, "These clients aren't prime-time blind."

Part one of this excellent article ("Don't be prime-time blind") has proven invaluable to WXYZ Radio and we thank you for it.

The industry can certainly use more pieces of this kind. SPONSOR is to be congratulated.

Robert Baldrica, *assistant sales manager, WXYZ Radio, Detroit*

Please consider this our order for 100 reprints of your article "Don't be prime-time blind" from the March 16th issue.

Charles T. DeVois, *v.p. and general manager, WMPS, Memphis*

• Reprints on this series are available. The cost is 20c each for "Don't be prime-time blind" and 10c each for "These clients aren't prime-time blind." Quantity prices are available.

Still KGO sales manager

Page 48 of SPONSOR Magazine's issue of April 20 (Broadcast Industry Executives-Affiliations) incorrectly lists my position with KGO-TV as changed from Sales Manager to Sales.

For the records, I would appreciate your changing your listing back to "Dave Sacks—Sales Manager, KGO-TV. San Francisco."

David M. Sacks, *sales manager, KGO-TV, San Francisco*

• SPONSOR regrets the inadvertent transposition.

WJAR-AM
AND
WJAR-TV
PIONEER STATIONS OF
PROVIDENCE, R. I.
are pleased to announce
the appointment of
Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

The Original Station Representative
with the family of top stations

WJAR-AM 920 KC
PROVIDENCE, RHODE ISLAND
WJAR-TV Channel 10



NBC abc



27 PICTURE THAN THER

IT'S PREMIER HOLLYWOO

A SUBSI



1

WAKE OF THE RED WITCH

starring **JOHN WAYNE**
GAIL RUSSELL
Gig Young
Adele Mara



2

Frank Borzage's

I'VE ALW LOVED Y

starring **CATHERINE**
PHILIP DO
Maria Ouspe
also the pia
genius of
ARTUR RUBENSTE



5

KING of the NEWSBOYS

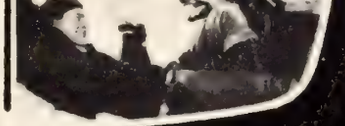
LEW AYRES
Helen Mack
Alison Skipworth



6

CALL OF THE YUKON

RICHARD ARLEN
BEVERLY ROBERTS
Lyle Talbot



7

MONEY TO BURN

JAMES GLEASON
LUCILLE GLEASON
RUSSELL GLEASON
Henry Davenport



8

STREET OF MISSING MEN

CHARLES BICKFORD
HARRY CAREY
Tommy Ryan
Mabel Todd



9

BEHI THE NE

LLOYD NO
DORIS DAVENP
Frank Alber
Robert Armst



13

INNER CIRCLE

Adele Mara
Warren Douglas
William Frawley
Ricardo Cortez



14

INVISIBLE INFORMER

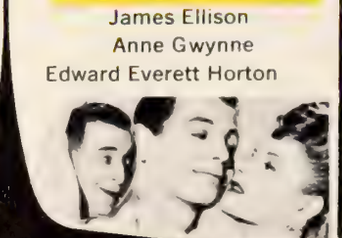
Linda Stirling
William Henry
Adele Mara
Gerald Mohr



15

GHOST GOES WILD

James Ellison
Anne Gwynne
Edward Everett Horton



16

WEB OF DANGER

Adele Mara
Robert Scott
Adrian Booth
Robert Armstrong



17

EXPOS

Adele
Bill Ke
D
O



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3

ALL OVER TOWN

OLE OLSEN &
CHICK JOHNSON
Mary Howard



4

MANHATTAN MERRY-GO-ROUND

PHIL REGAN
LEO CARRILLO
ANN DVORAK
Ted Lewis
Cab Calloway
Louis Prima



10

GS TO CHES

XTER
ARLISLE
Cowan



11

MOONLIGHT MASQUERADE

DENNIS O'KEEFE
JANE FRAZEE
Eddie Foy, Jr.
Betty Kean



12

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John Hubbard
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19 BLACK HILLS EXPRESS
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20 MAN from the RIO GRANDE
starring Don "Red" Barry, Harry Cording, Twinkle Watts, Nancy Gay

21 CANYON CITY
starring Don "Red" Barry, Wally Vernon, Morgan Conway, Twinkle Watts

22 OUTLAWS OF SANTA FE
starring Don "Red" Barry, Wally Vernon, Helen Talbot, Twinkle Watts

23 RAIDERS OF SUNSET PASS
starring John Paul Revere (Eddie Dew), Smiley Burnette, Jennifer Holt

24 CALL OF THE ROCKIES
starring Smiley Burnette, Sonny "Sunset" Carson, Ellen Hall

25 BORDERTOWN TRAIL
starring Smiley Burnette, Sunset Carson, Weldon Heyburn, Francis McDonald

26 CODE OF THE PRAIRIE
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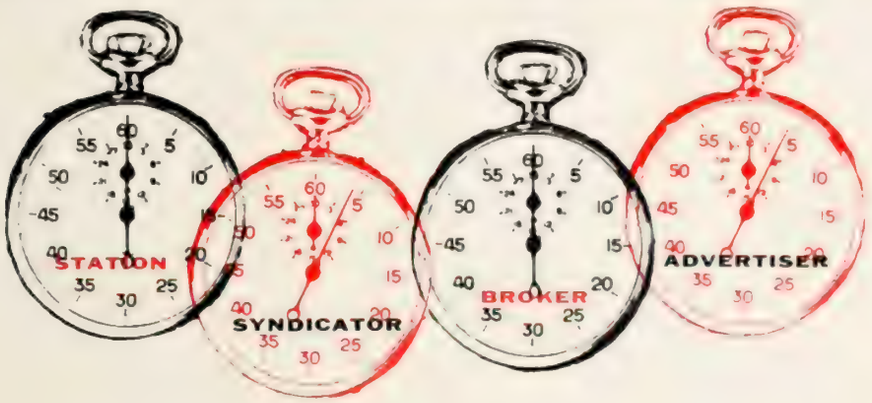
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WQAM Miami
Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans
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► Barter time passes to client by indirect route ►



SHOULD YOU BUY BARTERED TIME?

Even Lever is considering move, but industry fears barter will boomerang. Here are pros and cons you must weigh

If you haven't been offered a barter deal for spot tv time by this week, the chances are good you will soon. The amount of film product available for barter, the number of film firms using barter in some form, the number of stations who are interested, and the number of advertisers at least considering a barter deal is growing—but fast.

These were some of the signs coming to light this week (some corroborated by the companies involved, others skirted around or denied):

• Again and again you hear of the soap giant considering a $50,000 summer flyer into barter as an experiment. This is the most significant development in barter to date, for what a blue chip tries others may be quick to imitate. The soap giant is most frequently identified as Lever Bros. for Pepsodent (via FCB). The Lever response: neither a confirmation nor denial that Pepsodent is indeed contemplating a barter test.

• Barter time already accounts for an important portion (in some cases 100%) of the spot tv spending of the following clients: Charles Antell, Pink Ice, Tint 'n' Set, Hazel Bishop, Sterling Drug, Block Drug, International Latex Corporation and Ideal Toy Co.

• Several agencies are said to be making "corporate" barter buys. Translation: they are acquiring blocks of cut-rate time for their own clients or other advertisers. Among agencies so mentioned are Dancer-Fitzgerald-Sample, Ruthrauff & Ryan, Emil Mogul, Product Services. (The latter has acquired film properties of its own which it will barter for time.)

• Barter is at least getting a hearing at the top 10 agencies as well. SPONSOR spoke at length with media people in some of the topmost agencies who stated that while they are opposed

Today brokers like Time Merchants, Inc. take over bartered time from film syndicators and then sell it in cut-rate packages to advertisers

to barter, others in the agency look on its potential more favorably.

• A new category of middle-man is growing up. These might be called "syndicators' reps." Their function: to take the bartered time off the syndicators' hands and in return for a percentage, sell it to advertisers. Time Merchants, Inc., with a 10-man staff, is probably the biggest such operation. Some other organizations do a similar job as a sideline. Example: Paul Venze Associates, Charles Antell's advertising agency in Baltimore.

Because of the number of barter-time offers being made currently not only in New York but in all major advertising centers, media departments of some of the biggest tv agencies who have not already done so will be researching barter thoroughly. Inevitably, opinion among agencies and even within agencies will be sharply split.

These are some of the pros and cons advertisers and agencies contemplating barter time will have to consider:

1. *The price is right.* There's little question but that some of the barter time is available at anywhere between 25 and 50% of the card rate (net). This is a factor of no minor consequence since it enables the advertiser to get far more mileage (in terms of numbers of different announcements) for his advertising dollar.

However, it is a mistake to assume the cut price means multiplication of advertising impressions per dollar. The chances are a major advertiser could buy far higher-rated announcements on his own, paying card rate.

2. *Barter makes spot tv possible for low-budget or seasonal advertiser on a year-'round basis.* The client whose total budget would be too small to buy the minimum frequency necessary to have tv announcements pay out, can now afford to try the medium. Also the advertiser with an essentially seasonal sales curve (like a toy manufacturer) can try to even out the seasonal curve by experimenting with year-'round tv advertising at a low cost.

3. *It's a cheap way to experiment with a new advertising approach or a new product.* But it's not a fool-proof or scientific way of experimenting since the advertiser doesn't control a bulk barter buy the way he does a normal spot tv schedule.

Then there are these out-and-out negatives.

1. *There's no cancellation clause in barter contracts.* The advertiser commits a fixed sum of money from the start and can't exit from the deal for anywhere from a year upward. Thus the client loses one of the biggest advantages of spot tv: flexibility.

If his competitor suddenly switches media strategy or some other development dictates a change in approach to tv, he can't get out of his bulk commitment.

2. *The sponsor is buying a pig in a poke.* The barter-time peddlers can rarely spell out which stations and which times the bulk client will get for a fixed cut-rate figure. The advertiser has to give the barter-time merchant wide latitude in making the time buy for him; he pays in advance for bulk tonnage that may not fulfill his advertising objectives.

Pretty typical of the barter-time pitches currently making the rounds is a 200-market presentation Paul Venze made to a nationally advertised detergent. SPONSOR read this presentation in the media department of an agency close to the top in air media billings under—literally—an oath not to reveal the agency's name. (It's characteristic of barter-time deals that the participants rarely want to acknowledge being involved—even if no deal has actually been made.)

The Paul Venze presentation was a masterpiece of detailed information so scientific and specific as to do credit to the best work by a national rep. It contained the cost of the announcements in each market at card rate—and at the barter rate; the estimated cumulative rating; the estimated number of viewers reached; the cost-per-1,000. In fact, only two details were left out of the presentation: the call letters of the stations and the times.

3. *The time involved is generally not as good as card-rate time.* The reasons are self-evident: The station giving time in exchange for programming can barter away only the time nobody else bought.

4. *Bartered time is generally on a "fixed pre-emptible basis,"* meaning that a full-rate advertiser can automatically take possession of any choice adjacency occupied by the barter advertiser. However, a number of admen whose companies use bartered time found this a relatively negligible drawback.

"It doesn't happen too often," says Mel Helitzer, advertising manager of Ideal Toy Co., which has been enabled to expand its tv advertising around the year instead of its customary brief network season as a result of cheap bulk buying through Time Merchants, Inc. "Most of the stations that we're on, because they've acquired film programming through barter, don't preempt us because they've got time available for more advertisers."

BARTER ADVANTAGES

1. Low-price saturation is made possible through barter. Client in effect buys tonnage at 25 to 50% off net card rate. It can double reach of ad dollar.

2. Small-budget advertiser can afford to spread his coverage or extend seasonal campaigns into year-'round efforts. It can help him open new markets.

3. Newcomers to tv can experiment with new copy themes, various ad approaches at low cost, yet effective frequency to give them a yardstick.

BARTER DISADVANTAGES

1. "Pig-in-a-poke" sales approach in most barter deals makes it hard for agency or client to evaluate what he's getting and whether the buy is worth it.

2. Lack of cancellation clause sews client into long-term commitment before he knows whether it's good for him or not. He can't improve schedule.

3. Fixed pre-emptible basis of most bulk barter buys doesn't give client assurance of continuity of his effort, makes it hard to merchandise to trade.



TIME MERCHANTS, INC.

Working out of its president's lush Plaza Hotel suite, this new "syndicator's rep" has 10-man staff including (l. to r.) Abraham Kavadlo, comptroller; Joseph Lobel, [illegible]; Dick Firestone, ass't to pres.; Dick Rosenblatt, pres.; Bob May, [illegible]

5. *You usually can't improve your schedule after you've bought.* Like a fire sale, you can't make exchanges once you've plunked down the cash.

But this is not true in every instance. Ideal Toy claims to have had relatively good choices of time periods as well as some latitude through its Time Merchants buy. Furthermore, Dick Rosenblatt, president of Time Merchants, Inc., told SPONSOR in an interview conducted in his lush Plaza Hotel suite (he's planning to open new Madison Avenue offices by fall when a building on 59th Street is completed):

"We're in a position to tailor an advertiser's bulk schedule as an individual syndicator could not do. In fact, in some cases we find out an advertiser's needs first and then alert the syndicators to the times they should request from stations."

Often, by stitching together the barter schedules from several syndicators, Time Merchants claims it can offer a patchquilt of time periods virtually cut to the advertiser's size. Their most pressing problem, however, is getting the deals sewed up in time and getting advertiser and the source of bartered time together at the right moment.

6. Generally only secondary stations are available through barter deals. As the media executive of one of the top three ad agencies said in his analysis of barter: "You're getting the fourth station in a four-station market, the uhf in a vhf market or the station in a tertiary market."

But this is becoming less true. Top-ranking stations have been acquiring film through at least partial barter deals, including the Westinghouse and the Crosley stations, and some NBC o&o's.

But on the whole, it stands to reason that the top-rated station in a market,

(*Please turn to page 80*)

ARTICLE IN BRIEF

As barter spreads in tv, more clients are being offered cut-rate bulk saturations. Biggest client advantage is low cost. Drawbacks include (1) having to buy blind; (2) lack of cancellation privilege; (3) no renewal clause; (4) low quality of stations and time.

WALTER LOWEN ON AD MANPOWER

The man who filled 100,000 tv, radio and advertising jobs takes look at Madison Avenue today, sees salaries at plateau, no acute adman shortage

This month, after 36 years in the field of advertising personnel placement, during which he found jobs for more than 100,000 employees, Walter A. Lowen himself starts a new job.

Lowen's job: recruitment consultant to management. His first assignment: replace two board chairmen—one in the houseware manufacturing field, the other in an advertising agency.

The Walter A. Lowen Placement Agency which he has now left, and which presently contains about 96 feet of filing cabinet space crammed with applications for advertising, radio and tv positions, will be continued by his daughter and former partner, Ruth.

What made Lowen, often called U. S. placement expert No. 1, make this move? "I've watched the management consultant organizations entering the field of employment placement," he told SPONSOR during a session in his Park Avenue apartment.

"Unhampered by licensing, their commissions may run to 20% of an annual salary whereas my employment agency license restricted me to 5%. So I gave up my license." He grinned broadly, fingered some tulips in a vase on the coffee table, and added, "Also I'll be able to spend more time in Connecticut. That's where I grew these tulips." (Lowen has a six-acre farm about four miles from Danbury.) "You see," he went on, "I'll only accept a limited number of recruitment assignments for key men in those fields with which I'm familiar."

Probably no one is more familiar with the field of advertising than is Lowen. Mild-mannered and sympathetic, he has held the crying towel for hundreds of admen who have suddenly had the rug pulled from under them. He has helped them through domestic troubles and assisted in the rehabilitation of some who were drowning in martinis.

One of the latter was the late, great copywriter Howard Newton, creator of "Mr. Coffee-Nerves." The first day he reported to Pedlar & Ryan Agency on Lowen's recommendation, he came down with d.t.'s. Newton went to the Coast to recuperate, pulled himself together, went into the agency business in California. But he longed for New York, and wrote Lowen who spoke to Walter Weir at J. M. Mathes Agency. Newton was hired, later became copy chief, a position he held until Dancer-Fitzgerald-Sample hired him at $45,000, once more at Lowen's recommendation. While at D-F-S, Newton himself opened an employment agency for copywriters. "Howard was a very charming and talented guy," Lowen says.

"In this fast-paced advertising business," says Lowen, who doesn't drink or smoke because tobacco bites his tongue and alcohol doesn't agree, "it's easy to fall into the martinis-for-lunch routine. But it's too competitive and demanding a business to risk your health following it."

Across the desk from Lowen, at one time or another since December 1920 when he and his wife started The Vocational Bureau in a cramped and dingy office at 42nd Street and Fifth

LOWEN'S TIPS FOR EMPLOYERS

"An employer must create an atmosphere where million-dollar ideas can grow. Many agency heads are now interested in Motivational Research in connection with consumers. They might well MR at home in understanding their employees. Any creative person is apt to be temperamental, given to up-and-down moods. It's part of the creative pattern. The smart employer understands this and profits through living with it."

"Many employers are too specific in their requirements. They tend to "type-cast" job applicants on past performances only. Yet a lot of personnel are extremely versatile, have many strings to their bows. If one of these has proved his ability in a single area such as a food campaign, it does not mean that he might not do just as well or better on automotives."

Avenue, have sat many of the top men in advertising. They brought their job problems to the Lowens. Sometimes Lowen found them jobs, sometimes he advised them to stay where they were. One junior executive, bent on leaving his agency, finally took Lowen's advice to stay put. When he did finally leave some years later, he took $1 million with him.

The list of those whom Lowen has steered into top-level agency or radio-tv jobs is legion. Among them are such well known names as Myron Kirk, Kudner; Lewis Titterton, Compton; Bob Foreman, BBDO; Bill Seth, MacManus, John & Adams; Herb Gunter, Ted Bates; Garth Montgomery, K&E; to mention just a few. In a publication's listing of 100 "top" copywriters, 67 were Lowen "alumni."

Lowen, a Columbia graduate and veteran of World War I, had his first brush with Madison Avenue as a cub copywriter at Calkins & Holden in New York. One of his co-workers was an 18-year old checking clerk—Ed Ebel, now vice president in charge of advertising for General Foods. In the years since, Lowen has seen the same thoroughfare go through many moods and ups-and-downs. During the early '30's, placement of advertising personnel fell to such a low that Lowen, his wife and daughter ate 35¢ dinners at Silver's Cafeteria. At no period did he lose faith in the Avenue or fail to lose sight of opportunities that always will exist for those who have something to contribute.

How then does he see the advertising field of today?

- Salaries which have moved steadily upward seemed to reach a temporary plateau this year.
- Marketing offers great challenges and opportunities.
- Women in advertising still take themselves too seriously.
- Employers might well use Motivational Research within their own agencies in dealing with personnel.
- There is no acute shortage of manpower in advertising. Unemployment is at a minimum.
- Some wise agency heads are becoming a little less arbitrary about age as a job requirement. Advertising is not, as was believed for awhile, strictly a "young man's game."

Lowen, patently anxious to take off for a weekend on his Connecticut farm nevertheless settled his husky frame into a soft Charles chair and, with the patience developed in years of dealing with people, answered sponsor's questions.

"What about job-hopping in the agency business?" we asked. "When should an employed adman think about making a change?"

"If he's considering a change," Lowen said thoughtfully, "he must consider four things: (1) The new job should have as much or more security than the present one. (2) It must offer more opportunity for advancement. (3) It must be in as happy or happier an environment. (4) It must pay more money."

We remarked that the latter was probably the biggest consideration.

Lowen laughed. "On the contrary, it's the last consideration. If the other considerations don't prevail, money won't compensate."

"But isn't it frequently hard to get out of your salary bracket?" we asked.

"Yes," Lowen said. "People sometimes get 'typed' as to income, just as they often are 'typecast' in jobs. (Many of Lowen's phrases and analogies are theatrical since theatre is his



LOWEN'S TIPS FOR EMPLOYEES

"If an employee is considering a change in jobs, he must consider these four things: (1) The new job must have as much or more security than the present one. (2) It must offer more opportunity for advancement. (3) It must be in as happy or happier an environment. (4) It must pay more money. The last is certainly important, but remember that if the other considerations do not prevail, money alone won't compensate."

"If you are applying for a creative job, it is especially desirable that you take an idea or two along with you. To take an idea to an interview . . . is to place yourself in a preferred position for a job. Also, rehearse before hand what you want to say at the interview . . . even practice imaginary interviews before your mirror. You'll be more at ease this way."

hobby.) Many employers are too specific in their job requirements. They try to pin-point for too specialized a type. Their lack of imagination hampers their getting the most for their money—that is, the best person. A lot of employees have many strings to their bows, but because they have proved their ability in only one area, such as handling a food campaign, they may not be considered for an automotive account."

"Speaking of 'type-casting,'" we put in, "is there really a Madison Avenue type?"

"I guess you could find some counterparts of the admen depicted in novels," Lowen said. "In fact, I've had some agencies request a 'non-Madison Avenue type.' But whether a fellow wears a grey-flannel suit or not seems to me unimportant. It's what he can contribute creatively that counts. Sometimes there's too much emphasis on little things like that. One agency missed getting one of the really great creative tv men because it objected to his wearing loafers. He said, 'If they don't like my loafers, the hell with 'em.'"

What does Lowen think of psychological tests in screening applicants?

"I'm sold on them to a certain degree," he said. "To test a salesman for resilience and other characteristics needed in that field, such tests may be fine. Yet as a personnel man, I feel I've developed a sixth sense in picking the right man for the right job, and prefer it to tests. Some tests I think are superficial. And in the case of such complex, creative types as radio-tv executives or copywriters, it's dangerous to rely entirely on a test."

ARTICLE IN BRIEF

After 36 years of operating a placement agency for advertising personnel, Walter Lowen moves out to become a recruitment consultant to management. He sees Adland in a healthy state with steady demand for personnel, a supply of talent to fill, and salaries high.

It is this great, deep understanding of employees that probably has enabled Lowen to so efficiently serve employers. "Too many employers mishandle creative people, then wonder why they lose them. And having lost them, they then wonder how they manage to do such a bang-up job for the next employer.

"The well of creativity," Lowen went on, "must be nursed. An employer must create an atmosphere where million-dollar ideas can grow. Many agency heads are now interested in Motivational Research in connection with consumers. They should also apply it in their own shops. Any creative person is bound to be somewhat temperamental, given to up-and-down moods. It's part of the creative pattern. The smart employer understands this, learns to live with it because ideas are the heart and soul of advertising."

Do good jobs often go begging for long, we wanted to know.

"In the $25,000-and-up range, a job may take months to fill," Lowen said.

"Wouldn't it help if they raised the age limits?" we asked.

"They're actually higher now than they used to be. Back in the '40's the word was that 'Advertising is a young man's game.' Age 40 came pretty close to the limit. But then many of the older men proved their worth, and the young men meanwhile got 10 years older, so today the average age limit for top echelon jobs is nearer 55.

"Fringe benefits which tend to pull down age limits, aren't always needed by the older man. He may already have his own annuities. There are a number of specialists and consultants drawing $250 a day who might be gotten full-time for $25,000 a year if employers take a more realistic approach to the age problem."

In the past few years, Lowen told SPONSOR, there has been a marked increase in placements of marketing personnel at salaries up to $50,000.

As for tv and radio, these media have helped raise the salaries of admen to their present high plateau, which Lowen assured us is in line with the rise of income in other fields. "Time-buying," he added, "has really given the girls a break."

The mention of girls recalled a comment by Lowen in the book he authored in 1941 with Lillian Watson titled, "How to Get a Job and Win Success in Advertising." (In 1954, Lowen wrote another book—"How and When to Change Your Job Successfully." It will be syndicated this fall as a newspaper feature by the *New York Herald Tribune*). The quote we reminded Lowen about was: "One of the greatest faults of women in advertising . . . is that they take themselves too seriously." We asked if this was as true today as in 1941?

"Yes, it is," Lowen replied. "A great many women try too hard. As career women, they feel they must prove themselves over and over again. For some reason, successful women feel less successful than successful men."

Perhaps, we suggested, this is because of the salary differential.

Lowen admitted that, as a rule, women are paid less for the same performance than is a man. "But there are more lady v.p.'s appearing on the radio-tv scene," Lowen said. "And some time ago, I placed a woman who had a special knowledge of cosmetics into a two-day a week position at $25,000 a year."



In touch: Lowen's new role as management consultant keeps him close to ad job field



On the go: Operating from his Park Avenue apartment, Lowen continues manhunts for top-echelon jobs



Dr. Sydney Roslow, director of The Pulse, has long looked for new ways to measure media. For two years he's worked on a formula to give print and air media the same common denominator. Now he feels he's found it. This week he announced a new rating system, a cost-per-1,000 homes remembering ads in different media

FOUND:

A NEW ALL-MEDIA YARDSTICK*

So says Pulse, which this week unveiled a new way to compare print vs. radio and television based on advertising remembrance

This week The Pulse's Syd Roslow announced he had found what media buyers have always sought and many concluded couldn't be found: a single yardstick for print and broadcast media.

With the announcement Roslow dropped this bombshell:

When measured on his new yardstick, which is based on cost per remembered impression, newspaper costs were as much as 40 times higher than radio's and as much as 15 times higher than television's. (While magazines were not included in the study, the method could be applicable to a magazine's circulation in any given market.)

Roslow unveiled his new single yardstick before some 200 agency and advertiser executives last Wednesday at a breakfast in New York. He'll expose it before other molders of media opinion in three more advertising centers later this month: San Francisco, Los Angeles and Chicago.

You can assume that everywhere Syd Roslow presents his multi-media yardstick the first question will be that old perennial: "How can you mix apples and oranges?"

How does Roslow's yardstick work? And why does he think one is needed in the first place?

The "why" is easier to grasp than the how. Roslow says he started sorting media apples from oranges because "I was impatient at newspapers always showing those big bars of circulation contrasted with the tiny ones of broadcasting."

He wondered why so many advertisers, retailers in particular, adopted an "all or none" philosophy about the broadcast media. He never doubted that newspapers were doing an effective and efficient job of selling the consumer. But he likewise had no doubts that tv and radio, in combination with newspapers or alone, could deliver the same kind of results.

Then he got to the "how."

**For details on the problem of developing such a yardstick, see SPONSOR's "All-Media Evaluation Study" which is a vital part of the continuing analysis of media by this publication. Study later appeared as a book. Copies available at $4 each.*

Baltimore survey shows tv and radio get biggest remembrance for client's media dollar

He knew, from the past experience of media, what would *not* tend to give equitable media comparisons.

• Print, being tangible, was more measurable—and print people have been prone to measure a newspaper or magazine in terms of issues printed and copies circulated. "The practice developed," says Roslow, "of quoting to advertisers the number of sheets of paper printed, sold or delivered." But this didn't answer how many people actually picked up that newspaper and read the advertiser's product copy.

• A newspaper's total circulation has been variously compared with a station's estimated total circulation ("estimated" because of the intangible character of the medium itself) or with the rating of a quarter-hour program period. Obviously, a program cannot be equated to an entire newspaper.

A program segment is closer—more comparable—to a single editorial feature of a newspaper — maybe the woman's column, or an editorial. These still cannot be accurately compared, says Roslow, because the commercial is *inside* a radio or tv program segment and attracts a "captive" type of audience. On the other hand, the newspaper advertisement runs adjacent to rather than within the editorial feature. So you can find no accurate measurement of *numbers* of persons reached by the advertising copy.

• There's another—more statistical—reason why ad notings (such as Daniel Starch surveys) of printed advertisements are not comparable to quarter-hour program ratings. Readership surveys are confined to persons who are known to read the paper; nonreaders are discarded. But, Roslow says, broadcast ratings are based on an all-home sample, including nonlisteners and non-viewers in the base.

Two years ago Pulse started to bring these random elements of the measurement picture into focus. Since then, in eight markets, it has conducted print and broadcast studies with similar bases for stations in these markets.

Pulse draws a representative household sample. Interviewers visit homes in this sample, asking every member of the family what they remember seeing in the newspaper or hearing on radio or seeing on television. These results—when projected—indicate the number of households in the metropolitan area reached by a specific advertisement or commercial. This is the "rating"—applicable to print as well as to tv and radio.

The profile looks like this:

In Salt Lake City, the average quarter-hour rating of six radio stations is 3.4 (reaching 3.4% of all homes in the metropolitan area), contrasted with the average rating for advertisements in the *Salt Lake City Tribune*, 3.4; and the average for those in the *Deseret News*. 3.7.

Compare these *remembrance* ratings with the type of figures formerly used.

Daily newspaper circulation (morning and evening editions) in Richmond, Va., reaches into 95% of the homes in the area. Daily radio totals average about 48% (for two stations); tv, some 80% (three stations).

But how many of these homes ever noticed an advertiser's message? And what did it cost?

To answer this final question, Pulse started analyzing Baltimore as a test market three months ago.

Here's what the company did, as Roslow explains it.

"Our job was to attain commercial remembrance ratings for (both newspaper and broadcast) advertising. A tv station and a radio station were monitored from 6 p.m. to midnight (note radio, low in tunein during the measured nighttime hours, was minimized at the very start). The next evening, viewers and listeners were shown a list of commercials which had been aired and asked to identify those they remembered." Pulse used the recall system which is standard for tv and radio ratings.

There were 2,000 homes in the total sample: 500 each (*different* homes) for the tv station, the radio station, the *Baltimore News-Post* and the *Baltimore Sun*. Each sample included "non-viewers, non-listeners, non-readers so the measurements have the same meaning," says Roslow.

Some 20 interviewers in a two-week period visited these sample homes no longer than *one* day after the newspaper or broadcast copy was released.

Despite the outcome—favorable to tv and radio—the survey from the start was bound to give every advantage to newspapers on at least three scores.

1. The measuring period for radio, as pointed out above, was from 6 p.m. to midnight. Daytime tunein is much higher. Newspaper and television were measured at a peak "audience" time, radio, at the ebb.

2. Interviewers in talking with families in the two newspaper panels, exhibited a sample copy of the paper, flipping page by page to have the member of the household point to any remembered advertisement.

No such "prop" or reminder is available in tv and radio (although Pulse has done some experimentation along these lines, introducing parts of radio jingles and tv frames). The tv and radio sample homes were merely

Roslow points to depth findings

Pulse invents a new cost-per-1,000 system. Interviewers visit homes to ask each family member what he remembers from previous day's newspapers, radio and tv shows. Remembrance factor is the actual "reach"—the rating. This rating is converted to dollars: what it costs in each medium to reach 1% of homes in a market. When data are available on all major markets, buyers will have all-media cost ratios as a new buying guide.



confronted with "two or three key words" from the commercials and asked if they remembered them.

3. Thursday was selected as the reading and listening base and Thursday is the best-read week-day for any newspaper because of its shopping news and heavy food store advertising. Papers have long since coincided their editorial features and their advertising with women's shopping habits. And most women do most of their household shopping on Thursday.

Despite these balances toward the print side of the scales, tv and radio came out with some astounding figures.

Pulse worked up ratings and adapted them to this question: How much does it cost an advertiser to reach 1% of the metropolitan area homes (based on the U. S. Census classification)?

The answers came from the Baltimore survey, but Pulse thinks they're representative of the ratios in almost any market. (See chart.)

Comparing all three—radio, tv and newspaper—an advertiser would find he is reaching 1% of the Baltimore households at widely varying cost ratios. If you give newspaper the edge, again, and take the *lowest* newspaper cost (see chart)—$223—and the *highest* radio—$13—and the highest television—$39—you find these ratios:

To reach exactly the same number of households, an advertiser gets more than 17 times as much audience for his money in radio than in newspaper, more than five times as much in television than in newspaper. But the average newspaper cost is far higher.

Does this mean newspapers should go out of business, that advertisers should cancel?

Certainly not, says Roslow. He's just arguing for re-evaluation.

The "plain sense of these findings," as he told admen Wednesday, "is not one of criticism of printed advertising. It is to point out that when comparable measurement methods are employed the broadcast media can stand up to the print media. It suggests a re-examination and re-allocation of advertising budgets may be in order."

"Newspapers have been effective, and print advertising has sold goods. But this has been built on small numbers of persons seeing the ad and not on large circulation numbers. In radio and tv the ratings are generally larger. The coordination of the two media can result in much greater numbers of persons reached. Such a determination can come from true measurement."

COST OF REACHING 1% OF POPULATION, PRINT VS. AIR

The Baltimore Sun

Space size	Space cost	Cost for 1%
Full page	$2,212	**$223**
1/2-full*	1,681	**350**
1/4-1/2*	840	**315**
1/8-1/4*	420	**323**
70-294 lines*	172	**287**

The Baltimore News-Post

Space size	Space cost	Cost for 1%
Full page	$1,560	**$339**
1/2-full*	1,176	**267**
1/4-1/2*	588	**452**
1/8-1/4*	294	**490**
70-294 lines*	122	**610**

Tv Station †

Time period	Time costs	Cost for 1%
6-7 p.m. and 11 p.m.-midnight	$120	**$17**
7-8 p.m.	150	**21**
8-10:30 p.m.	275	**39**
10:30-11 p.m.	200	**28**

Radio Station ‡

Time period	Time costs	Cost for 1%
6-7 p.m.	$22	**$13**
7 p.m-midnight	15	**9**

* mid-point cost † 20-second announcement
‡ one-minute announcement Source: Pulse study in Baltimore

TV HUMOR PROVES THE PERFECT SLEEPER

Off-beat tv sell boosts Serta Mattress of Pittsburgh from 14th to fifth in Serta sales

The macabre in mattress merchandising has proven a zany success for the Serta Co. of Pittsburgh. Serta's agency, Goldman and Shoop took the late movie on KDKA-TV, built it into "Sertaday Nite," a show featuring startling humor, a sprinkling of corn and a staid announcer, Carl Ide, who takes all in stride without even a smile.

Serta's commercials are often forcibly integrated into the movie theme. The break in swash-buckling sea thriller might see Ide and an expert swordsman in a gripping duel—during which a mattress is deftly sliced to reveal its quality construction.

Unparalleled audience reaction to these commercials in terms of both sales and letters lead to a similar series of spot announcements with Bob Trow as announcer and fall guy.

Pittsburgh plant sales have soared from 14th to fifth among all of Serta's 44 assembly plants—a result of being the most discussed television sponsor in that area.

"No lumps, no bumps, no humps, no buttons, no nuttin'" slogan is investigated by Carl Ide in Serta commercial. Thorough check of mattress requires binoculars, stethoscope





Funny commercials, dry and slapstick are used. Personal endorsement sought by Ide (above) is tame in comparison to . . .



Sword-fight splits mattress for viewers . . .



Bob Trow, sponsor-heckled announcer . . .



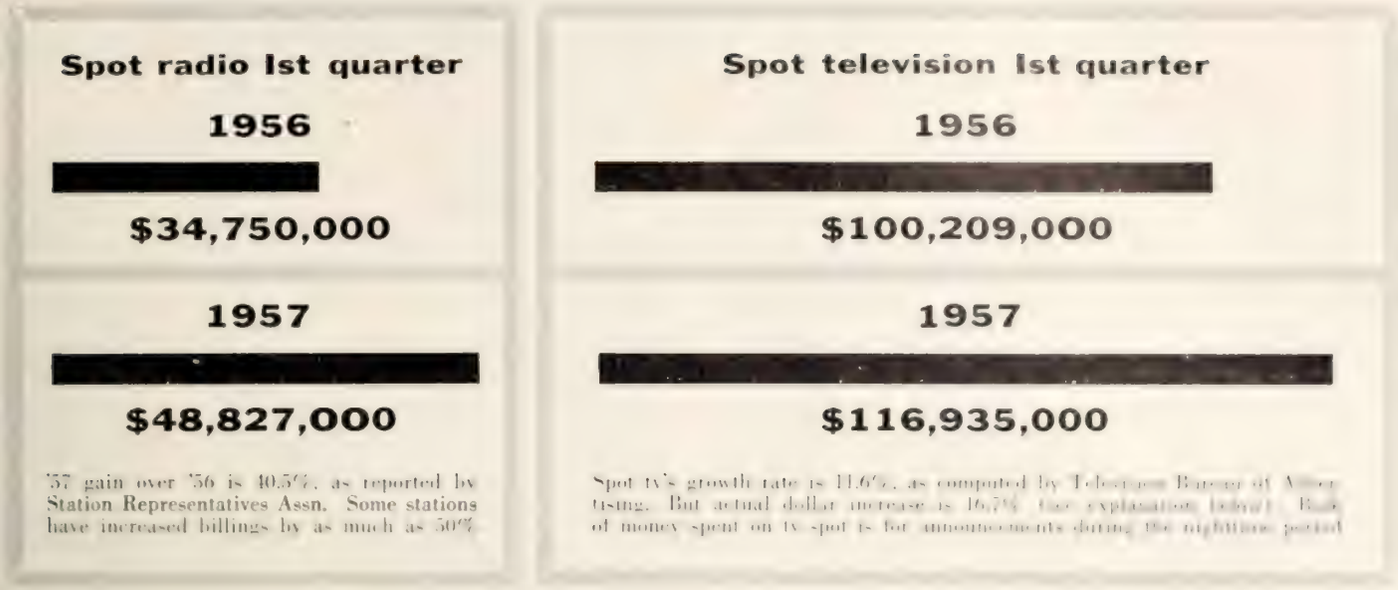
Drubbing by sponsor is part of job . . .



Slapstick pie-in-the-face is a staple . . .



Careful check of results shows amazing audience response in letters and sales, requests for schedule of the commercials



SPOT'S FIRST QUARTER: RADIO UP 40.5% TV 11.6% OVER LAST QUARTER

Spot radio makes a huge gain despite its own records and network radio's revival; tv, still outdoing print media growth, enters a slower cycle

RADIO: Spot radio billings are zooming far above the dollar limits set by the most blue-sky of optimists.

January, February and March—the first quarter of hard-selling, fast-buying 1957—saw a peak billing of almost $49 million. The actual figures, from the Station Representatives Assn.: $48,827,000 for this year contrasted with $34,750,000 during the same period in 1956—a whopping increase of 40.5% (based on gross time sales).

A 40%-plus gain in the spot radio medium at this stage of the broadcast game is nothing less than phenomenal. Billings have been so big that many observers anticipated a slower rate of growth after what they saw as a leveling-off point last year. They also noted the rising interest—and investment—by national and regional advertisers in network radio.

Both network and spot people think a large share of network monies is coming from spot radio budgets. Yet they were obviously wrong. Network radio hasn't been making so many sales for a decade—yet neither has spot.

Larry Webb, managing director of SRA, comments on these new figures it has released. "Without any question, the tremendous increase can be attributed to the heavy saturation spot campaigns in the top major markets."

TV: Spot tv is still growing faster than most other media even though the spectacular jumps of past years seem to be shaking down into a more mature growth pattern. Spot tv is in a steady climb rather than a resurgence like spot radio is. Its high-water level for the first quarter hit $117 million.

So says the Television Bureau of Advertising, which reports a billing increase over the first quarter in 1956 of 11.6%. This growth is impressive, but more gradual than during spot tv's earlier years.

The spot tv figures: $116,935,000 this first quarter in '57 contrasted with $100,209,000 for the same '56 period.

The 11.6% figure represents the rate of growth of gross dollar time investments on only 255 tv stations. TvB President Norman Cash says N. C. Rorabaugh, who computes the spot reports for the group, had 267 stations in the base last year, 321 this year. To get an actual percentage gain, therefore, TvB used the 255 tv stations submitting their billing figures during both years. (The difference between the dollar totals reported for each year comes to 16.7%.)

A TvB breakdown shows 58.3% of spot tv business was placed in nighttime hours; 32.5%, daytime; 9.2%, late night—44% of the business was placed for announcements; 24.6%, participations; 19.9%, programs; 11.5%, I.D.'s.

TURN PAGE FOR TOP 100 SPOT TV CLIENTS IN FIRST QUARTER ▶

Top 100 spot tv advertisers for the first quarter of 1957

RANK	ADVERTISER	1ST QUARTER 1956	1ST QUARTER 1957
1.	Procter & Gamble	$5,782,800	**$3,726,800**
2.	Brown & Williamson	2,921,900	**3,633,000**
3.	Sterling Drug	2,252,800	**2,942,900**
4.	Continental Baking	761,400	**2,822,000**
5.	Carter Products	1,059,900	**2,447,100**
6.	Philip Morris	1,542,200	**1,993,000**
7.	General Foods	2,053,800	**1,922,600**
8.	Warner-Lambert	725,900	**1,882,800**
9.	Colgate-Palmolive	1,583,100	**1,688,800**
10.	National Biscuit	1,478,400	**1,611,300**
11.	Miles Laboratories	1,696,900	**1,535,700**
12.	International Latex		**1,408,700**
13.	Liggett & Myers	1,122,900	**1,397,400**
14.	American Tobacco		**1,317,600**
15.	Lever Bros.	471,000	**1,313,500**
16.	Grove Laboratories	659,700	**1,211,600**
17.	Ford	985,100	**1,168,300**
18.	Coca-Cola	654,800	**1,155,300**
19.	Pepsi Cola	373,700	**1,143,900**
20.	Kellogg	1,780,000	**1,105,800**
21.	American Chicle	224,300	**1,085,000**
22.	P. Lorillard	229,500	**1,012,300**
23.	Bulova	1,228,400	**1,002,200**
24.	Esso Standard Oil	531,500	**919,100**
25.	Robert Hall	869,100	**910,800**
26.	Corn Products Refining	425,900	**846,800**
27.	Max Factor		**794,600**
28.	Avon	174,100	**765,200**
29.	Lipton	212,800	**728,100**
30.	American Home Products	313,800	**718,400**
31.	Food Manufacturers		**696,700**
32.	Harold E. Ritchie	642,000	**692,600**
33.	Glamorene	264,200	**667,100**
34.	Nestle	542,400	**652,000**
35.	Peter Paul	724,700	**650,400**
36.	Adell Chemical		**640,400**
37.	Beech-Nut Life Savers	262,700	**639,100**
38.	Block Drug	751,200	**603,600**
39.	Plough, Inc.	310,500	**591,500**
40.	Helaine Seager	725,200	**586,100**
41.	Charles Antell	847,300	**583,600**
42.	Tea Council	403,800	**581,600**
43.	Minute Maid	839,100	**579,500**
44.	Texas Co.		**576,100**
45.	Seven-Up	368,400	**574,900**
46.	Shell Oil	324,600	**530,200**
47.	Simmons		**525,200**
48.	R. J. Reynolds	487,800	**491,600**
49.	J. A. Folger	531,300	**488,300**
50.	Ballantine	446,700	**469,800**
51.	Ralston-Purina	$ 149,400	**$ 464,200**
52.	Marathon Corp.		**437,100**
53.	Reader's Digest	378,900	**428,600**
54.	Anheuser-Busch	325,400	**425,200**
55.	Wesson Oil & Snow Drift	346,600	**422,800**
56.	Florida Citrus	698,500	**421,000**
57.	Standard Oil of Ind.	230,200	**412,800**
58.	United Fruit		**412,000**
59.	Heinz	327,300	**403,100**
60.	Wrigley	107,300	**400,200**
61.	RCA	344,000	**399,300**
62.	Bristol-Myers	384,800	**387,700**
63.	Sunshine Biscuit	203,100	**386,900**
64.	Maybelline		**382,800**
65.	M. J. B. Co.	116,500	**381,600**
66.	Sardeau	135,300	**380,800**
67.	Robert Curley		**379,400**
68.	Socony Mobil Oil	227,400	**369,400**
69.	National Dairy		**368,200**
70.	Clorox		**359,000**
71.	Buitoni	135,800	**356,100**
72.	Pillsbury Mills	158,300	**353,900**
73.	Pabst	313,500	**352,300**
74.	Falstaff	377,300	**345,400**
75.	E. F. Drew		**340,700**
76.	Frontier Foods		**339,000**
77.	Sinclair Refining		**336,600**
78.	American Bakeries	190,500	**336,300**
79.	Quaker Oats		**328,900**
80.	U. S. Borax		**321,400**
81.	Grocery Store Prods.	181,400	**319,900**
82.	Pharmaceuticals	267,500	**316,500**
83.	Drackett	126,600	**314,400**
84.	Hills Bros.	403,500	**310,700**
85.	Pfizer		**304,900**
86.	Standard Brands	285,600	**303,400**
87.	Piel Bros.	394,200	**292,900**
88.	Bon Ami		**288,700**
89.	Best Foods	349,400	**288,000**
90.	Wildroot	364,800	**282,600**
91.	Carnation	258,800	**282,000**
92.	Schaefer	213,500	**277,200**
93.	Milner Products		**266,800**
94.	Petri Wine	122,400	**265,700**
95.	Pacific Tel. & Tel.		**260,700**
96.	Ward Baking	162,200	**260,200**
97.	Monarch Wine	171,600	**259,200**
98.	General Mills	217,500	**256,200**
99.	Mars	117,900	**255,400**
100.	Burgermeister		**254,300**

Note: Regional Telephone Companies are listed separately and are no longer combined under American Tel. & Tel. Co.
Source: TvB quarterly estimate of spot tv expenditure (gross) supplied by N. C. Rorabaugh.

Spot tv spending by 31 industries during 1956 and first quarter 1957

Product category	Spending estimate 1st quarter '56	Spending estimate 2nd quarter '56	Spending estimate 3rd quarter '56	Spending estimate 4th quarter '56	Spending estimate 1st quarter '57
Agriculture	$310,000	$327,000	$278,000	$410,000	$410,000
Ale, beer & wine	$8,323,000	$9,009,000	$8,163,000	$8,442,000	$8,514,000
Amusements, entertainment	$157,000	$139,000	$174,000	$90,000	$119,000
Automotive	$3,280,000	$3,556,000	$1,827,000	$1,249,000	$2,293,000
Building material, fixtures, paints	$805,000	$1,175,000	$791,000	$651,000	$450,000
Clothing & accessories	$1,793,000	$2,221,000	$1,861,000	$2,813,000	$2,170,000
Confections & soft drinks	$4,673,000	$5,322,000	$4,620,000	$6,961,000	$7,234,000
Consumer services	$2,952,000	$3,126,000	$2,494,000	$3,973,000	$3,177,000
Cosmetics & toiletries	$7,442,000	$9,541,000	$8,950,000	$8,307,000	$10,660,000
Dental products	$4,253,000	$4,442,000	$2,742,000	$1,765,000	$1,536,000
Drug products	$10,726,000	$6,468,000	$5,295,000	$9,537,000	$12,981,000
Food & grocery products	$28,461,000	$28,381,000	$21,775,000	$28,998,000	$32,860,000
Garden supplies & equipment	$134,000	$187,000	$38,000	$54,000	$190,000
Gasoline & lubricants	$3,123,000	$4,206,000	$3,908,000	$4,793,000	$5,422,000
Hotels, resorts, restaurants	$48,000	$99,000	$73,000	$70,000	$87,000
Household cleaners, polishes, waxes	$1,579,000	$2,301,000	$592,000	$2,391,000	$2,808,000
Household appliances	$1,505,000	$2,430,000	$1,446,000	$2,354,000	$1,472,000
Household furnishings	$768,000	$958,000	$898,000	$1,182,000	$1,380,000
Household laundry products	$4,747,000	$5,242,000	$3,284,000	$3,013,000	$3,732,000
Household paper products	$1,108,000	$1,502,000	$1,016,000	$1,703,000	$1,618,000
Household general	$975,000	$1,092,000	$511,000	$497,000	$592,000
Notions	$80,000	$98,000	$162,000	$116,000	$30,000
Pet products	$986,000	$1,174,000	$849,000	$1,649,000	$1,679,000
Publications	$564,000	$183,000	$484,000	$135,000	$553,000
Sporting goods, bicycles, toys	$98,000	$102,000	$79,000	$1,161,000	$115,000
Stationery, office equipment	$73,000	$54,000	$23,000	$89,000	$131,000
Tv, radio, phono., musical inst's	$626,000	$554,000	$348,000	$832,000	$423,000
Tobacco products & supplies	$7,081,000	$7,371,000	$7,823,000	$8,115,000	$10,331,000
Transportation & travel	$665,000	$898,000	$542,000	$761,000	$884,000
Watches, jewelry, cameras	$1,834,000	$1,982,000	$1,637,000	$1,613,000	$1,249,000
Miscellaneous	$1,040,000	$1,444,000	$881,000	$1,213,000	$1,835,000
TOTAL	$100,209,000	$105,584,000	$83,863,000	$107,842,000	$116,935,000

The BIG NEWS in Boston!

Radio Boston

WCOP

fastest rising radio station in Boston!



Boston Metropolitan Area Pulse

- January-February 1957 . . . . Second Place and Still Rising!
- November-December 1956 . . Second Place
- September-October 1955 . . . . . Third Place
- July-August 1955 . . . . . Fourth Place
- May-June 1955 . . . . . Fifth Place

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore	Radio Chicago	Radio Memphis
WCAO	**WJJD**	**WMPS**

REPRESENTED NATIONALLY BY **RADIO-TV REPRESENTATIVES, INC.**

RADIO BASICS / MAY

This is the first of SPONSOR's new Radio Basics section. It will appear every four weeks and will complement and alternate with Tv Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio's clients but will also include other material of interest to network users. A complete list of network radio clients will appear as a supplement to Radio Basics in the next issue and thereafter will be included as a regular feature. Suggestions from readers as to content and format will be welcomed and used as basis for future additions and revisions. The next Radio Basics will appear in the 22 June issue.

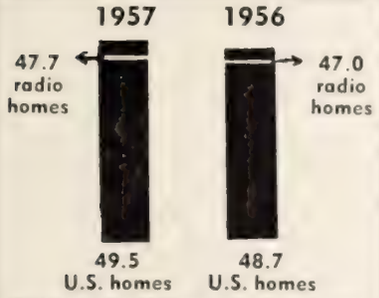
1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . **see below**

2. Spot basics presents local market listening index, audience composition facts . . . **page 48**

3. Network basics shows buys of the month, radio listening by hours and top shows . . . **page 50**

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Source: A. C. Nielsen, 1 March and year earlier figures in millions.

Radio station index

End of April 1957

	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3049	154	306	112*
Fm	529	22	22	0

End of April 1956

Am	2872	118	251	101
Fm	544	13	6	0

Source: FCC

Radio set index

Set location	1957	1956
Home	84,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	128,000,000	124,000,000

Source: RAB, 1 January each year, estimates of sets in working order. *No data for this category.

Radio sales index

Type	March 1957	March 1956	First Quarter 1957	First Quarter 1956
Home	**730,584**	527,649	**1,818,976**	1,501,723
Auto	**597,532**	519,648	**1,642,015**	1,447,534
Total	**1,328,116**	1,047,297	**3,460,991**	2,949,257

Source: RETMA, dealer inventory, not factory sales, and factory net factory sales.

2. SPOT RADIO BASICS

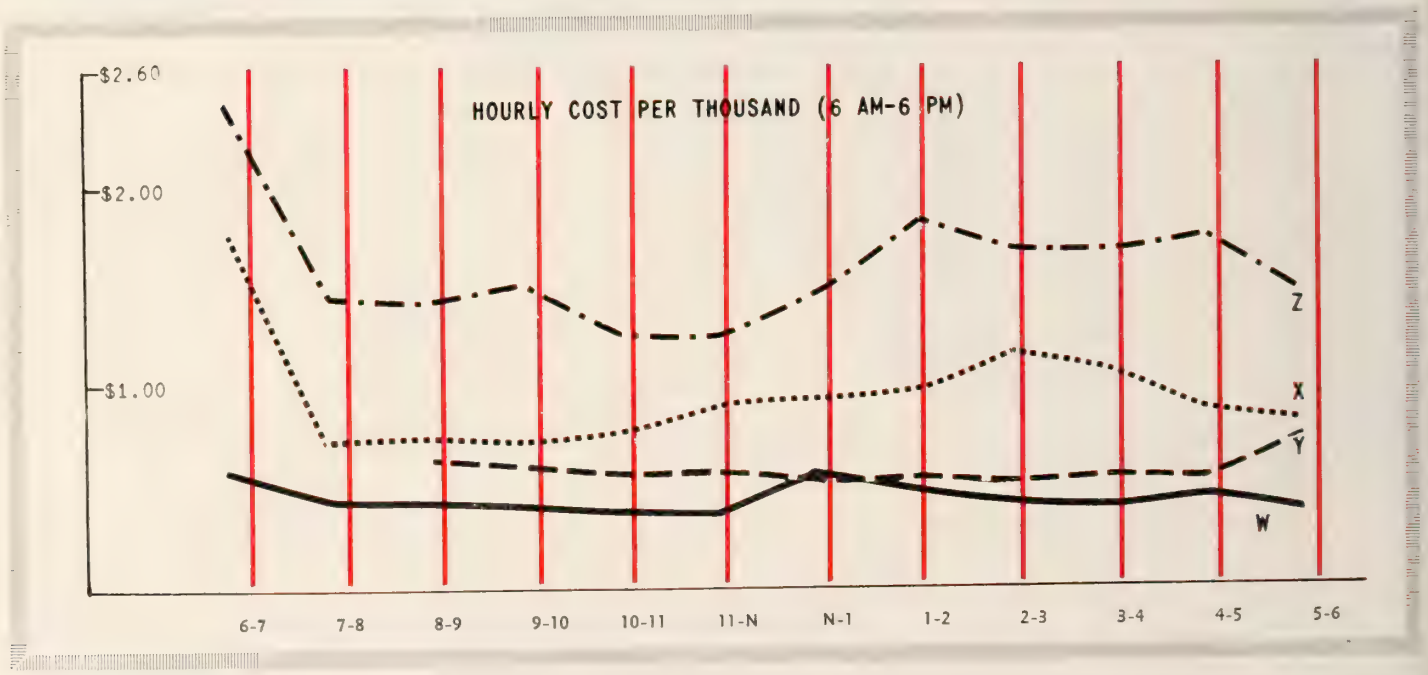
Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out of home) during the March-April period 1957. Data comes from Pulse, covering listening during the average quarter hour of each three-hour day part. Spot Radio Basics will periodically cover different groups of markets with the same type of break-downs as shown here

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Atlanta	25.4	27.3	26.4	26.9	21.3	14.5
Baltimore	23.3	25.4	25.2	26.7	19.3	16.5
Boston	23.6	28.8	27.2	28.2	21.4	15.0
Chicago	27.3	31.4	29.8	29.6	21.3	14.2
Los Angeles	23.7	31.0	27.8	28.6	22.3	15.4
Pittsburgh	22.1	27.7	26.5	28.5	20.6	14.3
Portland, Ore.	28.5	30.8	28.9	29.9	22.7	16.4
Richmond	21.4	25.0	23.8	25.4	18.4	12.7
San Francisco	26.6	30.8	25.4	28.4	22.3	17.7
Washington, D.C.	25.5	29.2	26.9	28.4	22.7	15.1

Does a station's cost-per-1,000 vary much during the day?



The chart above shows the cost-per-1,000 homes reached for four stations in a typical, medium-sized Midwest market by hours of the day during the day. As the figures indicate, there can be a considerable variation in cost-per-1,000. The figures also show that early morning and late afternoon prime time are not always the best buy, though if the figures were calculated in terms of cost-per-1,000 men reached the picture would be different. Data is based on NCS #2 with recent Pulse ratings projected via the SRA formula. The chart and cost-per-1,000 were prepared by The Katz Agency.

Weekend audience composition on the local level

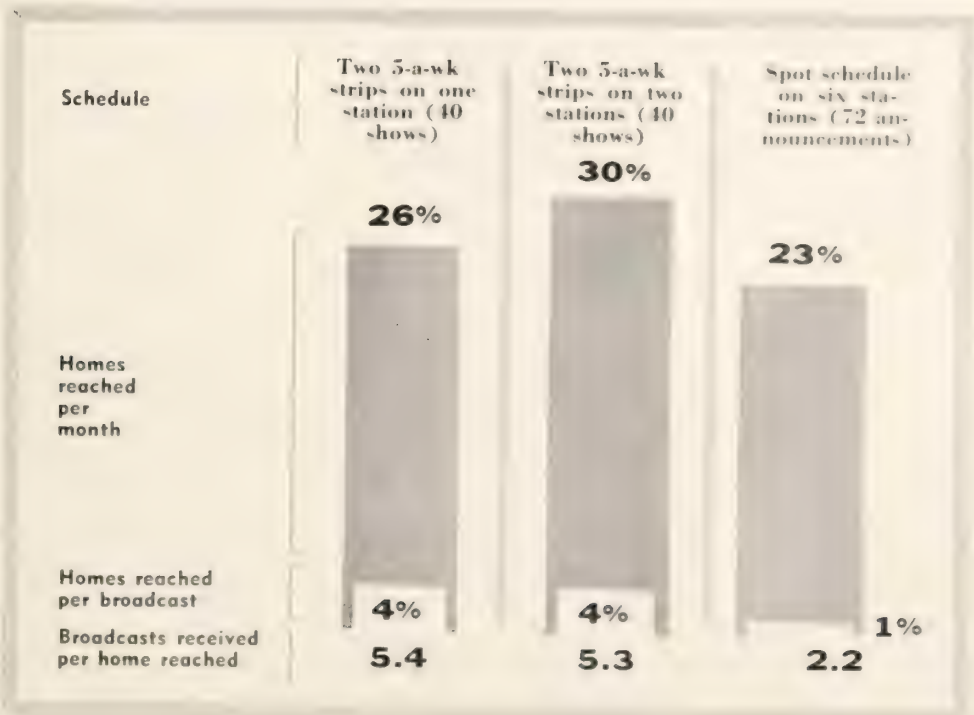
TIME	MEN	WOMEN	TEENS	CHILDREN	SETS IN USE
6-7 a.m.	49%	48%	2%	1%	5.1
7-8	45	49	4	2	11.3
8-9	39	53	5	3	15.7
9-10	36	52	8	4	16.9
10-11	34	52	10	4	19.3
11-N	34	52	10	4	20.1
N-1 p.m.	36	50	10	4	20.6
1-2	40	46	10	4	21.4
2-3	41	45	10	4	23.1
3-4	42	45	10	3	23.4
4-5	40	46	10	4	23.1
5-6	40	47	10	3	21.3
6-7	41	47	9	3	21.2
7-8	43	46	8	3	18.9
8-9	44	46	8	2	18.1
9-10	45	45	8	2	16.9
10-11	47	46	6	1	14.7
11-M	48	47	5		11.0

Winter audience data in 8 markets

Chart at left, prepared by John Blair and Co., provides a four-way audience composition breakdown, based on Pulse data in the following eight markets: Chicago, Detroit, Philadelphia, Columbus, Miami, Pittsburgh, Seattle, Dallas. Figures show a weighted average cover both Saturday and Sunday. Note the substantial numbers of men who can be reached during the day on weekends. Data shown includes listening in automobiles

Combination buys on local level

Taken from NSI special analysis files, the data at right give some idea of the audience sizes an advertiser can accumulate with combination buys. The first bar is a morning strip combined with an afternoon strip. The second is a daytime strip combined with an early evening strip. Material is not meant as a comparison of the three different types of purchases



3. NETWORK RADIO BASICS

Current methods of buying network radio—the scattered program and announcement buys and the in-and-out habits of clients—make it difficult for admen to keep track of what's going on. The list below shows the important buys that were made during the past month. It includes facts already printed in New and Renew but with more detail. See the next issue for web radio's full client list

FABULOUS FORD BUY IS MONTH'S HIGHLIGHT

ABC

Ball Bros.: Four segments of *Breakfast Club* were bought by the sponsor, starting 21 May. Business was placed by Applegate Advertising Agency, Muncie, for fruit jars, caps, jelly glasses, jar rubbers.

d-Con Co.: Two segments a week of *My True Story* is being sponsored by this division of Sterling Drug for insecticides. The campaign began 14 May.

General Foods: Nine new segments, bought for summer airing, were added to GF's 14 segments already on ABC's morning block. The nine, bought via Y&R for Jell-O Instant Pudding, including three on *Breakfast Club*, two on *My True Story*, two on *When a Girl Marries* and two on *Whispering Streets*.

Texas Co.: The oil firm renewed its sponsorship of the Saturday afternoon Metropolitan Opera broadcasts for 1957-58, its 18th consecutive season via C&W.

CBS

Chesebrough-Pond's: Five minutes of *Sports Time*, 7:00-7:05 p.m. three times a week for 13 weeks was bought for Valcream through Compton. Kickoff is 17 June.

Dixie Cup: A five-minute segment on Robert Q. Lewis' show Saturday mornings will plug Dixie Cups in the home for 26 weeks. Campaign began 18 May.

Ford: The biggest network buy in recent years was Ford's four hours and 40 minutes weekly news-and-music package on CBS for 52 weeks starting 2 September. Aimed at motorists, the buy covers five minutes of news and five minutes of Rosemary Clooney and Bing Crosby across-the-board on weekdays during the period between 7:00-8:05 a.m. local time; an Arthur Godfrey weekday strip from 5:05 to 5:30 p.m.; the Ed Murrow strip, 7:45-8:00 p.m.; six Clooney-Crosby five-minute shows at 5:00 and 5:55 p.m. Saturday and 12:55, 2:30, 4:30 and 5:55 p.m. Sunday. Agency: JWT. The cost: $4.2 million after time discounts.

Gillette: Three horse races in May and June were bought for all Gillette products via Maxon. They included the Kentucky Derby on 4 May, the Preakness on 18 May and Belmont on 15 June.

Kendall Co.: Minor summertime injuries are the motive behind the buy of a dozen 15-minute segments of Arthur Godfrey's morning show for Curads and Curity first aid products. Leo Burnett bought the 10:45-11:00 segment for 28 June and 30 August and the Thursday 10:30-10:45 segment for 10 weeks beginning 4 July.

NBC

American Dairy: NBC's run-of-schedule 20-10 Plan (10 one-minute and 10 30-second announcements during the 10:00 a.m. to 4:00 p.m. period) was bought by the client for 13 weeks starting 3 June through Campbell-Mithun. American Dairy is the second user of the 20-10 Plan.

California Packing: A $500,000 buy involving one-quarter of *News on the Hour* for 26 weeks started 20 May. Emphasis will be on Del Monte's pineapple-grapefruit juice. The buy, via McCann-Erickson, covers an average of 42½ announcements per week, half minutes and half 30-seconds.

Columbia Pictures: A total of 33 minute announcements for three weeks starting 21 June will plug *Fire Down Below*. Programs bought into include *Bandstand*, *People Are Funny* and *Monitor*. The agency is Donahue & Coe.

Ex Lax: Four announcements weekly have been added to 16 Ex Lax already has on NBC. The new buy, via Warwick and Legler, involves one participation per week for 34 weeks in *Great Gildersleeve*, *People Are Funny*, *One Man's Family* and *Monitor*.

General Foods: Campaigns for Jell-O and Postum have been placed. The Jell-O drive is a reminder campaign with 60 six-second announcements per week for 10 weeks on *Bandstand* and *Truth or Consequences*. Estimated cost to GF is $120,000. Postum will be represented by one participation a day five days a week on *Bandstand* and *Pepper Young's Family* for 26 weeks.

General Mills: Five one-minute and five 30-second announcements per weekend for 52 weeks were purchased in the Fibber McGee and Bob and Ray segments of *Monitor*. Campaign, via DFS, will start 1 June. Brand and brand schedules had not been decided at presstime.

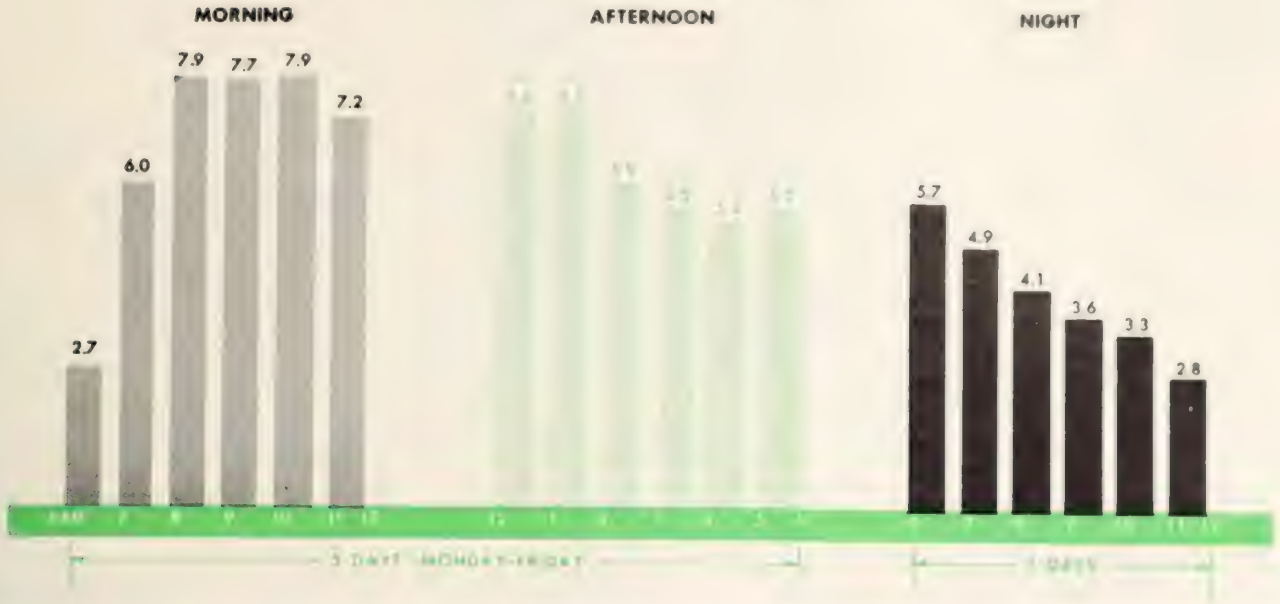
Mack Mfg.: Trucks will be advertised on *Monitor* with six one-minute announcements per week for 10 weeks starting 28 June. Doyle, Kitchen & McCormick placed the business.

Plough Chemical: A 13-week campaign for St. Joseph's aspirin will start on *Monitor* 1 June. The $110,000 buy provides for 10 one-minute and 10 30-second plugs.

Sleep-Eze: A 13-week summer drive will employ one participation a week on *People Are Funny* and two a week on *One Man's Family*. Agency is Milton Carlson, Los Angeles.

20th Century-Fox: A two-weekend saturation drive on *Monitor* will be used to plug *Bernadine*. Schedule provides for 50 six-second announcements per weekend. Dates are 22 and 29 June.

U. S. homes reached per average minutes by hours of day



Radio's audience as of January 1957 (Nielsen) is shown above. Figures atop bars represent millions of homes. Average minute audiences are only a fraction of radio's total in-home audience (about 30 million homes per day).

Network radio in-home audiences: top shows and average

DAYTIME

Weekday

		HOMES (000)
	Average for all programs	**1,097**
1	Ma Perkins (2nd half)—Lipton—M-F Wk 2	1,765
2	Ma Perkins (2nd half)—Scott—Tue. & Wed. Wk 1	1,765
3	A. Godfrey (1st half)—Chun King—10:00 a.m. Tue. Wk 2	1,670
4	Young Dr. Malone (2nd half)—Lever—M-F	1,622
5	Ma Perkins (1st half)—Lever—M-F	1,622
6	House Party—Simoniz—3:15 p.m.—Wed.	1,622
7	A. Godfrey—Int'l Min. & Chem.—10:15 a.m. Th. Wk 2	1,622
8	Helen Trent (2nd half)—Scott—Mon. & Th.	1,622
9	Nora Drake (2nd half)—Scott—Tue. & Th.	1,622
10	House Party—Staley—3:15 p.m.—Tue.	1,574

Sunday

	Average for all programs	**429**
1	Woolworth Hour	1,193
2	Robert Trout	1,145
3	Johnny Dollar—Lorillard	1,002

Saturday

	Average for all programs	**620**
1	Gunsmoke—12:30 p.m.	1,574
2	Gunsmoke—12:45 p.m.	1,479
3	Sports—12:55 p.m.	1,288

EVENING

Daily & weekly

		HOMES (000)
	Average for all programs	**525**
1	Jack Benny	1,670
2	Gunsmoke—Sun. 6:30 p.m.	1,383
3	Our Miss Brooks—Carter	1,336
4	Our Miss Brooks—Lorillard	1,240
5	Gunsmoke—Sun. 6:45 p.m.	1,193
6	Mitch Miller—8:10 p.m.	1,409
7	Academy Awards	1,002
8	Mitch Miller—8:20 p.m.	906
9	50th Anniversary Musical	906
10	Sports—Sun. 8:45 p.m.	811

Multi-weekly

	Average for all programs	**668**
1	Lowell Thomas	1,288
2	News of the World	1,240
3	One Man's Family	1,145

Program audience figures are from Nielsen's first April report covering the two weeks ending 6 April 1957. Data is based on homes listening to a program six minutes or more, except for programs of 15 minutes or less in which case homes listening one minute or more are included.

SPONSOR ASKS

What are your tips on how to hire tv and radio personnel?

Richard Bacharach, *director, entertainment division, Jules Z. Willing Organization, New York*

The entertainment industry has grown to such huge proportions in recent years that its traditional methods of filling top executive spots is hopelessly out-dated and inefficient. It is the only major American industry in which key jobs are filled by word-of-mouth, and by planned "leaks" signifying that an



"adopt a more effective method"

important top-level change is in the making.

Considering the enormous investment costs in television, motion pictures, and the legitimate theatre, the entertainment industry is being forced by shrinking profit margins to adopt a more effective method of finding the right man for the important job.

American industry has long since found that answer in the confidential executive recruiting firm such as our own, where the entire field is scouted, sifted, and screened until a small handful of well-qualified men (whose availability is a secret even to their closest friends and associates) constitute the field from which the best candidate is finally chosen. This is the method the entertainment industry must learn to use.

The top entertainment executive is a very insecure person job-wise, subject to incredible tensions, and the victim of a very high rate of job mortality. He tries to keep plugged into the grapevine, to learn what jobs are available and what qualifications are expected; but his information is usually hazy, inaccurate, and incomplete. Even when he has a clear and correct version of an inviting possibility, he is not often in a position to make his availability or interest known, except by dropping a casual hint at the right luncheon table.

For his sake, too, the confidential intermediary is essential—both for his success and for his peace of mind. The extent to which our work in performing this intermediary function for both the employer and employee has captured the imagination of both, the eagerness with which both have been willing to talk to us confidentially about what they are looking for, and the startlingly effective results that we have been able to obtain in a comparatively short period of time, all seem to indicate that we are on the right track in finding an effective way to get the right top man and the right top job together, to the enormous advantage of both.

Roger Pryor, *vice president of radio and television, Foote, Cone & Belding, New York*

As a first step in hiring a new broadcast boy, I believe it makes sense to decide just how much you're going to be able to pay him. Not how little, but how much. Take a good look at your budget before looking any place else, and remember that unlike merchandise, a "sale" on ability is rarely to be found. With people, as with anything else, you usually get what you pay for, so make up your mind not to drive too sharp a bargain. To be sure, you'd like to get a little more than you pay for and probably will if you have an attractive job to offer, but don't try to get something for nothing, for where people are concerned it usually works in reverse.

Having set your top figure, you'll have little trouble narrowing the list of applicants to those who fit reasonably into such a category. And with this done, it seems to me that the one who best answers the following questions will probably get the job:

1. In addition to television, does he have an adequate radio background?
2. Assuming broad experience in both media, were these years spent as an agency representative, or was he employed by a station or package producer, or what?
3. Has he specialized in direction? Production? Writing? Or is his background sufficiently comprehensive to include all of these activities?
4. How many years of agency experience has he had, and what is the length of his tenure with each agency?
5. Is he sufficiently mature to be "left alone"? Can his judgment be depended upon? It seems to me that this can't be over-emphasized.
6. Is he good at detail work? The complexity of broadcast operations today demands a "buttoned-up" type of lad.
7. Is he articulate and does he handle himself well in groups?
8. Is his personal appearance satisfactory? Remember, that just as a person is known by the company he keeps, so is the agency known by the company it hires.
9. Of course you will want to satisfy yourself as to his sobriety, reliability,



"don't try to get something for nothing"

etc., and if by now he shapes up pretty good, there's one really loaded question you'll want to ask him: Is he willing to burn the midnight oil at both ends? Will he be perfectly delighted to get stuck in a control room covering a commercial in the *Late Late Show* on Christmas Eve? Is his wife the kind who'll laugh good naturedly when he calls at 8:00 p.m. and says, 'Dear, I

know we've got eight for dinner, but I'm still at the studio. You see, the client hasn't arrived yet. He called a couple of hours ago and said he'd be a few minutes late, etc., etc., etc.'?

If he takes all these questions in his stride, hire him brother!! And, if you can find any others let me know!

Ruth E. Bachman, *advertising specialist, Bing Crosby, New York*

Buy . . . don't be sold . . . so, know what you need. It's the alert executive who knows what's needed from the simple definitive to the creative, illusive requirements. The executive who just needs "someone" on his staff, may well be sold a bill of goods by a phony.



"a phony is sometimes a good salesman"

A phony is sometimes a very good salesman, he's very interested in himself and the less he has to clutter his mind with other knowledge, the better he can concentrate on and talk about how good he is.

When you want to buy time . . . you shop. Spot? Participation? Show? Local? Network? Owned & operated? What will sell your product best? And so you ask for an estimate. Just as you buy time to sell a product, you buy people who will produce. Produce what? If you know exactly what, you're off to a good start. Otherwise, get out your pencil and think with it, on paper:

Functional job title; department of the company; list of all duties to be performed; other factors important to the job—special education, special skills or talents, kind of personality.

Too often, though, the harassed executive, pressed for time, oversimplifies this step. He wants a man with the same highly specialized experience—but not one even minor fault of—the newly departed employee. This lack of imaginative appraisal leads quickly to inbred hiring which results in static staffing. Estimate your needs, evaluate your candidate and hire creatively!

Hire quality. That's my tip. A given individual with quality of intelligence and personality plus certain demonstrated talents and abilities does not

(Please turn page)



There's only ONE Skowhegan . . .
. . . it's in MAINE
Moppets and mothers here, as elsewhere, are devoted to ROMPER ROOM on Channel Six

Quoting Marge Pressey, in her weekly **Somerset Reporter** column, Diary of a Skowhegan Mother of Six:

"In my opinion, one of the very best programs on TV for pre-school children these days is Romper Room on Channel 6 at 9:30 a.m. Miss Connie, Romper Room's 'teacher', is such an attractive person and has such a lovely personality, the children just adore her."

What do Romper Room sponsors say?

MAINE SAVINGS BANK—"We have found Romper Room successful in soliciting new accounts among the younger age groups and their parents."

OAKHURST DAIRY—"A quality presentation combining child development and entertainment values with unique sales-service appeal."

KIDDYLAND—"Romper Room is excellent as a vehicle of both educational influence and entertainment. It has brought many new customers to us."

We say: "See your nearest **Weed TV** man for summer availabilities."

WCSH-TV PORTLAND, MAINE

need highly specialized experience to do a creative, productive job. There is no such thing as a creative hack.

Joan Sinclaire, *tv packager and former tv manager for Lowen Placement Agency*

First, *know* what you're looking for—have very definite qualifications and specific duties clearly in mind and then be flexible enough in your thinking to recognize talent potential when it walks in your door!

When you interview a prospect, have enough imagination and creativity to envision him in the job—evaluate his past experience along with his future potential. Ask yourself if this is the type of man or woman who will grow with your organization or stand still and stagnate?

One of the main troubles with some employers is that they change the specifications for the job with each applicant they interview. For example, they call you up and ask for a top radio/tv commercial writer with film experience and then after they've seen three top men who are ideally suited for the position, according to the original specifications, they do an about face and decide they want a good general copywriter with a knowledge of print and timebuying. . . . How confused can you be?

Until an employer actually knows what he wants and needs, he shouldn't do any interviewing. The pre-selection service which a good personnel agency offers is completely wasted when the client doesn't know what he really wants. Further, the employer wastes his own time and energy as well as that of the prospective employee whose morale goes way down when he is told he is completely wrong for the job simply because the employer doesn't know his own mind.



"level with him about the job"

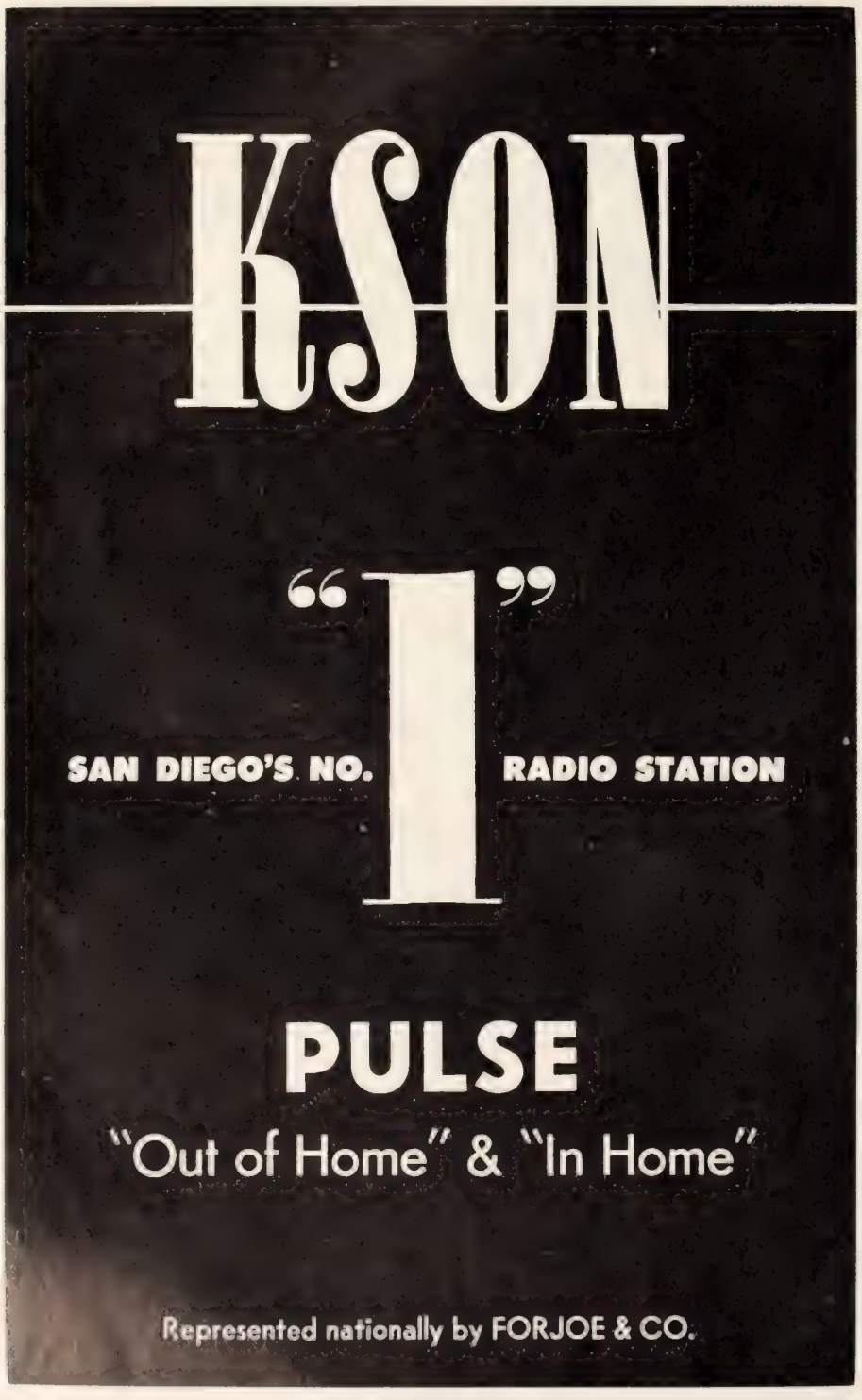
Above all—be sincere . . . and look for sincerity in your employees. Sincerity succeeds very often where genius and talent fail!

Be yourself! These are the key words—the recipe for success in business and professional life—in interviewing—in helping you find out what makes a man or woman tick. If you want to find out what kind of an employee you'll be getting for your money then "level with him"—about the job, its potential and his future if he casts his lot with you.

Remember, that the average man who is out of work, or interested in making a change, is apt to be nervous and ill at ease when he comes in for an interview. By being yourself you can make it easy for him to be himself, therefore you find out more readily about the man and his aptitudes and abilities.

Avoid hiring a person who talks too much about himself—let the record as indicated on his resume and in his portfolio and credits, speak for itself. And remember that humility and teachableness are important qualities in an employee.

Above all, avoid hiring a man who won't listen when you talk. Anyone who thinks he knows all the answers before he starts working for you is a dangerous character to have around! He may not end up getting your job—but he may just walk out and take your best account with him!!!



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Frigidaire Div GM, Dayton	Kudner, NY	CBS 201	Calvin Drake: Sa 10:05-10:10 am; 5 min seg; 18 May only
Frigidaire Div GM, Dayton	Kudner, NY	CBS 201	Robert Q Lewis: Sa 11:05-12 n; 5 min seg; 18 May only
General Foods, White Plains, NY	Y&R, NY	CBS 201	World News Roundup: Su 2:30-2:45 pm; 5 min seg; 12 May; 26 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	Gunsmoke: Sa 6:30-6:35 pm; 5 min seg; 11 May; 25 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	Our Miss Brooks: Su 7:30-8 pm; 5 min seg; 12 May; 26 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	mos in Andy Music Hall: M-F 7:15-7:30 pm; 5 min seg; 13 May; 25 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	Calvin Drake: Sa 10:05-10:10 am; 5 min seg; 18 May; 26 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	Robert Q Lewis: Sa 11:05-12 n; 5 min seg; 18 May; 26 wks
General Foods, White Plains, NY	Y&R, NY	CBS 201	Gunsmoke: Sa 6:30-6:35 pm; 5 min seg; 18 May; 26 wks
General Foods, White Plains, NY	Y&R, NY	NBC 151	Bandstand: M-F 11:30-12 n; 30 parties per wk; 1 July; 13 wks
General Foods, White Plains, NY	Y&R, NY	NBC 151	Truth or Consequences: M-F 10:05-10:30 am; 30 parties per wk; 1 July; 13 wks
Plough, Inc, Memphis	Lake-Spiro-Shurman, Memphis	NBC 158	Monitor; 29 parties per wkend; 25 May; 52 wks
Shulton, NY	Wesley, NY	CBS 201	Arthur Godfrey Time: F 10:15-10:30 am; 24 June; 1 wk
20th Century Fox Film Corp, NY	Charles Schlaifer, NY	NBC 158	Monitor; 59 parties per wkend; 22 June; 2 wks
Vernell's Butter Mints, Seattle	Martin & Tuttle, Seattle	CBS 201	Robert Q Lewis: Sa 11:05-12 n; 5 min seg; 18 May; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Tom Boise	KSFD, San Diego, mgr	John Blair, LA, acct exec
Charles W. Brunt	WTOB, Winston-Salem, sls mgr	Same, mgr
Stan Byrnes	Pathe Pictures, NY, sls mgr	Television Programs of America, acct exec
C. Herbert Clarke	NBC Tv Net, NY, stn sls rep-sls traffic dept	Same, mgr stn sls
George R. Collisson	WKY-TV, Oklahoma City, sls	KTOK, Oklahoma City, sls mgr
Byington F. Colvig	CBS Tv Spot Sales, Chi, dir sls promotion	Same, acct exec
Robert V. Evans	Cbs Legal Dept, NY, senior atty	CBS Tv, NY, asst gen atty chg talent, pro & facilities con, guests and rights
Philip Feldman	CBS Tv, Hy, dir business affairs	Same, vp & business mgr-talent & contract properties
Armand Grant	WKIT, Garden City, LI, vp & gen mgr	ABC Tv, NY, exec producer-daytime programs
Bernet G. Hammel	Schwerin Research, NY, asst dir operations	ABC Tv Net, NY, asst mgr research
Robert I. Holt	Fanchon & Marco, advtng mgr	Gross-Krasne, Hy, dir advtng & promotion
Bill Karl	KERG, Eugene, Ore, sls	Same, local sls mgr
Helen Irene Koss	American Research Bureau, NY, exec sec	Same, admin asst
Robert G. McKee	NBC Radio & Tv Nets, Chi, acct exec-midwest sls	ABC, Chi, acct exec tv sls, cent div
Walter K. Neill	Dir own advtng & public relations agcy, LA	Television Programs of America, Detroit, acct exec
Bill Oldham	Edward Petry, Chi, radio acct exec	Same, St Louis, sls mgr
Barrie D. Richardson	Warner Bros, NY, publicity	CBS Radio, NY, press information
C. S. Shulda	KERG, Eugene, Ore, local sls mgr	Same, natl sls mgr
Hugh M. Simpson	WALA-TV, Mobile, acct exec	Television Programs of America, New Orleans, acct exec
Austen Smithers	Headley-Reed, NY, radio sls mgr	Edward Petry, NY, acct exec, radio div
Dale Stevens		Everett McKinney, Chi, sls
Fred Ursel	CKSL, London, Ontario, sls	Same, retail sls mgr
Arthur Vigeland	Ted Bates, NY, acct exec	John Blair, NY, acct exec
Raymond W. Welpott	WRGB, Schenectady, stn mgr	WKY, WKY TV, Oklahoma City, stn mgr
Alyce Wilson	Free-lancing on r-tv commercials, Phila	WALA-TV, Mobile, sls

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
William A. Baumert	Frank Baumert Co, NY, partner	Hirsch & Ogan, NY, acct exec
Edwin J. Benedict	J. M. Mathes, NY, acct super	Marschalk & Pratt, NY, acct exec
James Benham	Young & Rubicam, NY, acct exec	Ted Bates, NY, acct super
Carl Cannon	United Nations, NY, chg visitors services	Kenyon, MacLeod & Groves, NY, public relations acct exec
Douglass Coady	Hotpoint, Chi, mktng specialist -tv div	Leach, McClinton, Chi, acct exec
Arnold M. Combrinck-Graham Jr.	Kenyon & Eckhardt, Chi, acct exec	Same, also vp
George W. Davidson	J. Walter Thompson, NY, mktng exec	Compton, NY, vp & acct super
Michael J. Donovan	Benton & Bowles, NY, asso media dir	Same, also vp
Lawrence H. Douglas	Gotham Broadcasting, NY, acct exec	Thomas & Douglas, NY, vp
James P. Dwyer	William Jenkins Advtng, Phila, vp	Gray & Rogers, Phila, advtng staff

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES *continued . . .*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Cay Gibson	Doyle Dane Bernbach, NY, copywriter	Same, head sls promotion dept
Raymond F. Gomber	Westinghouse Electric, Pitts, industrial advtng & sls promotion mgr	Compton Advtng, Milwaukee, vp & mgr
George Grabin	Arthur Meyerhoff, Milwaukee, mgr	Same, vp
Robert A. Grant	Grant Advtng Ltd, Tokyo, head	Robert Otto, NY, acct exec
Kent Johnson	Lambert & Feasley, NY, acct exec	Endorsements, Inc, NY, vp chg admin
Walter E. Koons	Fuller & Smith & Ross, NY, acct exec	Ketchum, MacLeod & Grove, NY, acct exec
Shannon Patrick LaFontaine	LaFontaine-Detroit Co, sls promotion	MacManus, John & Adams, Bloomfield Hills, Mich, purchasing & production mgr—sls aid section
Marlen Loehrke	Foote, Cone & Belding, Chi, personnel dir	Same, also vp
John F. McManus	Zimmer, Keller & Calvert, Detroit, acct exec	Marschalk & Pratt, NY, acct exec
Marion Meisenheimer	Mathisson & Associates, Milwaukee	Maercklein Advtng, Milwaukee, dir media & research
Robert O. Memmel	American Lace Paper, advtng & sls promotion mgr	Maercklein Advtng, dir media & research
Walter Henry Nelson	American Petroleum Institute, editor & public relations	Reach, McClinton, NY, public relations mgr
David A. Neuman	Emil Mogul, NY, acct exec	Peck Advtng, NY, acct exec
Louis J. Nicholaus	Kenyon & Eckhardt, Boston, acct exec	Same, also vp
William D. Nietfield	Grant Advtng, SF, acct exec	Jack Canady & Associates, San Diego, vp
Ted Pearson	Brisacher Wheeler, SF, asst acct exec	Foote, Cone & Belding, SF, asst media dir
Joseph Pendergast	John T. Fosdick Associates, NY, vp	Paris & Peart, NY, mktng acct exec
Christopher A. Sante	Lennen & Newell, NY, dir research	Same, also senior vp
C. Stuart Siebert, Jr.	Kenyon & Eckhardt, Chi, acct exec	Same, also vp
Robert F. Stanton	Albert Frank-Guenther Law, NY, acct exec	Ketchum, MacLeod & Grove, NY, acct exec
Melcon Tashian	Foote, Cone & Belding, NY, art dir	Same, also vp
Earl Timmons	Erwin, Wasey, LA, asst research dir	Stromberger, LaVerne, McKenzie, LA, research dir
Lawrence Weitzner	Emil Mogul, NY, asst production mgr	Same, asst to exec vp—acct super
Robert E. Wiesner	Lennen & Newell, NY, asst dir media research	Atherton & Currier, NY, dir research
Phillip Wolf	MacManus, John & Adams, LA, producer tv commercials	Mottl & Sittman, LA, r-tv dir

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry L. Ault	Chrysler, dealer advtng mgr	Same, advtng mgr
Andrew C. Britton	Philip Morris, Gen factories mgr—Richmond, Louisville	Same, vp—manufacturing
Thomas S. Carroll	Colgate-Palmolive, brand advtng mgr	Same, mktng mgr—household products div
Roger Greene	Philip Morris, dir advtng	Same, vp—advtng
Lloyd A. Grobe	Oldsmobile, business management mgr—LA zone	Same, advtng mgr
Clifford Kahler	Pabst Sparkling Beverages, district mgr	Same, sls mgr
Walter N. McFadden	Philip Morris, dir purchasing	Same, vp—purchasing
R. W. Moore, Sr.	Canada Dry, president	Same, chairman board & chief exec officer
Roy W. Moore, Jr.	Canada Dry, exec vp & gen mgr	Same, president
Roland F. Roche	P. Ballantine & Sons, media dir	Same, gen merch mgr

STATION CHANGES

CFCR-TV, Kamloops, British Columbia has joined CBS Tv Net

KABR, Aberdeen, SD, is now an affiliate of the Keystone Broadcasting System

KAMQ, Amarillo, has appointed Vernard, Rintoul & McConnell natl rep and Clarke Brown Associates as southern rep

KAOK, Lake Charles, La, has appointed Stars National natl rep

KAPA, Raymond, Wash, is now an affiliate of the Keystone Broadcasting System

KBCH, Oceanlake, Ore, is now an affiliate of the Keystone Broadcasting System

KBMO, Benson, Minn, is now an affiliate of the Keystone Broadcasting System

KELP, KILT (tv), El Paso, have been purchased by Richard E. Jones, Joseph Harris and Norman Alexander

KGEO-TV, Oklahoma City, has appointed Blair Tv Associates natl rep

KHAM, Albuquerque, is now an affiliate of the Keystone Broadcasting System

KILT (tv), El Paso, has become KELP-TV

KLEN, Killeen, Texas, is now an affiliate of the Keystone Broadcasting System

KOBY, SF, has appointed Edward Petry natl rep and Forjoe as LA rep, effective 1 June

KVHL, Homer, La, is now an affiliate of the Keystone Broadcasting System

KWBG, Boone, Iowa, is now an affiliate of the Keystone Broadcasting System

KWKW, LA, has appointed National Time Sales eastern & midwestern rep

KXLE, Ellensburg, Wash, is now an affiliate of the Keystone Broadcasting System

WBOK, New Orleans, has appointed Stars National natl reps

WCEF, Parkersburg, W Va, is now an affiliate of the Keystone Broadcasting System

WDON, Wheaton, Md, is now an affiliate of the Keystone Broadcasting System

WHAV, Haverhill, Mass, has appointed Kettell-Carter New England rep

WIL, St. Louis, has joined ABC Radio Net

WLBR-TV, Lebanon, Pa, is now controlled by Triangle Publications

WLOK, Memphis, has appointed Stars National natl rep

WNYS, Salamanca, NY, is now an affiliate of the Keystone Broadcasting System

WPCO, Mount Vernon, Ind, is now an affiliate of the Keystone Broadcasting System

WPFA, Pensacola, Fla, is now an affiliate of the Keystone Broadcasting System

WRFW, Eau Claire, Wisc, is now an affiliate of the Keystone Broadcasting System

WRKE, Roanoke, Va, is now an affiliate of the Keystone Broadcasting System

WTIC-TV, Hartford, has appointed Harrington, Righter & Parsons natl rep

WXOK, Baton Rouge, has appointed Stars National natl rep

WWIN, Balt, will join ABC Radio Net, effective 1 June

WWL-TV, New Orleans, will become an affiliate of CBS Tv Net, effective 1 August

BOOKS

1 All-Media Evaluation Study **$4**

155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV Dictionary/Handbook **$2**

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 Timebuying Basics **$2**

144 Pages

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

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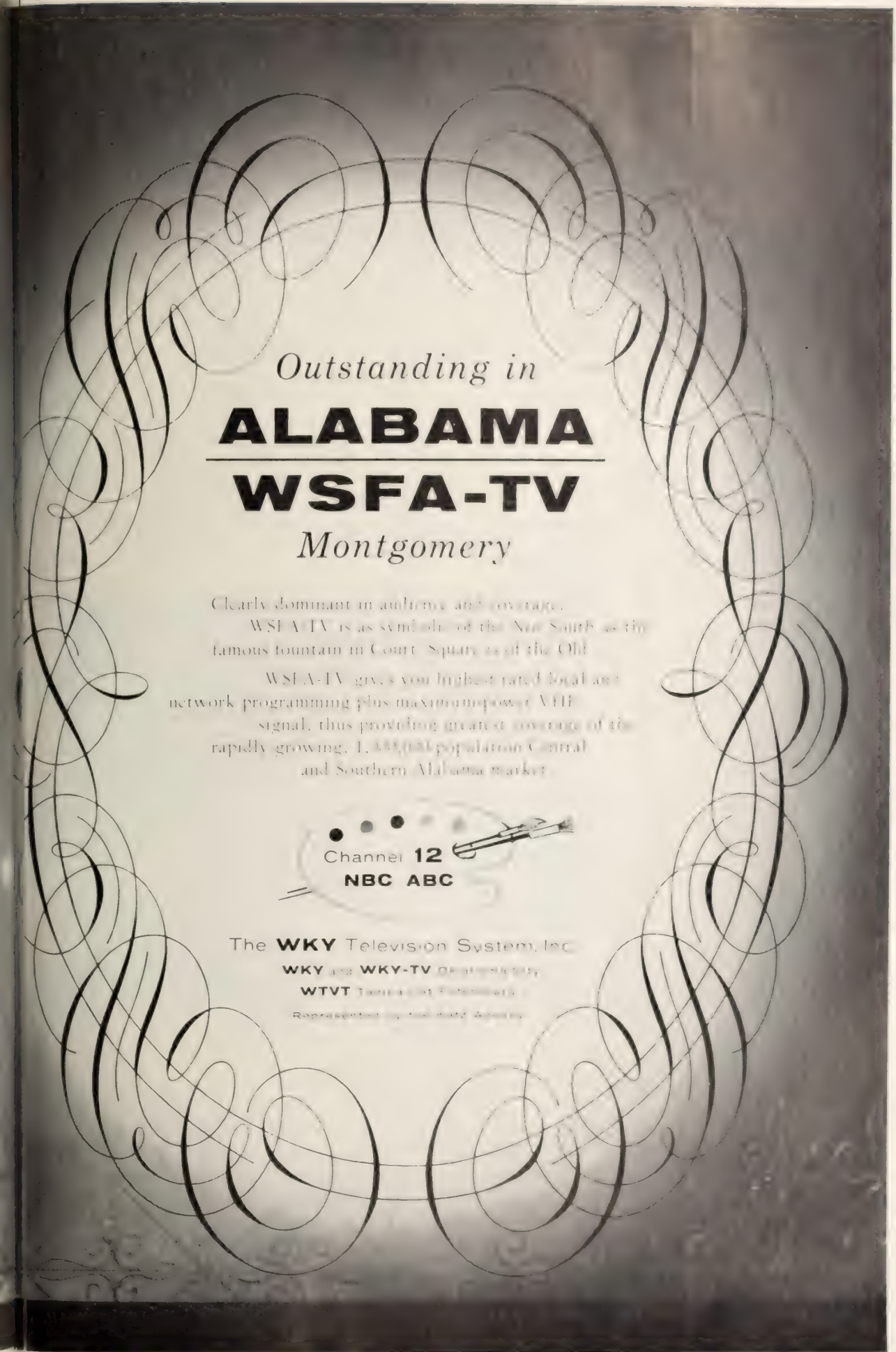
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Outstanding in
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WSFA-TV
Montgomery
Clearly dominant in audience and coverage,
WSFA-TV is as symbolic of the New South as the
famous fountain in Court Square is of the Old!
WSFA-TV gives you highest rated local and
network programming plus maximum power VHF
signal, thus providing greatest coverage of the
rapidly growing, 1,333,000 population Central
and Southern Alabama market.
Channel 12
NBC ABC
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WKY and WKY-TV
WTVT



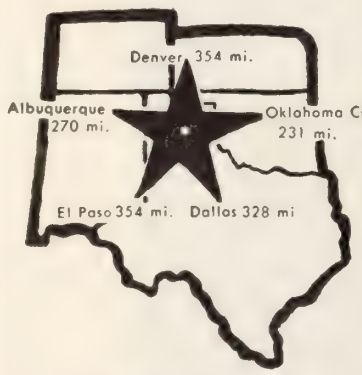
YEP, I'm from DIMMIT, Texas

Yep, I'm from DIMMIT, Texas. Out where I come from we swear by KGNC-TV. It's tops any way you look at it, service or entertainment.

About KGNC-TV

There are 350,000 high-income, free-spending Texans in the KGNC-TV A and B coverage areas and they sure love tv.

And we're only fifty-five miles from the the shopping-heart of Amarillo. KGNC-TV was the first tv station we ever listened to. And we ain't stopped listening since.



Channel 4 **KGNC-TV** 100,000 watts

AMARILLO, TEXAS

NBC-TV Affiliate

THE KATZ AGENCY

Affiliated with KGNC-Radio and the Amarillo Globe News

Mr. Sponsor

Richard E. Forbes: multi-million traffic cop

In a declining car market, Chrysler has copped a bigger share of the market this year than during any previous year. Neither Dick Forbes, corporate advertising director, nor any other top-level Chrysler executive will pin this success on advertising, let alone on one medium.

"We've done a particularly progressive job of restyling, for instance," Forbes told SPONSOR.

Nonetheless, it's important to remember that Chrysler's advertising strategy has kept pace with the styling, in terms of promoting "the forward look" on two major network tv vehicles: *Shower of Stars* and *Climax*, CBS TV, both sponsored by the Chrysler Corp. through McCann-Erickson.

On the corporate and divisional levels combined, Chrysler is put-



"Detroit commuting makes us more bullish on radio," says Chrysler's Forbes

ting some $18 million into the air media this year, and the bulk of this spending is network tv. Together, the air media account for more than 50% of Chrysler's over-all advertising expenditure.

In relation to last year, spot tv has been used to a lesser degree than in 1956, whereas network tv is coming in for a bigger share.

"We're in a transitional period now, since we absorbed the co-op expenditures into the factory budget in January," Forbes told SPONSOR. "But I'm sure that a media balance will be restored as the local dealers begin using their local media more heavily. We ourselves have pretty much absorbed the existing media plans that had been on a co-op basis and have maintained the same balance."

Forbes, whose department is responsible to the administrative v.p. of Chrysler Corp., not only plans the advertising and sales promo-

high time at high noon

The girls deserve a break—and take it. Frequently right in the middle of the day. Especially when Warner Bros. features are shown on television.

For example: WOAI-TV, San Antonio, runs a Warner Bros. feature in the noon–1:30 time period—Monday through Friday. February ARB ratings showed a healthy 12.6 average for the program, against 3.5 and 1.0 for the two competing stations. And KRCA-TV, Sacramento, ran Warner Bros. features three weekday afternoons, 2–2:30 P.M., with a February ARB average of 13.5, against 2.2 and 0.5 for the competition.

All of which proves that good programs win viewers, daytime as well as nighttime. For complete details about Warner Bros. availabilities in your area, write or phone



a.a.p. inc.

Distributors for Associated Artists Productions Corp.

NEW YORK *345 Madison Ave., MUrray Hill 6-2323*
CHICAGO *75 E. Wacker Dr., DEarborn 2-4040*
DALLAS *1511 Bryan St., RIverside 7-5551*
LOS ANGELES *9110 Sunset Blvd., CRestview 6-5886*

tion of the Chrysler Corp. on the corporate level, but also acts in a consultant capacity to the various divisions.

"The divisions operate virtually autonomously in terms of advertising and sales, except in such efforts that need coordinating," Forbes says. "For instance, we naturally time the new car announcements in such a way that each division works in relation to the others. Also, when there's a network tv buy that no one division can or wants to finance alone, we help them apportion the shared time."

And, as is true in any organization that has a divisional (or product manager) set-up, Forbes, as the corporate advertising director, also acts as consultant on the choice of agencies. McCann-Erickson is the agency for Chrysler Corp. The various divisions work with Grant, BBDO and N. W. Ayer. Furthermore, a couple of smaller agencies handle several industrial products.

"Thus, each division decides on its own commercial approach and on its own media strategy," Forbes says. "But a look at Chrysler's tv properties, shows that most of the divisions are bullish on network tv. We've found that any property which gives mass family exposure to a demonstration of our cars necessarily is good for us."

Mass circulation is an underlying theme for most of Forbes's media and advertising decisions. While he's conscious of the importance of women in either selecting a particular new car or at least exercising a veto power over their men's choice, he doesn't find it economical to isolate women as an advertising target.

"For women use shot guns, not rifles," advises Forbes

"There's a limit to the specialized audience you can aim for," he says. "And actually for a car, there's no one buyer. Everyone we reach is a potential customer, including teen-agers who'll be buying shortly. Certainly in as expensive a medium as television, we'd be buying circulation at too high a cost if we tried to segment the audience into the various individual groups we want to reach. Our best bet is a maximum mixed adult audience."

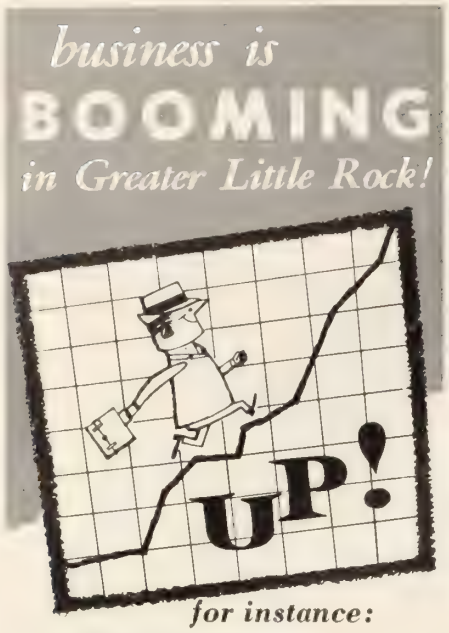
This search for maximum circulation at an efficient cost led Forbes some time ago to study network radio as a major media buy.

"We feel it's a very attractive medium today," he told SPONSOR. "Recently, when we won the Mobilgas Economy Run, we went on *Monitor* and into some CBS Radio programing virtually overnight for a few days of saturation. It turned out to be a successful and effective buy. We were able to act on our decision almost overnight and capitalize on the news value of our announcements through the choice of adjacencies, our presentation of the message and the very immediacy of network radio's programing appeal today. You're getting some of the same flexibility out of network radio today that you generally seek in the spot media."

On his long daily drives from the Chrysler Highland Park offices to his home in Birmingham, Mich., Forbes has ample chance to evaluate early-morning and late-night radio programing.

"I guess Detroit must be a center of out-of-home radio listening judging from the tremendous traffic I run into every day and the distances most of us cover between home and work," he told SPONSOR.

"I'll say one thing—for me, the car trip's a pleasure, because it's the one place where my choice of listening preference counts. Once I get home, my wife and two kids take over, where tv's concerned."



for instance:

✓**POPULATION**
Up 25,000 in one year!

✓**RETAIL SALES**
Up 6 1/2 millions!

✓**CONSUMER INCOME**
Up 18 1/3 millions!

Reach this important market and 32 central Arkansas counties most effectively via

KVLC radio

Lowest cost per 1,000. Unquestioned leadership proved repeatedly by Hooper and Pulse ratings!

AIMS ARKANSAS' ONLY MEMBER AIMS GROUP



Get the KVLC SUCCESS STORY today!
New York: Richard O'Connell, Inc.
Dallas: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.
Los Angeles: Tracy Moore & Associates

FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS



1330 KC-THE NEW SOUND FOR NEW YORK

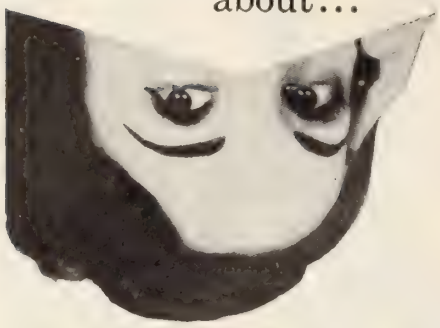
with a hard-hitting new concept in programming—planned to produce new sales for advertisers in the world's largest market

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1430 Kilocycles — 5,000 Watts
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Owners and Operators of
WPOW, New York, New York
KALI, Pasadena, Los Angeles, Calif.
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXV, Knoxville, Tennessee

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Ideal Toy Corp., New York, is promoting its miniature Little Miss Revlon doll in a tv campaign in 16 major cities. Advertising for the doll is probably the largest that has ever been undertaken in the toy industry outside of the Fall-Christmas season. Ideal will use 26 top-rated children's programs, most of which will show one-minute film commercials featuring the doll and its 30 Little Miss Revlon outfits. The original schedule started in April with tests in New York and Detroit. Ideal used spots on *Club 60, Ask the Camera* and *Hopalong Cassidy,* (WRCA-TV, New York) and *Mickey Mouse Club* (WXYZ-TV, Detroit). The success of the campaign was the impetus behind Ideal's decision to go nationwide on tv this time of year. Frequency: 3-5 announcements per week. Buying is completed. Buyer: Dorothy Hoey. Agency: Grey Advertising, New York.

Tidewater Oil Co., Eastern div., New York, is purchasing announcements in 21 markets in the Northeast. its area of distribution. to promote its Flying-A gasolines. Six-week campaign will start 28 May. 20-second film announcement will be slotted during nighttime segments. Average number of announcements per week in each market will be eight. Buying is completed. Buyer: Mildred Ingvall. Agency: Buchanan, New York.

Thomas J. Lipton, Inc., Hoboken, N. J., is going into 100 markets to promote iced tea. Four-to-six-week schedule will begin in June. Minute and 20-second film announcements will be placed during nighttime hours for a mixed audience. The number of announcements will vary from market to market. Buying is half completed. Buyer: Tom Comerford. Agency: Young & Rubicam, New York.

The National Brands, div. of Sterling Drug, New York, is buying in a number of markets to advertise its ZBT Baby powder. The 13-week schedule starts 17 June. Station breaks and minutes on film will be aired during daytime segments. Average number of announcements per week in each market will be three. Buying is completed. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., Inc.. New York.

RADIO BUYS

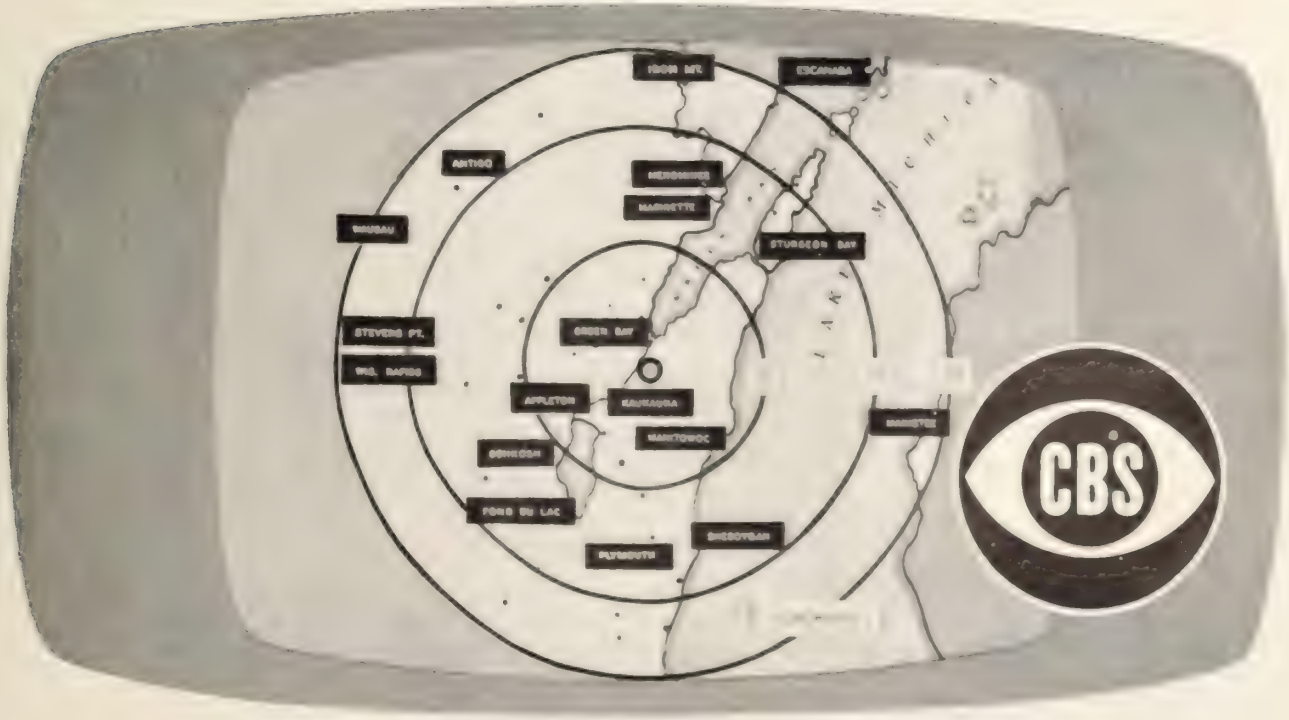
Armour & Co., Chicago, is going into a number of selected markets in the Southeast and Southwest for its Cloverbloom margarine. Short-term campaign will begin 10 June. Eight-second announcements will be placed primarily during 8-10 a.m. to reach a housewive's audience before shopping. Advertising is geared to special price promotion. Buying is not completed. Buyer: Sol Isreal. Agency: N. W. Ayer. New York.

Lehn & Fink, New York, is entering top markets to advertise its Etiquet deodorants. Frequency for the five week schedule will range



WBAY GREEN BAY

in the Land of... Milk and Honey



HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

from 10-25 announcements per week in each market. Minute live announcements will be slotted during daytime hours for a women's audience. Copy advertises the product at half-price. Buying is completed. Buyer: Jay Schoenfeld. Agency: McCann-Erickson, New York.

The National Brands, div. of Sterling Drug, New York, is entering rural markets in the Southeast to advertise its antiseptic Campha-Phenique. Schedule will begin in mid-June and run for 13 weeks. Minute live announcements will be purchased 7:30-9 a.m., targeted for a mixed audience. Average number of announcements per week in each market will be five. Buying has not started. Buyer: Bob Hall. Agency: Thompson-Koch, New York.

Schweppes (U.S.A.) Ltd., div. of Pepsi-Cola Co., New York, plans a campaign in about 15 East Coast markets for its tonic. The 10 to 12-week campaign will start in mid-June. Minute and 20-second e.t.'s will be slotted during late afternoon and evening hours, next to news and sports shows wherever possible; objective is a male audience. Average number of announcements per week in each market will be 15. Buying is not completed. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, Inc., New York.

Procter & Gamble Co., Cincinnati, plans to test its new Ivory detergent in the Akron and Toledo markets, SPONSOR learns. It's believed minute announcements will be scheduled during early morning and afternoon hours; frequency per week will be about 25. Upon completion of the schedule, other markets will probably be tested. (Agency declined comment concerning any aspect of the test.) Buyers: Pete Fulton and Ethel Weider. Agency: Compton, New York.

RADIO AND TV BUYS

The Texas Oil Co., New York, is entering 20-25 mid-western markets to advertise its new Supreme gasolene; product was introduced to the far west in April campaign. The schedule is for four weeks. On radio, minute and 20-second e.t.'s will be placed 7-9 a.m. and 4-7 p.m. daily and all hours on weekends. Average number of announcements per week in each market will be 60. On tv, minute and 20-second films will be scheduled 7-11 p.m. Frequency per week in each market will be 26. The advertising will sell the "tower of power" slogan. Buying is completed. Buyer: Jack Bray. Agency: Cunningham & Walsh, New York.

Shell Oil Co., New York, is entering 20 markets for its new Super Shell gasoline. Four-week tv campaign consists of one week for I.D. teaser advertising; three weeks for 20-second and minute product announcements. Frequency per week in each market will be 10 to 15 during prime evening hours. In radio, it consists of 20-second teasers for the first week; minute product announcements for three weeks. Average number of announcements per week in each market will be 40 during early morning and late afternoon hours. Commercials in tv will be on film; in radio e.t. and live. Other markets will be added throughout the summer. Buying in these markets is completed. Buyers: Frank Marshall and Gordon Dewart. Agency: J. Walter Thompson, New York.

YOU SELL LOUISVILLE WHEN YOU USE



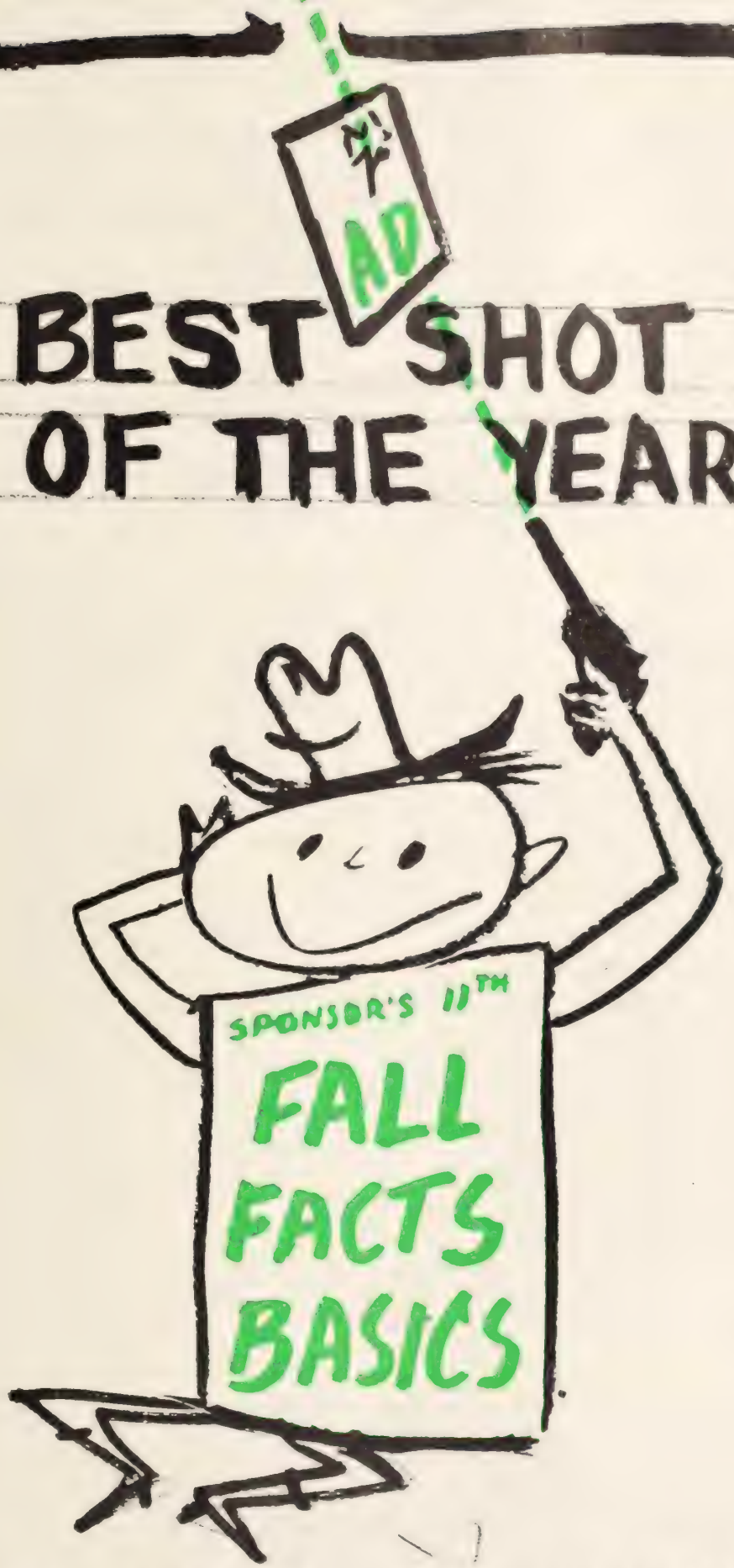
John Fraim

Louisvillians rely on the "John Fraim News" to keep them posted on the local, national and international news developments. His comprehensive news coverage, plus his many feature stories, make it not only interesting, but factual and worth while hearing regularly. A news service that succeeds in being all things to all people does the reporting job superlatively well. To Louisville "the John Fraim News" is a MUST... with comprehensive all day service through five minute summaries and reports in depth at 12 noon, 5:30 and 8:45 p.m. Monday through Friday.

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WKLO
LOUISVILLE

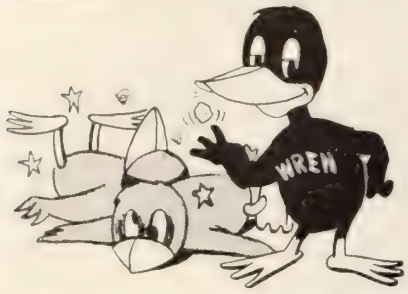
BEST SHOT OF THE YEAR



IN USE 20 JULY

AD DEADLINE 2 JULY

KILL TWO BIRDS WITH ONE STONE



TOP AUDIENCE — On all surveys, WREN is right up there in all-day audience, with sound hour-by-hour ratings and a wider distribution of audience.

AREA COVERAGE—WREN combines high ratings with effective coverage of the Topeka trading area . . . . yours at competitive rates, too!

5,000 Watts Topeka, Kansas

WREN

Rep. by John E. Pearson Company



SALES BLOOM IN THE RICH TULSA MARKET...

WHEN YOU USE

KRMG

50,000 WATTS 740 KC

ASK YOUR BLAIR MAN FOR THE KRMG STORY

News and Idea WRAP-UP

ADVERTISERS

Idea at work: the Alcoa-Macy tie-in promoting "Live Light with Aluminum—It's Summer."

The department store this week started featuring aluminum products in all of its six New York stores, a special Alcoa exhibition hall and aluminum in its decorations. The show will last through July.

Alcoa, in turn did its commercials for the *Alcoa Hour* (NBC TV) direct from the department store, last Sunday.

Alcoa and Macy exhibit will get further tv exposure on *Home*, *The Price Is Right*, and *Tonight* (all on NBC TV) and on *Capt. Kangaroo* (CBS TV).

An unusual tv giveaway (roofs) has brought the Bird Co. a whopping response: over 100,000 requests.

Bird, which sponsors a 15-minute segment of the *Garry Moore Show* (CBS TV), and its agency, Humphrey, Alley & Richards, decided to offer free roofs and installation to 10 of the viewers who sent in their names and addresses. Nothing else was required —no rhyme, entry blank or etc. The offer was made only twice (60 second announcement each time). Expected response was set at 15,000 maximum.

After recovering from the deluge of cards and letters, Bird is happily adding the 100,000-plus names to its roofing products prospect list.

Two advertisers taking their first air media plunge are:

- Angostura-Wupperman with plans to use network radio, details to be set, will plug use of Angostura as a food flavoring.
- Lejon Vermouth testing tv via ID's in the Los Angeles area on four stations. Lejon has been using magazines and newspaper supplements up to now.

Johnson (outboard) Motors has this idea working to get retail dealers to put more money into radio advertising:

A 15-minute outdoor show, taped weekly, is sent to interested stations. First choice for sponsorship goes to Johnson Motors dealers (who have been briefed on the show already), but if the dealer turns thumbs down, the station is free to approach other advertisers as long as they don't handle a product in direct competition with Sea-Horse outboard motors.

New products: "Off", insect repellent put out by the makers of Johnson's Wax. Off will be promoted on tv via the *Red Skelton Show* (CBS TV) and *Robert Montgomery Presents* (NBC TV) and on radio through *Monitor* (NBC) plus various newscasts on MBS. FCB is the agency . . . **"Charmers",** a new Band-Aid product designed for the younger set (teen to tot). Charmers come in various colors, shapes (including heart-shaped), and patterns. They will be highlighted on Johnson & Johnson's *Robin Hood* show (CBS TV). Agency is Y&R.

People in the news: Reorganization of Purex Corp.'s marketing division puts **Jock Northrup** in as director of market research and public relations and **Leslie C. Bruce, Jr.** as director of advertising and promotion . . . **W. E. Boss** has been named director of color television coordination for RCA. . . . **Emil Busching** has been appointed v.p. in charge of sales for Dormin, Inc., which uses tv spot for its sleep-inducer. . . . **Roger H. Bolin** has been appointed director of advertising for Westinghouse Electric Corp., a newly created post. . . . **Grover C. Clark** has been promoted to merchandising manager of the associated tires and accessories division of B. F. Goodrich and **Robert O. Howard** succeeds Clark as advertising and sales promotion manager of the tires and accessories division.

Sperry Rand's shaver commercials, which have Schick buzzing to the ex-

teat of a $5 million damage suit, will be temporarily withdrawn from television until a court hearing decides the issue on 27 May. . . . **The Advertising Center,** year-round exhibition hall for the tools and media of advertising, will open in New York at 285 Madison Ave. on 3 June.

AGENCIES

Dancer-Fitzgerald-Sample has created an executive committee to initiate, advise on, and approve all major plans, basic ad campaigns and important recommendations to clients.

Membership of the committee will be appointed annually by the board of directors. Serving on the initial committee are these vice presidents: Chester T. Birch, Lyndon O. Brown, Sidney J. Hamilton, Gordon H. Johnson, Fred T. Leighty, and George G. Tormey.

Television was credited with exerting a "tremendous influence" on trademarks by Sigrid H. Pedersen, JWT attorney in her talk before the U. S. Trademark Association last week.

Miss Pedersen told the group that in the food and grocery product field alone over 80% of the manufacturers have made a trademark or package change during the past two years and this was largely due to "Tv and supermarket retailing."

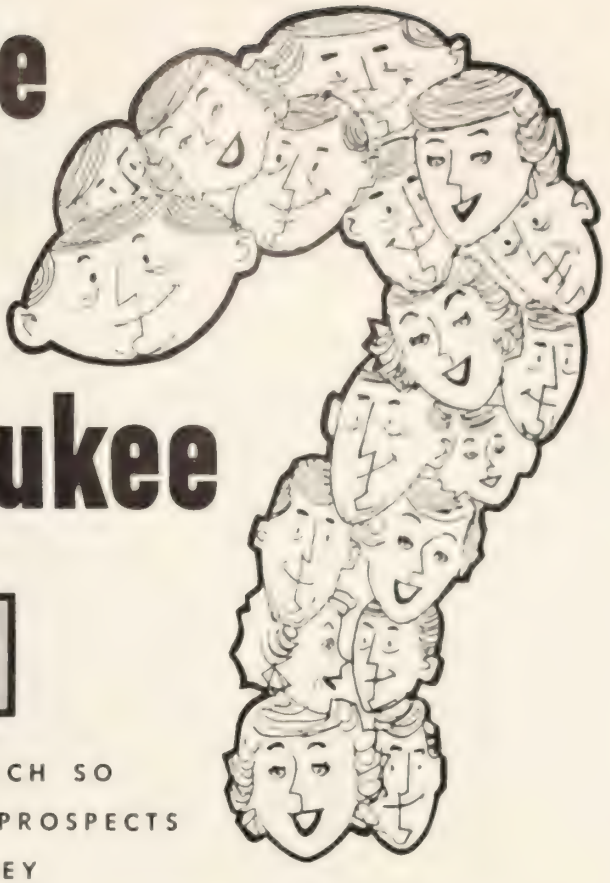
Miss Pedersen is chairman of the association's information committee.

New agency appointments: Richard K. Manoff, Inc. for King Kone Corp. King Kone which distributes its Old London melba toast and crackers nationally has not used air media, but Manoff is an air-minded agency and either radio or tv (not both) is being considered seriously in current media plans.

. . . **SSCB** for Lever Brothers' Breeze. BBDO formerly had the Breeze account. Wisk, the newer brand, remains with BBDO.

Focus on personalities: Clayton G. Going has moved to BBDO's Los Angeles office as an account executive. Going comes from BBDO's San Francisco branch . . . **Richard E. Fisher** has joined L&N as associate director of merchandising. He was formerly director of community affairs for American Airlines . . . **William J.**

where else in milwaukee



BUT ON woky

CAN YOU REACH SO MANY GOOD PROSPECTS FOR THE MONEY



WOKY *consistently* attracts a major share of Milwaukee's radio audience. So consistently, in fact, that virtually *every* time period represents Milwaukee's most *efficient* radio buy. You *consistently* get more for your money on WOKY, Milwaukee.

- Milwaukee's most-listened-to independent radio station.
- Lowest cost per thousand in the market.
- Covers 54% of the population in wealthy Wisconsin.

CALL YOUR **KATZ** REPRESENTATIVE FOR DOCUMENTED PROOF!

FIRST in woky MILWAUKEE

1000 watts at 920 KC.
24 hours of music, news and sports.

A BARTELL GROUP STATION

Other Bartell Group Stations:
each FIRST in its market...
KCBQ, San Diego • KRUX, Phoenix
WAKE, Atlanta • WMTV, Madison
WAPL, Appleton

Represented by ADAM YOUNG, Inc.

Moore has joined B&B as director of television operations . . . **G. Kenneth Adams** has joined Kal, Ehrlich & Merrick as an account executive . . . **Jean Carroll** has been appointed media director for Compton's Los Angeles office . . . **Joseph J. Trout** has joined BBDO's marketing department . . . **Norman J. J. Berger,** formerly with Grey Advertising, has resigned to become a partner and general manager at Leber & Katz . . . **Maurice J. Garrett** has been appointed Los Angeles liaison executive for Kudner. He replaces **Stephen H. Richards** who moves to the New York office as account manager for Buick . . . **Marx Hartman** as account executive and **Betty Dickie** as production manager have joined the new firm of Bernie Ebert & Associates, Los Angeles . . . **Benita Camicia** has joined Clint Sherwood, San Francisco as head of publicity and public relations. . . . **Donald L. McGee** joins Honig-Cooper as a merchandising account executive. McGee was formerly with Buchanan & Co. . . . **William R. Pinkney,** formerly of WTVH, Peoria, has joined Ross Advertising, Peoria, as head of the newly formed radio-tv division.

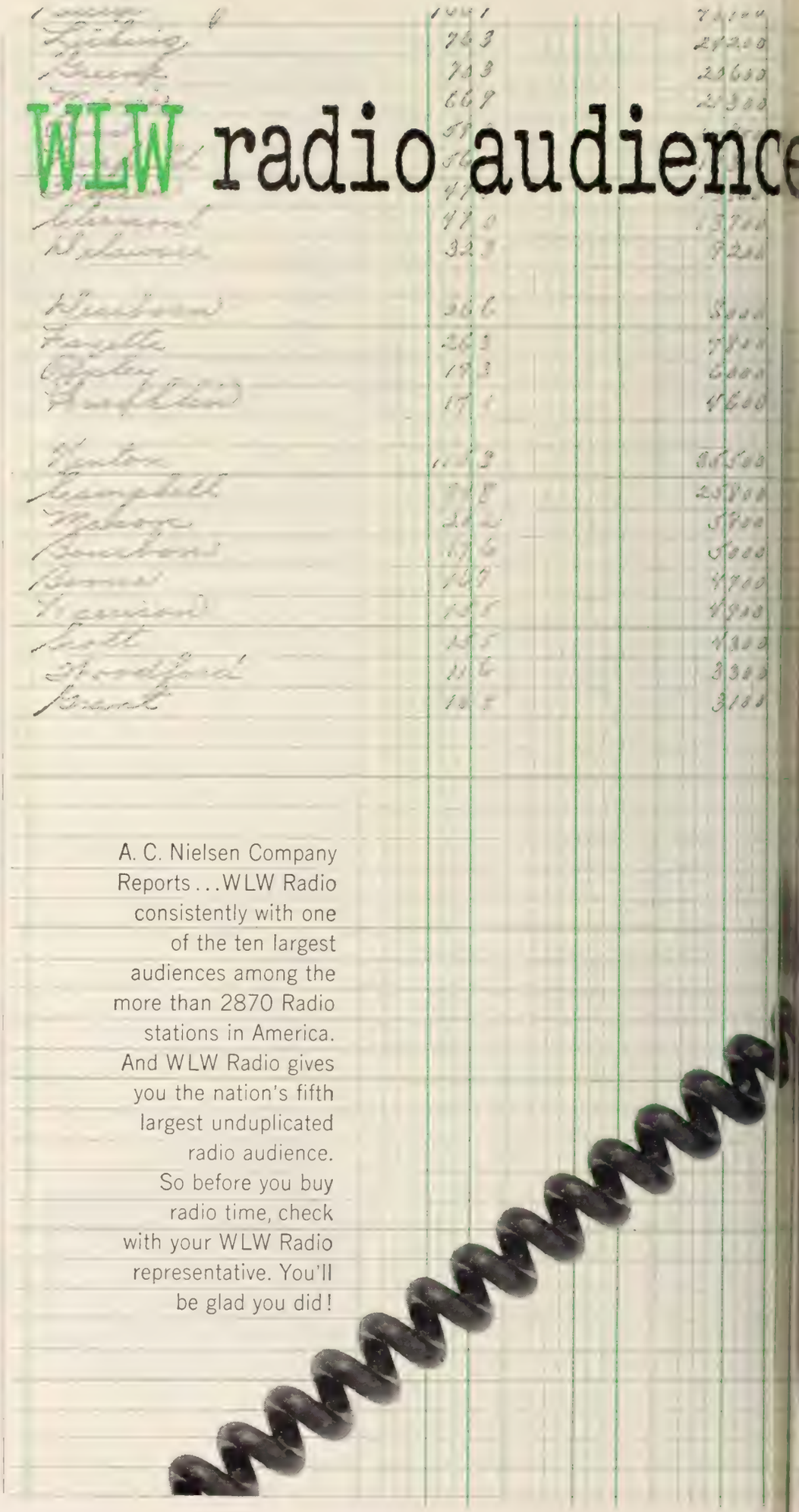
New agencies, new names: Richard Lane & Co., Kansas City, Mo., has been established by Richard Lane, formerly of Standart, O'Hern & Lane . . . **The Rumrill Co.** is the new name for Charles L. Rumrill Co., Rochester, N. Y.

NETWORKS

Looks like the situation comedy will again be the leading format among night-time sponsored programs on network to come this fall:

The networks have quite a ways to go to complete their 1957-58 schedules, but here's a comparison of major program types between next fall's lineup as set to date and the sponsored schedule which prevailed last fall:

PROGRAM TYPE	NO. SHOWS SET '57-58	NO. SHOWS FALL '56
Sit. Comedy	15	17
Western	11	11
Quiz-Panel	9	15
½ Hr. Drama	8	11
Hour Drama	7	14
Adventure	8	8
½ Hr. Variety	7	5
Hr. Variety	6	8
½ Hr. Mystery	6	5



among TOP 10 in America



WLW

RADIO

WORLD



Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of AVCO

PICTURE WRAP-UP



Bearded man on tv and at r. is Sal Maglie, Dodger pitcher, who appears in Remington shaver tv commercial (agency: Y&R) is watched by Sal Jr. Clean-shaven Maglie takes GE portable on trips



"Hot line" merchandisers via closed circuit sales meet for Del Monte in 24 cities are (l. to r.) Matt Culligan, NBC Radio v.p.; Chet Huntley, NBC news; J. H. Allen, Del Monte division sales manager

Outstanding advertising won awards for WGR-TV and Radio, Buffalo from the Niagara Frontier Advertiser's Association (r.), station managers Van Beuren W. De Vries, WGR-TV and Nat L. Cohen, WGR Radio receive awards from T. Sloane Palmer, director of the association



New president of Radio-Tv Executives Society in N. Y. is ABC v.p. John Daly (l.), succeeding Bob Burton, BMI (r.). With them: Leonard Goldenson, president AB-PT

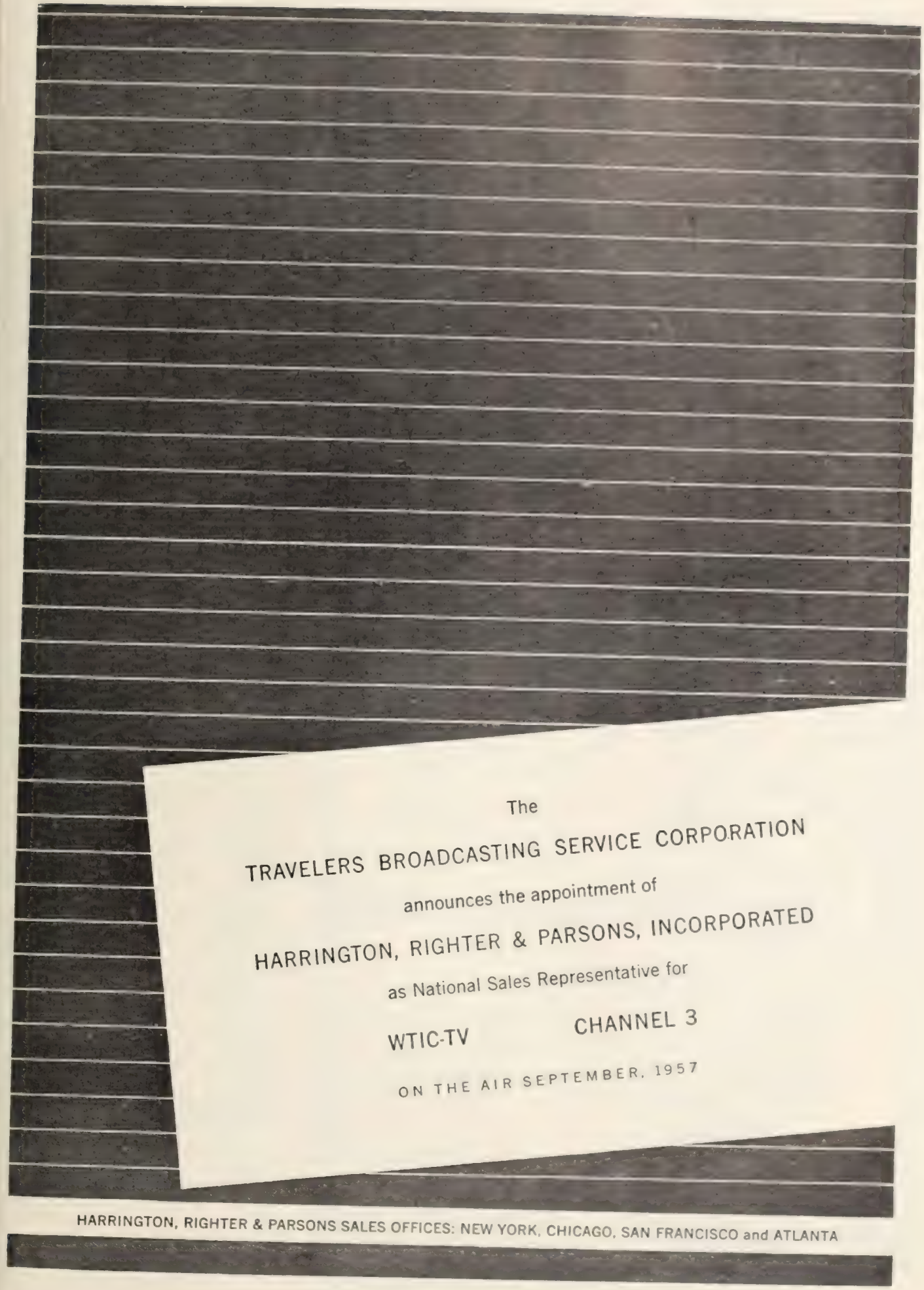






Best guess on spring thaw date won jackpot for Joe Gavin (r.) of Cunningham & Walsh. Annual contest is held by WDSM-TV, Duluth, for timebuyers. C. D. "Duke" Tully, gen. manager, presents award as Charles Kinney PGW a/e watches

Most exclusive audience of ad men is aim of Westinghouse Broadcasting with its car cards on N.Y. area commuter trains. Installers (from l.): Philip Everest, v.p., Transportation Displays; Dave Partridge, WBC ad mgr.; Max Gibbons, a/e with Ketchum, MacLeod, Grove


The
TRAVELERS BROADCASTING SERVICE CORPORATION
announces the appointment of
HARRINGTON, RIGHTER & PARSONS, INCORPORATED
as National Sales Representative for
WTIC-TV CHANNEL 3
ON THE AIR SEPTEMBER, 1957
HARRINGTON, RIGHTER & PARSONS SALES OFFICES: NEW YORK, CHICAGO, SAN FRANCISCO and ATLANTA

NBC TV's specials (remember, "spectaculars" has been stricken from the network's lexicon) will be wearing this new look next season:

- One a week (on the average).
- Scheduled at different hours.
- No more *Producers Showcase* or *Saturday Color Carnival* labels.

So far there are 21 (possibly 22) specials set. These include: six for Timex watches (Bob Hope); nine for Oldsmobile (six with Jerry Lewis, two Dean Martin Shows and the Academy Awards broadcast); five or possible six for Pontiac; and Rexall Drug's *Pinocchio* (on 13 October).

This means that the network plans at least 17 specials more to meet that one-a-week plan. Some of these will be documentaries, like *Project 20.*

Fall tv programing notes: The British filmed situation comedy *Dick and the Duchess* with Mogen David Wines and Helene Curtis alternating is the most likely candidate for the Saturday night 8:30-9 berth on CBS TV . . . **Royal McBee** has joined Chemstrand as alternate sponsor for NBC TV's *Sally* series, Sundays 7:30-8 p.m. . . . **Ronson** has picked up the Monday and Thursday segments of the *NBC News* plus an additional 32 portions including Wednesday and Friday nights for the first 13 weeks. The *NBC News* switches to a new time beginning 9 September and will be broadcast both at 6:45 p.m. and 7:15 p.m.

NBC's Matthew J. Culligan (v.p. radio network) this week dramatized his "Imagery Transfer" concept in this manner:

- Sent out to the press bushel baskets of cigarettes, with each pack enclosed in a small plain bag with only key words from the ad brand copy for identification. Example: "Filter, Flavor."
- Included these instructions: "Pick your favorite brand by its slogans."

Similar baskets had previously gone to agencies throughout the country. The reactions, says the network, have been very gratifying.

Current network tv programing notes: *Telephone Time* moves from Thursday nights on ABC TV to Tuesdays 9:30-10 p.m. effective 11 June . . . **Bulova** will sponsor an hour-long special on NBC TV Saturday, 1 June (9-10 p.m.). It'll be a musical variety titled "Five Stars for Spring."

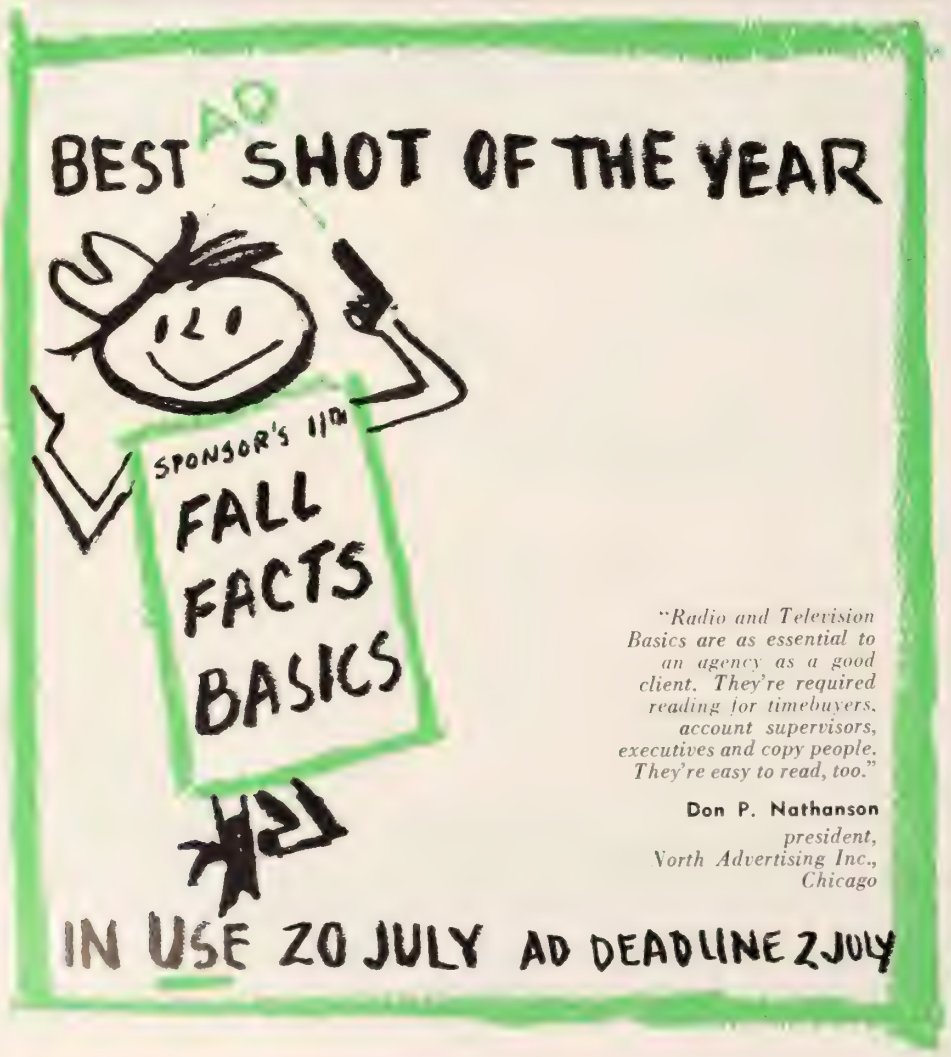
The Mort Abrahams-Granada TV international swap gets its kick-off 18 July with a British production of Reginald Rose's "Thunder on Sycamore St."

The English-U. S. exchange program was recently set up by Abrahams, executive producer of NBC TV's *Producers' Showcase,* and Granada, one of Britain's two commercial networks. Idea behind the trade of top creative talent is (a) British commercial tv, still quite young, feels it can learn much about technical organization and (b) U. S. producing, directing and writing talent feel they can have a place to show their wares without agency-client restrictions.

Summer tv programing notes: *The Web,* newly filmed mystery series, will take over for the *Loretta Young Show* on NBC TV (Sunday, 10-10:30 p.m.) starting 7 July while repeats of the *Loretta Young* series will be used by Speidel and Purex in their Tuesday 8-8:30 p.m. slot on NBC TV starting 2 July. . . . **Mogen David** will replace *Treasure Hunt* on ABC TV (Friday, 9-9:30 p.m.) with a filmed series called *Key Club Playhouse* starting 31 May. These are *Ford Theatre* re-runs and will promote the wine company's new brand, Key Wines. . . . **Associated Products** replaces General Electric as alternate sponsor on ABC TV's *Broken Arrow* (Tuesday, 9-9:30 p.m.) starting 4 June. This leaves G.E. with only two network tv shows, *Cheyenne* on ABC TV and *G.E. Theatre* on CBS TV. G.E. started the season last October with four network television entries.

Highligh's of the Leonard H. Goldenson, AB-PT president, WBKB dedication talk in Chicago last week included:

- ABC TV will add Omaha, Boston, Miami, New Orleans, Pittsburgh, Fort Wayne and Norfolk, Va., to its affiliates list within a year.
- This year 85 out of every 100 American tv homes will be able to take their pick of all three networks.
- And with delayed telecasts ABC



"Radio and Television Basics are as essential to an agency as a good client. They're required reading for timebuyers, account supervisors, executives and copy people. They're easy to read, too."

Don P. Nathanson
president, North Advertising Inc., Chicago

TV will reach 95% of all U. S. tv homes.

NBC Radio's new "See for Yourself Research Plan" works this way:

- The network is setting up a research fund which will pay all costs of sales effectiveness studies for advertisers who (a) plan a long enough and frequent enough campaign to produce measurable results, and (b) use some exclusive copy points so that radio's effectiveness can be isolated from other ad media use.
- NBC Radio will pay costs up to $10,000 on studies with techniques tailored to meet specific needs of the individual advertiser.
- Typical methods which may be used include: store audits, test market comparison, consumer panel studies and before-and-after surveys of brand awareness and acceptance.

Details of the plan will be submitted in writing to research directors of all ad agencies.

The effect of the Ford order on long-range programing plans was reviewed at the meeting of the board of directors of the CBS Radio Affiliates Association in New York last week.

At the same time John S. Hayes, president, WTOP, Washington, D. C., was elected to succeed Donald W. Thornburgh from District 3, who tendered his resignation from the Board due to eye surgery; and C. Glover Delaney, vice president, WHEC, Rochester, N. Y., was elected to succeed George D. Coleman from District 2.

Sylvester "Pat" Weaver has signed up the first advertiser for his new Program Service plan.

Taylor-Reed Corp. (Coca-Marsh) is set to sponsor *Ding Dong School* in eight markets (Chicago, New York, Washington, Philadelphia, Baltimore, Cleveland, Cincinnati and St. Louis) starting 1 July. The program will be live and originate in New York. Station line-up has not been revealed as yet.

Sid Caesar, who terminated his contract with NBC last week, is expected to join Weaver in his planned 15-city network. (See SPONSOR, 18 May, "Can Pat Lick His Own System?" for details on Weaver's Program Service.)

WHICH TV STATION DOMINATES SOUTH BEND?

The South Bend-Elkhart Television Audience

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy	50.5		
2.	I've Got a Secret	49.1		
3.	Red Skelton Show	48.7		
4.	What's My Line	45.8		
5.	The Millionaire	45.5		
6.	G. E. Theater	44.0		
7.	$64,000 Question	42.7		
8.	Hitchcock Presents	41.8		
9.	December Bride	41.1		
10.	Brave Eagle	37.5		
11.	Ed Sullivan Show	37.4		
12.	$64,000 Challenge	37.1		
13.	Perry Como Show		36.8	
14.	Do You Trust Your Wife?	36.4		
15.	Climax	36.3		
16.	Lassie	36.0		
17.	Robin Hood	34.9		
18.	Phil Silvers Show	33.5		
19.	Playhouse 90	33.5		
20.	Bob Cummings Show	33.3		
21.	Jack Benny Program	32.9		
22.	The Lineup	32.7		
23.	Gunsmoke	32.2		
24.	Name That Tune	32.0		
25.	Your Hit Parade		31.6	

ARB Ratings—February 8th thru February 14th



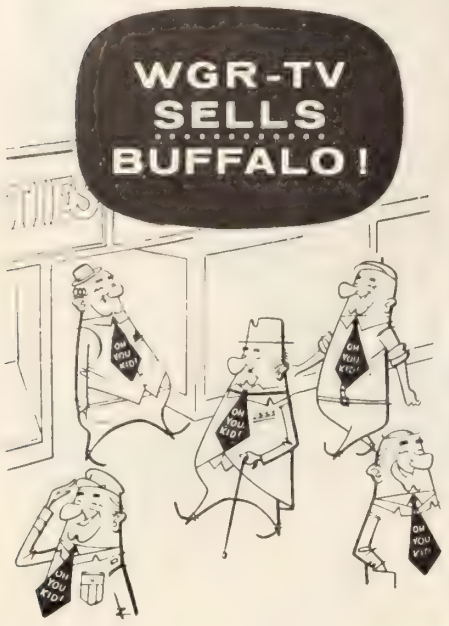
43 OF THE 50 TOP-RATED SHOWS ARE CARRIED BY WSBT-TV

There's no doubt about it — WSBT-TV dominates the South Bend television picture. One audience study after another proves this. You just don't cover South Bend unless you use WSBT-TV! Write for detailed market data.

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

WSBT-TV SOUTH BEND, IND. CHANNEL 34

CBS...A CBS BASIC OPTIONAL STATION



ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.

The 49th. *State*

"COLOTAH"

Western Colorado and Eastern Utah

Has only 1 source of

Television

KREX-TV Grand Junction with satellite

KFXJ-TV Montrose, Colo.

•

Contact our Ambassador

Hal Holman Co.

CHICAGO • NEW YORK

TV STATIONS

Television and radio will continue to get more and more of national advertising budgets was the prediction of Donald H. McGannon, president of Westinghouse Broadcasting Co., as he summarized the activities and accomplishments of the four-day WBC management meeting last week.

Other findings of the group which included advertising and broadcasting leaders were:

- The national economy as it affects the electronic media will continue to be favorably strong.
- Viewing and listening will continue to grow.
- Growth of the broadcasting industry must include substantial consideration of technological improvements.
- Local stations have great opportunities to build prestige and believability via public service.

An idea at work at KING-TV, Seattle, is the recent "Win-A-House" promotion sponsored by Gold Shield Coffee (Lang & Co.).

The contest, which was plugged via spots (300 over a period of four and a half months) and increased sales 20%, (1) established Gold Shield as an advertised brand of high quality coffee, (2) improved relations with jobbers, groups and chains, and (3) did a "tremendous job" in regard to label identification.

The sponsor is continuing his tv campaign now that the contest is over. Pacific National is the agency.

Tv applications: Between 13 and 18 May two applications for new stations were filed.

Applications include: Carl Bloomquist, Eveleth, Minn., for Channel 10, Hibbing, Minn., 10.6 kw visual with tower 633 feet above average terrain, plant $133,983; and Winston-Salem Broadcasting Co., Winston-Salem, for Channel 13, Aquadilla, Puerto Rico, 115.9 kw visual with tower 2,050 feet above average terrain. Plant $199,319; yearly operating cost $120,000.

Promotions and changes: Clark Pollock has been appointed operations executive for WLBR-TV, Lebanon, Penna. . . . **Jack Dolph** has been made assistant program director for

BMI

"The American Story"

"The American Story" is another important BMI Program Series which joins such features as the Sports Record series, the Book Parade, Milestones and the other continuities used by hundreds of broadcasters regularly.

The staff of BMI can think of no more satisfying work, in the midst of a troubled world, than to play a part in the restatement, in words and music, of the fascinating story of our country's origin and growth.

Now in book form

"THE AMERICAN STORY"

Published by

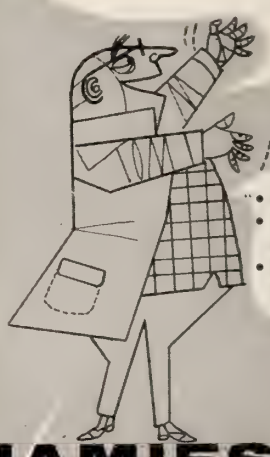
CHANNEL PRESS

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

Men in TV production all say:

"The best spots come from Jamieson"



"• ANIMATION
• SOUND STAGE
• LABS AND OPTICALS"

JAMIESON
FILM COMPANY
3825 Bryan • TA 3-8158 • Dallas

"clients include:
Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."

WCAU-TV, Philadelphia. . . . **Bill Walker,** former promotion manager for KBTV, Denver, has resigned to join WFGA-TV, Jacksonville, Fla., in the same capacity. . . . **Bill Lydle** has joined the KOA-TV, Denver, sales staff . . . **H. Paul Field** has been appointed to take over the newly-created post of commercial services supervisor at WTVJ, Miami. . . . **Johnny Carpenter** moves up as the new public relations director at KOIN-TV, Portland, Ore. . . . **John J. (Jim) Black, Jr.** has been promoted to local and regional sales manager at KTVX, Muskogee-Tulsa. . . . **William F. MacCrystall,** general sales manager at KOA-TV, Denver, to head up the management of a group of tv and radio stations including: KVOA AM & TV, Tucson, and KOAT-TV, Albuquerque. **Richard Harris,** account executive at KOA-TV will replace MacCrystall. . . . **Adrian R. Munzell,** program director at WIS-TV, Columbia, S. C., has been upped to executive producer and film buyer and **Dixon Lovvorn** moves into the program director spot. . . . **Bob Edell** has been appointed promotion manager of WJBK-TV, Detroit. . . . **Stephen C. Meterparel** has joined WBZ-TV, Boston, as assistant advertising and sales promotion manager and **Ted Wrobel** has joined the station's sales staff . . . . **Henry J. (Hank) Davis** has been appointed to the sales staff of KTVX, Muskogee-Tulsa. . . . **Maurice Corbett** has been named merchandising director for WTVJ, Miami. . . . **George H. Cummings** has been appointed sales promotion manager for WGAN and WGAN-TV, Portland, Maine. . . . New personnel line-up at KOLO-TV, Reno, includes: **Lee David Hirshland,** local sales manager; **Ed Cardinal,** program director and operational supervisor; **George Rogers,** local sales. . . . **E. Paul Abert** has been named assistant production manager for WTIC-TV, Hartford, Conn.

WFIE, Inc., is the company which now owns and operates WFIE-TV, Evansville, Ind., replacing Premier Television, Inc. The new corporation is a subsidiary of WAVE, Inc. . . . **KPTV** is now a basic NBC TV affiliate.

RADIO STATIONS

KMOX, St. Louis, Radio Week promotion pulled a whopping big mail response—419,805 pieces of mail and over 91,000 answers in one day alone.

Gimmick was giveaway by station personalities of either a portable or clock radio a day. Response topped last year's promotion by 60%.

Promotion isn't only what keeps an advertiser's product at the top of the news; it also holds a local station in front-line position.

Take **CJON in St. John's, Newfoundland** which, among other ob-

jectives, is trying to convince Stateside residents that residents do other than "live in igloos and eat whalemeat."

To prove it's "first with the news" it has placed 10,000 signs bearing this legend all over the island. The newest spot—and the most unlikely—was chosen for a promotion on film for its tv affiliate. A 7-foot mud shark, 11 feet long, was dissected, and a station sign put in his mouth under water while deep-sea cameras went into action.

Station changes: KBZY, Salem.



AVAILABLE NOW

S. John Schile

Until last week general manager KLOR, Channel 12, Portland, Oregon. Responsible for launching station and building it into top-flight property. Prior experience: 7 years exec. V. P. Rocky Mt. Broadcasting. 4 years Sales Manager Pacific Northwest Broadcasters. 10 years Advertising Manager chain of Department stores. (See B•T "resume page 20, June 4, 1956 issue . . . Respects To") 46 years old, married, 5 children.

Qualified to: Manage TV station, direct public relations, in any field, handle tough agency assignment or do your important selling.

Salary requirements: $25,000 fulltime. Slightly higher for a quick "brainpicking".

To save time, first call . . . Norm Knight, George Hollingbery, Carl Haverlin, Lee Jahncke, Harry Bannister, Howard Lane . . . or someone you know, who should know. Then call or write me. 110 SE 41st, Portland, Oregon. Phone BElmont 2-9321.

Ore., went on the air 1 May with **Al Bauer** as general manager. An NBC affiliate, it operates with 250 w on 1490 kc. . . The **Bartell Group** of five stations has purchased a sixth: **WBMS, Boston,** managed by **Norman B. Furman.**

Negotiation for the sale of KJAY, Topeka, to a group of four Kansas City investors is underway. Prospective buyers are: Ed Schulz and Dale S. Helmers, both account executives at KMBC, Kansas City; Joseph W. McCoskrie, contractor and William Overton, attorney and president of the Anchor Savings & Loan, Kansas City . . . **Another station celebrating its 35th anniversary** is WBAP, Fort Worth, Texas.

People in the news: Fred L. Bernstein, former v.p. and southern divisional manager for Forjoe, has been named executive v.p. of the Gordon Broadcasting Co. and managing director of WSAI, Cincinnati. Other WSAI promotions include: **Harold O. Parry,** now v.p. local sales; **P. Howard Eicher,** now assistant sales manager. . . . **George R. Collisson** has been named sales manager at KOTK, Oklahoma City. . . . **J. T. Snowden, Jr.** has been appointed sales manager of WGTC, Greenville, N. C. . . . **John Behnke** has been named account executive at KOMO, Seattle. . . . **Carl Uhlarik** has been named promotion manager and **George C. Mirras** is the new sales development manager for WOW, Omaha. . . . **Stan Moncrieff** has been appointed public relations director of CHUB, Nanaimo, B. C. . . . **John H. Pace,** v.p. and general manager of Public Radio Corp., Houston, has taken over direct management of KIOA. . . . **Edward T. Hunt** is now sales manager for WDGY, Minneapolis. . . . **James K. Witaker,** former general manager of WQOK, Greenville, S. C., has moved to WIS, Columbia, S. C., as director of sales. . . . **Richard Luet[illegible]ers,** merchandising director for WEEI, Boston, has joined the sales staff as a local account executive. . . . **Al Vunovich** has been named sales manager for KCKN, Kansas City. . . . **Edward T. Hunt** has joined WDGY, Minneapolis as sales manager.



FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 14 May	Tues. 21 May	Net Change
New York Stock Exchange			
AB-PT	24⅜	24	— ⅜
AT&T	178½	178¾	+ ¼
Avco	6⅝	6¾	+ ⅛
CBS "A"	35¾	35⅝	— ⅛
Columbia Pic.	17⅞	17¾	— ⅛
Loew's	19¾	20	+ ¼
Paramount	35⅛	35⅞	+ ¾
RCA	38⅝	38½	— ⅛
Storer	28	27¼	— ¾
20th-Fox	27⅝	27⅝	
Warner Bros.	25½	25⅛	— ⅜
Westinghouse	61⅝	60¾	— ⅞
American Stock Exchange			
Allied Artists	3½	3¾	+ ¼
C&C Super	¾	⅞	+ ⅛
DuMont Labs.	5⅛	5⅛	
Guild Films	4	3⅞	— ⅛
NTA	8⅜	8¼	— ⅛

REPS

Calling today's selling techniques a "mass and a mess of statistics," Robert H. Teter, v.p. and radio director at Peters, Griffin, Woodward, told the Pennsylvania Association of Broadcasters last week that, "We should be working hard at developing new approaches."

Teter pointed out "Too often, there is a tendency to lose sight of whether



"Who knows? He might turn out to be a KRIZ Phoenix personality!"

the vehicle is right for the product," and putting himself in the place of a timebuyer said, "I'd welcome a salesman who left his slide rule home and came in talking about what his show could do for my client."

Are radio and tv commercials substandard? Competitive media's baiting has led radio and tv into apologizing for commercials, says Joseph J. Weed, president of Weed Tv.

Weed feels that it is this "sniping" from other media that has prompted the countless suggestions for the need to improve commercials.

FILM

A film series which can be run as either a half-hour or feature length program is being distributed by Official Films.

The program is *Rocky Jones, Space Ranger,* produced by Roland Reed Jr. Reed shot the 39 stanza series in sequences of three half hours each with fully integrated story lines. This gives stations the opportunity to program 12 90-minute plus three 30-minute shows.

With this program structure, Official announced, "stations are afforded increased opportunities to capture their audiences in time periods normally devoted to feature showings."

Guild Film's sales for their current fiscal year now 5½ months gone) are running more than three times the total figure for the full previous fiscal year.

This was announced at a stockholders' meeting 18 May by Reuben Kaufman, Guild president. The current sales total is more than $10 million.

Though Kaufman didn't use the word "barter" he referred to its use in passing by saying, ". . . we have developed methods of utilizing (program series) to generate valuable tv advertising time which your company sells to leading sponsors."

Kaufman also referred to negotiations for distribution rights for product from "one of the America's best known major film studios." The studio referred to is believed to be one of those which have not yet released pre-1948 product to tv.

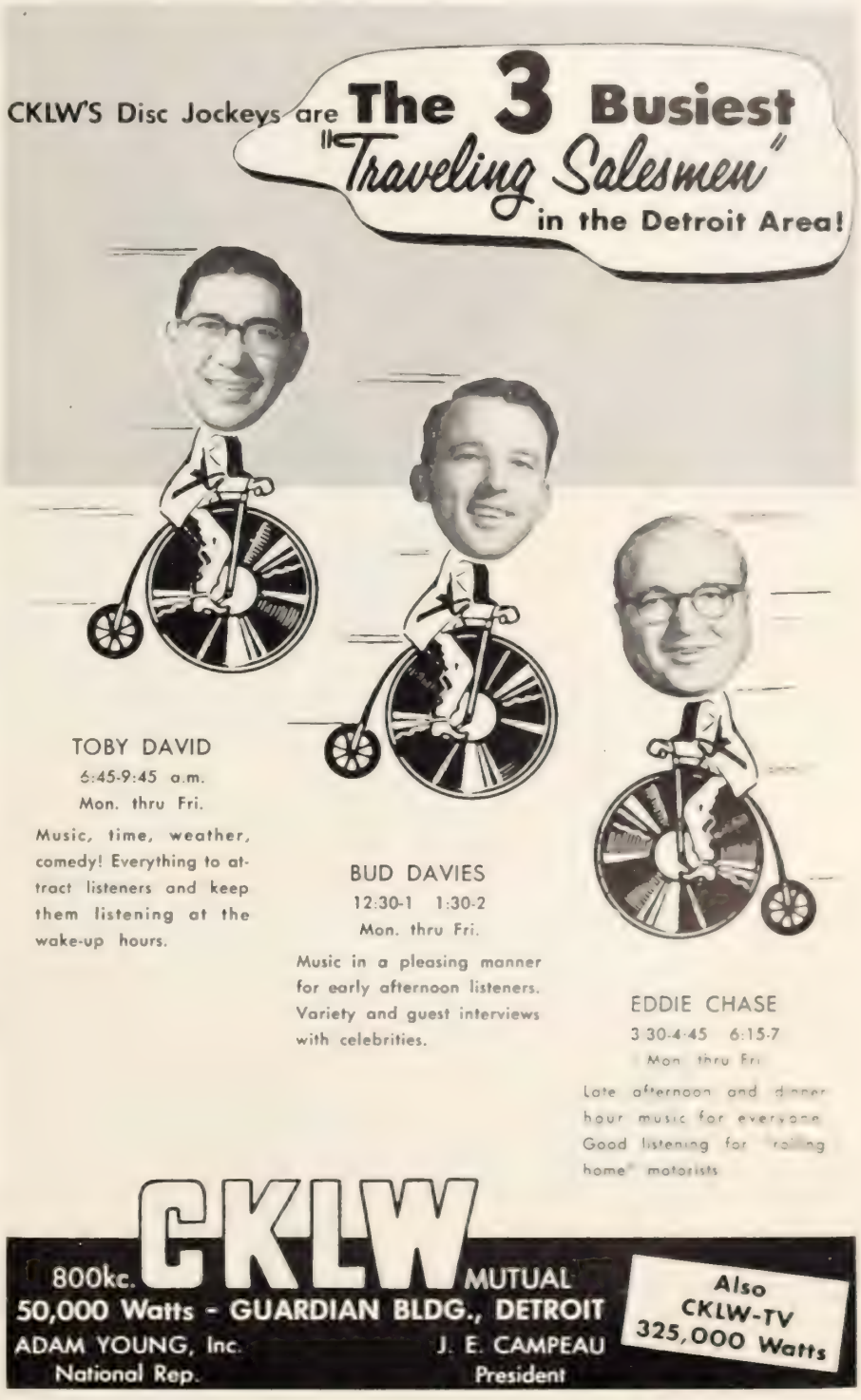
A unique profit-sharing plan has been set up whereby stations programing **AAP's Popeye cartoons share in the income from Popeye residuals** like T-shirts, records, books, etc.

The plan provides that for stations devoting a minimum number of program promotion announcements weekly share with AAP, according to the size of their territories, in the manufacturers' profits. The plan has been initiated in New York City with WPIX.

TPA's second co-production deal in Canada has finally gotten *Tugboat Annie* off the ground.

The show will be produced jointly by Lutter Bros. of Canada and Normandie Productions. The latter co-produced *Hawkeye and the Last of the Mohicans* with CBC.

NTA's "Rocket 86" package of 20th Century-Fox features is now sold to 120 stations. **AAP** reports that recent ARB ratings for its Warner Bros. cartoons averaged a 4x rating in 13 major markets. **NBC Tv Films** has bought the *Charlie Farrell show,* a 12-episode block aired on CBS TV last summer, from Hal Roach, Jr.





*and her family

we deliver 1000 like this* for 31c

Much prettier, actually, from a sponsor's point of view, because these ladies *buy!* And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.*

*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.



Represented by:
Broadcast Times Sales
New York OX 7-1696

WVNJ

Newark, New Jersey

Radio Station of the Newark Evening News

WASHINGTON WEEK

25 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

The FTC this week let fly its first preliminary action against the man-in-the-white-coat type of tv commercial.

Singled out as a sort of guinea pig is American Chicle Co.'s **Rolaids** brand.

In issuing a complaint against Rolaids, FTC aides disclosed it is their plan **first to develop the case and then see how the commission rules on it.** Should the commissioners take a stern view of this type of advertising, the staff will proceed against a long list of similar-type sponsors.

The charges in the Rolaid complaint cover this ground:

- **False disparagement** of competing alkalizers.
- **Misrepresentation of the effects of the product** vis-a-vis competitive products (comparing a burnt tablecloth hole with the action of stomach acids).
- **Use of a man-in-a-white-coat** to state that Rolaids has the recommendation of the medical profession, thereby having the "capacity to deceive a substantial portion of the public."

This is the **first complaint centered on the visual part of tv commercials** since the special radio-tv unit was set up within the FTC.

(See "The FTC Crackdown, 30 March SPONSOR, for the intended scope of the FTC's probe of air commercials and the follow-up plans for the FCC.)

You can get a broad picture of the current state of the American economy from these excerpts from a Department of Commerce report issued this week:

- **Gross national product rose again in the first 1957 quarter,** indicating an annual rate of $427 billion, compared with $424 billion for the last quarter of 1956 and $403.5 billion for the first quarter of 1956.
- **Personal income** in April was at a seasonally adjusted rate of $339.5 billion—up $1 billion from March and $18 billion over April '56.
- **Total output has risen** irregularly, but final demand has grown steadily. In the first 1957 quarter output rose by $8.5 billion (annual rate).
- **Personal consumption expenditures, governmental purchases, and exports all rose.** The higher level of purchasing ate into business inventories, although 4% of the 6% increase in value of production was due to **higher prices** and only 2% to higher volume.

Rep. Robert C. Byrd (D., W. Va.) this week joined the clan calling for regulation of the tv networks.

The source of his complaint: **CBS TV's switching its affiliation from WCSH-TV, Charleston, to WHTN-TV, Huntington,** following the latter's purchase by Cowles.

Charged Rep. Byrd: The FCC "exerts a life-and-death hammerlock over individual stations, while the **networks are left to their own designs**—often at the public's expense."

The near future could bring a welter of report releasing on Capitol Hill, as well as some action by the FCC on fee tv.

Two such reports that are of marked interest to tv: The Celler Committee findings on its network probe, and the Senate Commerce Committee's multi-faceted look at tv.

Radio and tv got a comparatively cleaner bill than newspapers in a report this week by the National Association of Better Business Bureaus on questionable ads.

Of the ads "investigated," 21,915 applied to newspapers, 635 to radio, 594 to tv, and 56 to magazines.



Delivering TOP Audiences

EXCLUSIVE

ONLY TRIANGLE STATIONS deliver ALL of the top film product available to television, reaching ONE out of every TEN TV homes in America . . . 15,000,000 people in Connecticut, Delaware, Maryland, Massachusetts, New Jersey, New York, Pennsylvania and West Virginia.

WFIL-TV . . Basic ABC • WNBF-TV . . Basic CBS + ABC, NBC
WFBG-TV . . Basic CBS + ABC, NBC • WNHC-TV . . Basic ABC + CBS
Blair TV for WFIL-TV, WNBF-TV and WFBG-TV • Katz for WNHC-TV
Blair Television Association for WLBF-TV

WORLD'S BEST MOVIES

GM · Warner Bros · 20th Century-Fox · RKO

LEVISION'S HOTTEST BUY! $3½ billion worth
ıe BEST entertainment on TV *anywhere*... topping
. competition in market after market. Prime time
labilities going fast! Phone or wire today!

95c

er 1000 ADULT Viewers*

*BASED ON WEEKLY AVERAGE

SOURCES Telepulse, Binghamton, Nov. 1956
Telepulse, Scranton—Wilkes Barre, Nov., 1956
ARB, Altoona, Nov. 1956
ARB, New Haven-Hartford, Nov. 1956
ARB, Philadelphia, Mar. 1957

TRIANGLE STATIONS

WFIL-TV
PHILADELPHIA, PENNSYLVANIA

WNBF-TV
BINGHAMTON, NEW YORK

WFBG-TV
ALTOONA, PENNSYLVANIA

WNHC-TV
NEW HAVEN-HARTFORD, CONN.

WLBR-TV
LEBANON, PENNSYLVANIA

Represented by Radio and Television Div., Triangle Publications, Inc., 30 Rockefeller Plaza, New York 20, N.Y.
WFIL-AM • FM • TV, Philadelphia, Pa. | WNBF-AM • FM • TV, Binghamton, N.Y. | WFBG-AM • TV, Altoona, Pa. | WNHC-AM • FM • TV, New Haven-Hartford, Conn. | WLBR-TV, Lebanon, Pa.
National Sales Office, 488 Lexington Avenue, New York 17, New York



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

25 MAY
Copyright 1957
SPONSOR PUBLICATIONS INC.

A Madison Avenue veteran urges restraint in the current flurry of industry backbiting at newspaper tv reviews and comment. He feels that:

"Charging some critics with incompetence and irresponsibility will only **focus attention on your own weaknesses.** Anyway, in the long run **the panning is washed out** by the praise. That was radio's experience in the late '30's and early '40's."

Another clue to the **height air media have soared in General Motors' firmament:** Campbell-Ewald has the authority of supervision; but **Henry Jaffee, producer of the Dinah Shore-Chevrolet series, will be in direct contact throughout with top GM management.**

The dickering for tv rights to feature films is beginning to be as imaginative as the film fare itself.

A group had offered to **put up two Park Avenue buildings as security** for 26 post-1950 films. But the film company this week decided the transaction was too elaborate.

Western agencies continue their trend to tie up with Madison Avenue as a means of servicing their air business in the east.

This week's searcher in New York: **Gerald A. Hoeck,** radio-tv v.p., of Seattle's **Miller, Mackay, Hoeck & Hartung,** which spends around $120,000 on spots for the Bardahl oil additive in the New York metropolitan area.

Much to their surprise, **three radio stations this week had the rug yanked out from under them by the woman ad manager of a firm which spends $2 million a year on air media.**

What triggered her action was this: **A fourth station, also handled by the same rep, had got into a personal hassle with her over delinquent payments.**

After the wholesale cancellation, the rep tried to rescue the innocent trio—but to no avail.

Every dynamic field has its departed "legendary" figures—people who pioneered, had colorful personalities, and became topics of mellow reminiscence.

A check around the business evokes these names that might come under the "legendary" classification **in radio:**

John Shepard III, founder of the Yankee Network, who quoted the scriptures in quitting CBS and in return was wired by William Paley: "The Lord is our shepherd; we shall not want."

L. B. Wilson, the sardonically witty founder of WCKY, Covington, who counselled many a neophite to success in the industry.

M. H. (Deke) Aylesworth, NBC's first president, who recruited the weight and prestige of giant advertisers to the medium.

Scott Howe Bowen, who as a broker and general station rep, did a similar job for spot.

Danny Danker, JWT v.p., who crashed the Hollywood name barrier for radio.

Quinn Ryan, the WGN, Chicago, announcer-manager, whose many firsts in special events and other programing gave vitality and imagination to radio.



"GEE!" said the little girl in Chicago

She was watching WGN-TV at noon (along with 331,300 other boys and girls*). She was thrilled by the Lunchtime Little Theatre, designed by WGN-TV to get "GEE!" reactions (Nielsen, March, 1957, 13.5 ___).

She had her mother buy the sponsor's product.

That's why Top Drawer Advertisers use WGN-TV.

Let our specialists fill you in on some exciting case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with **WGN-TV**

CHANNEL 9—CHICAGO

BARTERED TIME

Continued from page 35

with a line of advertisers waiting to get on it, isn't going to be exchanging its valuable time for film, knowing that this time will be sold at cut rate.

7. *You can't count on a renewal, if you're satisfied.* Each barter sale is a "once-in-a-lifetime" deal, not renewable after the year or run of contract since it hinges upon a particular syndicator making a specific exchange with a particular station. Once that station has paid up in time for the film property, there's no reason to be sure that it will trade off any more of its time for film.

Hence it's more difficult to maintain a continuous schedule after termination of a barter contract than on rate card spot schedules.

Despite the drawbacks, a barter-discount purchase does offer net advantages to many advertisers, or they would obviously not be buying or considering the buy.

However, as Les Persky, president of Product Services, says: "Barter can never replace spot buying. It can only be a marginal operation. Through it, we're reducing the inequities of the present distribution pattern, where a major advertiser controls the shelf space and the other guy can't afford sufficient advertising to fight him."

Persky says he hopes barter will not siphon off established spot advertisers, and that the value of barter will continue only so long as it doesn't become too widespread, or used by giants like Lever, Colgate or P&G.

"We think it's ideal for the newcomer to tv," he told SPONSOR. "For instance, we're planning to introduce a new cigarette brand for a major advertiser through such bulk discount schedules."

Not only did Persky sign a contract at SPONSOR's presstime for various film properties worth over $8 million, according to him, but he plans another step. "We've just commissioned an independent film producer to make a half-hour adventure series for us which we'll use strictly for barter. The show is being financed by sponsors for its first-run, but we expect to get five years of timebuying power out of it as well."

There's less than unanimous enthusiasm throughout the tv and advertising industry today about the spread of barter deals. In fact, even those who're engaged in such exchanges frequently point out barter may easily backfire.

Here are the advantages and disadvantages of barter to the syndicators, stations, agencies and reps:

Syndicators: Essentially, barter is the outgrowth of increasing film inventory both from the avalanche of feature libraries and through the accumulation of syndicated product. As more and more new shows become available for syndication, the third and fourth runs of old product depreciates in value. While the individual syndicator might make more on his product when it is paid for in cash, he'd just as soon make something on barter than have the old product lying around.

That isn't to say that only well-worn film is being put up for barter. On the contrary, each barter package generally includes some top properties as well, but these are in the minority as are Class "A" announcements on the station's side of the deal.

Different syndicators make different barter arrangements and frequently individual deals of one syndicator differ from each other. However, it's a fair estimate to say that virtually every distributor who has feature film libraries is doing some bartering.

MCA TV, for instance, is giving stations some of its programing in return for a 50-50 share in all the participations that the station sells after the first national client provided by MCA TV. This barter, however, is strictly on rate card, according to agencies now considering such packages.

NTA Executive V.P. Ollie Unger says: "The syndicator who can afford to think in long-range terms and not barter, is better off. Do I think barter is a good way to do business? No. Do I think it will be done? Probably. Will we do it? Maybe. Do we want to? No."

His views generally sum up the reaction of the syndicators. In many ways, they feel they're being seduced into barter virtually against their will.

"That's where we can help the syndicator by acting as their 'reps,'" says Time Merchants' Dick Rosenblatt. "The syndicator's like a banker accumulating time, but his risk is great especially on a short-term deal. We help him unload this time."

Stations: The situation is not too different for the stations than it is for the syndicators. Stations that couldn't afford film programing they need if



"I like the idea of a publication that has all the basic data on tv and radio exactly when and how we need it most. That description fits Fall Facts Basics to a 'T'."

Lou T. Fischer
vice-pres., Dancer-Fitzgerald-Sample, Inc., New York

they had to pay cash, can acquire it through barter deals.

As the president of a major rep firm told SPONSOR: "Of course, we're opposed to barter on principle. But I've got to admit it— it's a god-send to some of our stations. After all, the film product they're getting is increasing the value of some of their time periods and thereby attracting other national advertisers at the card rate."

Mostly, the reps are violently opposed to barter even in those instances where they collect commission on the bartered-time sales through exclusive contracts with their stations. Their main concern is the long-rang effect of barter deals on the station's reputability and the sound economic base of the tv industry.

Said the president of another large rep firm: "Unfortunately we can't do anything but advise our stations against barter. I think it's reducing this business to the laws of the jungle. Furthermore, in a barter both parties are trying to put something over on each other. It's simply not good business. The stations don't seem to realize that they're actually selling against themselves."

SRA, while considerably less than enthusiastic about the spread of barter, is relying on its members to advise stations against barter. There may eventually be action by other trade associations or by the Government, although no one has concluded that barter has any illegal aspect to it.

Where station-agency relations are concerned, barter sales might be considered a violation of the 4A's contract which provides that a station must not discriminate in price between advertisers. But then, it isn't the station that's setting the price for the bartered announcements.

It's conceivable, though it might be difficult to pin down, that some syndicators and stations have found a tax angle that makes barter even more attractive to them.

For instance, theoretically, when a syndicator trades $3 million worth of film for $3 million worth of time there's no need for declaring any income, since the two products exchanged cancel each other out.

It's assumed that the $3 million in each case is an inflated figure—the syndicator will quote a top price on his product for barter, and the station manager will quote card rate on the time he's giving in exchange. Thus both enter the exchange at $3 million.

However, the syndicator then sells this $3-million-worth of time for $1.5 million. He has therefore on paper, sold $3 million worth of film for only a $1.5 million return, and shows a loss of $1.5 million. The same applies to the station.

Agencies: There are several reasons why agency media people aren't too happy about barter. One reason is the fact that they have little control over a barter buy, thus in effect, buy a pig in a poke, and can't exercise their skill as buyers.

Secondly, they aren't happy—particularly if their involvement in a barter buy becomes public—because the reps are generally opposed to barter. Since the individual timebuyer depends upon the goodwill of reps in clearing good time for his client, the buyer doesn't want to cause friction.

Agency management on the whole doesn't always look favorably on barter, though some are forced into such deals because their clients request that they investigate any buy that seems economical. But quite often in the past, barter buys were made directly by the client with either the syndicator or the syndicator's agent, and thus not commissionable.

"If we'd paid agency commission on this buy it would have lost some of its value as a bargain," one ad manager told SPONSOR candidly. "Of course, we know this puts a strain on our relationship with the agency and so we don't want to publicize it too much."

Reps: It's natural that the station reps would be opposed to barter on principle. After all, any form of rate-cutting, and that's what barter amounts to, hurts the product that they have to sell and makes it tougher to sell—and their product is the reputation of the station and the value of its time.

Furthermore, several reps told SPONSOR (generally behind carefully closed doors) that the film product their stations got on barter deals "not only won't do anything to boost the value of their time and programing lineup, but will drive viewers away."

Essentially, most reps agree that the stations are the key to the future of barter. "If advertisers find it an economic buy, they'd be nuts to forego it," one rep told SPONSOR, freely expressing the views of the majority. "It's up to the stations to evaluate these barter deals with an eye to the future and to what they're doing to the value of their rate card. It's clearly up to stations to refuse these deals."



'WAY OUT IN FRONT!

ONLY WSAZ-TV COVERS THE HUNTINGTON-CHARLESTON MARKET

NIELSEN: NCS #2 1956
% PENETRATION OF COUNTIES IN COVERAGE

WSAZ-TV		STA. B	STA. C
100% COVERAGE COUNTIES	21	1	1
MORE THAN 75% COVERAGE COUNTIES	45	21	5
MORE THAN 50% COVERAGE COUNTIES	56	30	15
TOTAL COUNTIES COVERAGE	69	50	22

ARB: 8 out of TOP 12*
*February 1957

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Reps at work

Harry Smart, Blair-TV, Chicago, points out that "not only are Chicago reps in more severe intra-market competition, but we are in much more vigorous competition with other media, particularly network radio and tv." He notes that back in 1955 many clients were forced to buy marginal time at relatively high rates because there were few stations. thus fewer availabilities. Some of these advertisers left spot tv and now have to be re-educated that the medium now has good availabilities in all time classifications. "As in other major markets," Harry says, "Chicago reps are concentrating on daytime spot. Better research techniques have given us a better picture of daytime viewing and we feel it offers the greatest opportunities for the advertiser. Recently, one of the country's major advertisers tested daytime spot tv in a few selected markets and was amazed at the low cost, impact and results. Back a year ago or so, daytime advertisers were delighted with a cost-per-1,000's under $1.50; today it's more the norm for advertisers to shoot for cost-per-1,000's under $1.00 when buying this time. Thus, more advertisers are being sold on all-hours tv."

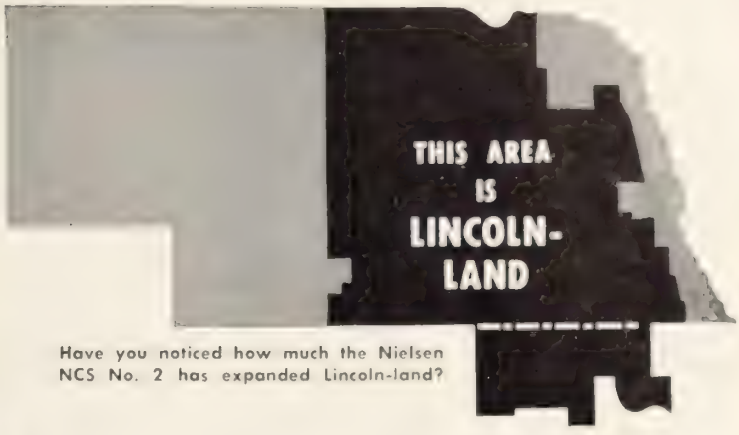


Paul R. Weeks, vice president and partner of H-R Representatives, Inc., New York, comments: "With all the attention given to concentrations of population in metropolitan areas, some buyers are diverted from highly important farm markets. Rural areas have high spendable incomes and large unit purchases are characteristic, as farm families purchase commodities and supplies in truck load lots. Population is more scattered in rural sections, and the people don't form a 'metropolitan area' by census definition, but many a radio station regularly serves more families in its area than exist in some of the first hundred metropolitan markets. Farm radio is by far the best medium to reach this strewn out market. Radio has the ear of the farmers. It has immediacy and is relied upon for vital news and information. The noon farm reports tell him what he will bring to market tomorrow; the road reports will let him know if he can get there. The storm report gets to him in advance of the hail; he isn't dependent on a newspaper delivery boy riding a bicycle. Farm radio is economical. You can reach this important segment without waste circulation."





ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

KOLN-TV covers Lincoln-Land—a rich 69 county area with 191,710* TV homes!

Lincoln-Land has 296,200* families—and KOLN-TV is their TV station. This important market is as independent of Omaha as Syracuse is of Rochester—or Hartford is of Providence!

Latest ARB, Telepulse and Videodex surveys all show KOLN-TV dominates the Lincoln-Land audience.

Let Avery-Knodel give you the whole story on KOLN-TV, the Official CBS-ABC Outlet for South Central Nebraska and Northern Kansas.

*See Nielsen NCS No. 2

MERCHANDISE OFFER PROVES KOLN-TV PULLING POWER!

Last January, Gooch Milling Company made identical offers of a Cake Decorator Set over a number of TV stations in the Nebraska-Kansas-Iowa area. The tremendous pulling power of KOLN-TV was clearly demonstrated—securing the greatest number of orders at a considerably *lower cost per order* than any other station.

CAKE SETS ORDERED AS OF FEBRUARY 23, 1957

Station	Cake Sets Ordered	Station	Cake Sets Ordered
KOLN-TV	2,924	Station E	1,184
Station B	1,462	Station F	783
Station C	1,420	Station G	512
Station D	1,292		

With the same offer and same time allotment, KOLN-TV pulled twice as many orders as the next best station!

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

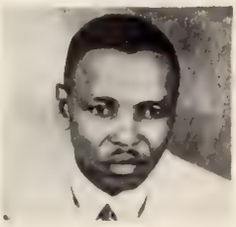
Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

KANV is Shreveport's



ONLY ALL NEGRO PROGRAM STATION!

That's why KANV is *THE* station to use to reach this richer-than-average Negro market. Our experienced staff knows its audience and is ready to help with your sales problems at the local level. KANV rates are low and results are high!

GET THE PROOF!



It's yours for the asking.

Write, call or wire the KANV Representative in your area—NOW!

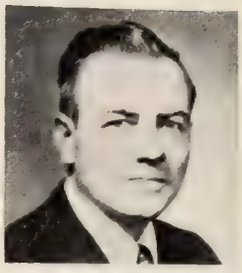
KANV

1050 kc - 250 Watts - DAYTIME

the ONLY ALL NEGRO PROGRAM Station in

SHREVEPORT, LOUISIANA

Tv and radio NEWSMAKERS



Charles C. "Chuck" Woodard, Jr. has joined the Westinghouse Broadcasting Co. as administrative assistant to the president, Donald H. McGannon. Woodard's varied experience in administration and the business side of network and station operations is expected to be of considerable value particularly at this time when WBC is adding executive depth to its expanding business operations. This expansion includes increased sales (first quarter of 1957 was about 20% higher than the previous year) and the recent purchase of WAAM-TV, Baltimore. Woodard comes to Westinghouse from CBS TV. He joined the network in Hollywood in 1950 and transferred to New York in 1953. Most recently he has been handling business and legal problems of network programming, local station operation, and film syndication activities at CBS.

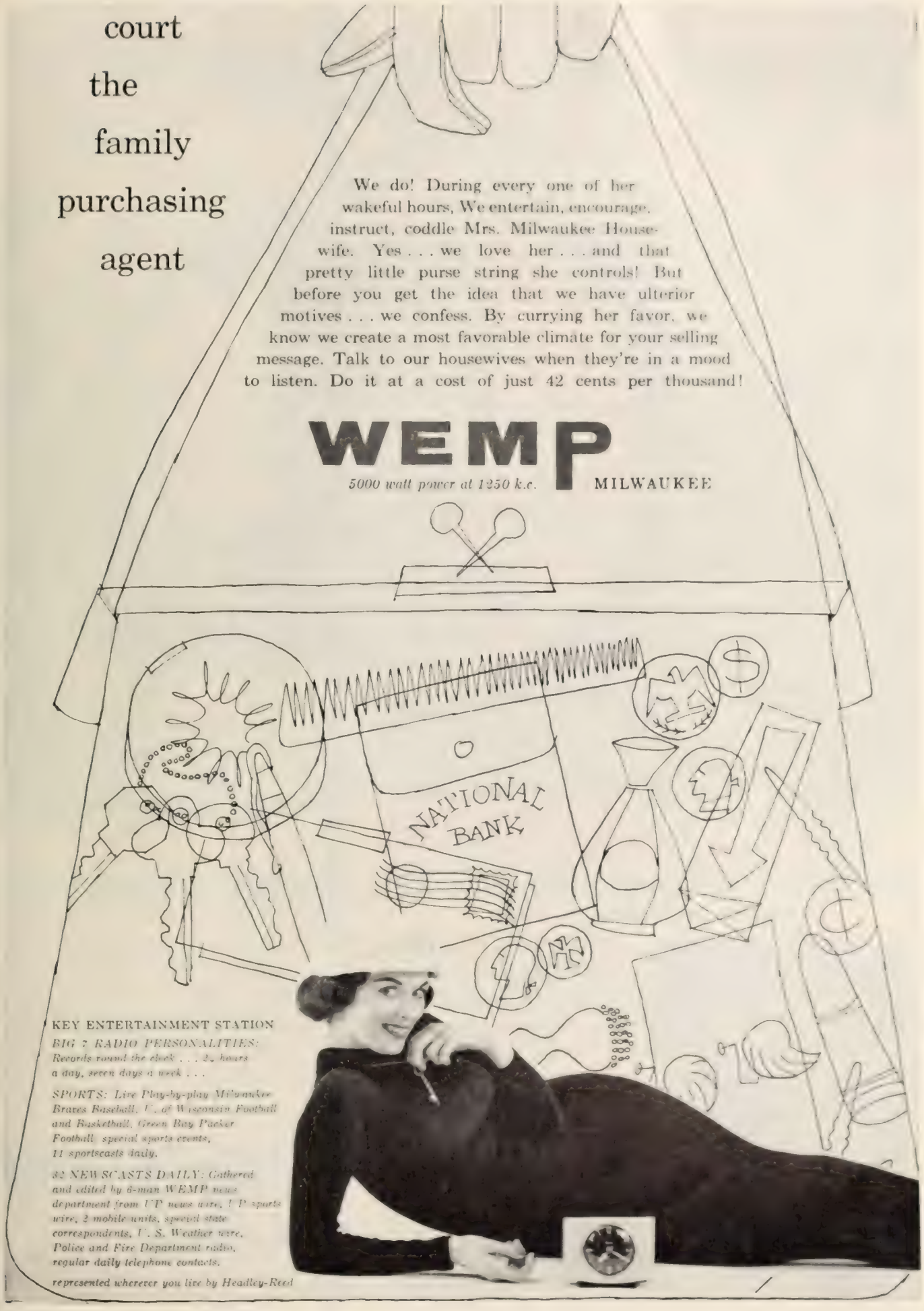


Sherwood Dodge, former vice president and national marketing director at Foote, Cone & Belding, has joined Fletcher D. Richards, Inc., as executive vice president and a director of the agency. Dodge will assume his new responsibilities on 1 June. He has been associated with FCB since 1938, holding many posts including those of: research and marketing director, account supervisor and a member of the plans board. Dodge also has been very active in extra-curricular advertising affairs and currently is, among other things, a member of the media relations committee of the 4A's and also a director and member of the executive committee of the Advertising Research Foundation. Fletcher D. Richards' present interest in air media includes the U. S. Rubber sponsorship of *Navy Log* on ABC TV, just renewed for the 1957-58 season.



Jack McGrew has been named station manager for KPRC and KPRC-TV, Houston, according to a recent announcement made by Jack Harris, vice president and general manager of the stations. McGrew is a 27-year broadcasting veteran and has spent over 20 of those years at KPRC. He started in the industry as an announcer for KFDM. Beaumont. Tex.. in 1930. In 1936 he joined KPRC also as an announcer. A year later he was made program director and in 1947 was named assistant manager and national sales manager for the radio operation. In 1951 he became assistant manager and national sales manager for both the radio and television stations and held this position until his current appointment. McGrew will continue to serve as national sales manager along with assuming his new duties as station manager.

court the family purchasing agent



We do! During every one of her wakeful hours, We entertain, encourage, instruct, coddle Mrs. Milwaukee Housewife. Yes . . . we love her . . . and that pretty little purse string she controls! But before you get the idea that we have ulterior motives . . . we confess. By currying her favor, we know we create a most favorable climate for your selling message. Talk to our housewives when they're in a mood to listen. Do it at a cost of just 42 cents per thousand!

WEMP MILWAUKEE

5000 watt power at 1250 k.c.

KEY ENTERTAINMENT STATION

BIG 7 RADIO PERSONALITIES: Records round the clock . . . 24 hours a day, seven days a week . . .

SPORTS: Live Play-by-play Milwaukee Braves Baseball, U. of Wisconsin Football and Basketball, Green Bay Packer Football, special sports events, 11 sportscasts daily.

32 NEWSCASTS DAILY: Gathered and edited by 6-man WEMP news department from UP news wire, UP sports wire, 2 mobile units, special state correspondents, U. S. Weather wire, Police and Fire Department radio, regular daily telephone contacts.

represented wherever you live by Headley-Reed

SPONSOR SPEAKS

Spot radio's insecure triumph

Just two years ago when spot radio experienced its second straight year of billings decline, there were only a few in the industry who contended publicly that spot radio would come back strong. Having been among this small band of optimists, SPONSOR takes a certain measure of pride in the fact that figures newly released by SRA for the first quarter of 1957 show that spot radio skyrocketed by 40.5% over 1956.

But we aren't ready to retire from the field of prediction. We are confident now, as we were two years ago, that spot radio has undreamed of potential.

The present triumph of national spot radio, however, rests on an insecure foundation. Most of its progress has come in the sale of "prime time"—7-10 a.m. and 4-7 p.m. Spot radio is laden with commercials during these hours, largely barren otherwise.

This makes no sense. Tremendous audiences often equaling those of "prime time," are going to waste so far as national sponsors are concerned. To continue its growth, spot radio must now sell its fallow time with hard-hitting, dramatically-documented presentations like those responsible for its great progress of the past two years. Not to do so is to risk further over-congestion and advertiser discontent.

We predict the industry, including the station representatives, RAB and individual stations, will successfully meet this challenge. For the alert advertiser, the implications are clear: Stake out your claim in nighttime spot radio today.

Promotion shark at work



This stunt proved that a station will stop at nothing to dramatize itself. It also proves that radio station operation is the best training available for putting your head in a shark's mouth. The man in the picture is Geoff Stirling, president of CJON, Newfoundland.



THIS WE FIGHT FOR: *No one who buys or sells tv time can afford to stand aloof from the question of fee vs. free tv. Fee tv will seriously damage tv as we know it. Tell your congressman how you stand on fee tv; tell him why.*

10-SECOND SPOTS

Fifi: A candy store chain in New York City is giving its customers a chance to win Fifi, "a genuine cream giving Jersey cow." *The boy who dreamed up this practical prize would make a fine station promotion man.*

Calypso: Now they've gone and taken "Imagery Transfer" radio concept and written it into a new calypso song called "Pretty, Pretty Image." *If it sets a trend, we may soon have a motivation research calypso titled "All Day, All Night, Motivation," and perhaps even "The Adman's Five O'Clock Blues Calypso."*

Lucky: For Howard Ward, manager of WWBG, Bowling Green, O., troubles come not single spy but in battalions. First, a flood inundated the station. Just when it was pumped dry, the twin tower blew over. Ward rigged up an antenna to an observation balloon, only someone shot it down. So he reinflated it, sent it aloft again. It then broke loose and sailed away.

Competitive: A San Mateo, Calif., theater manager distributed permits entitling "bearer to leave your tv set for 2½ hours tonite to see 'Funny Face' because here is one you can't see on tv until 1963." *We'll wait.*

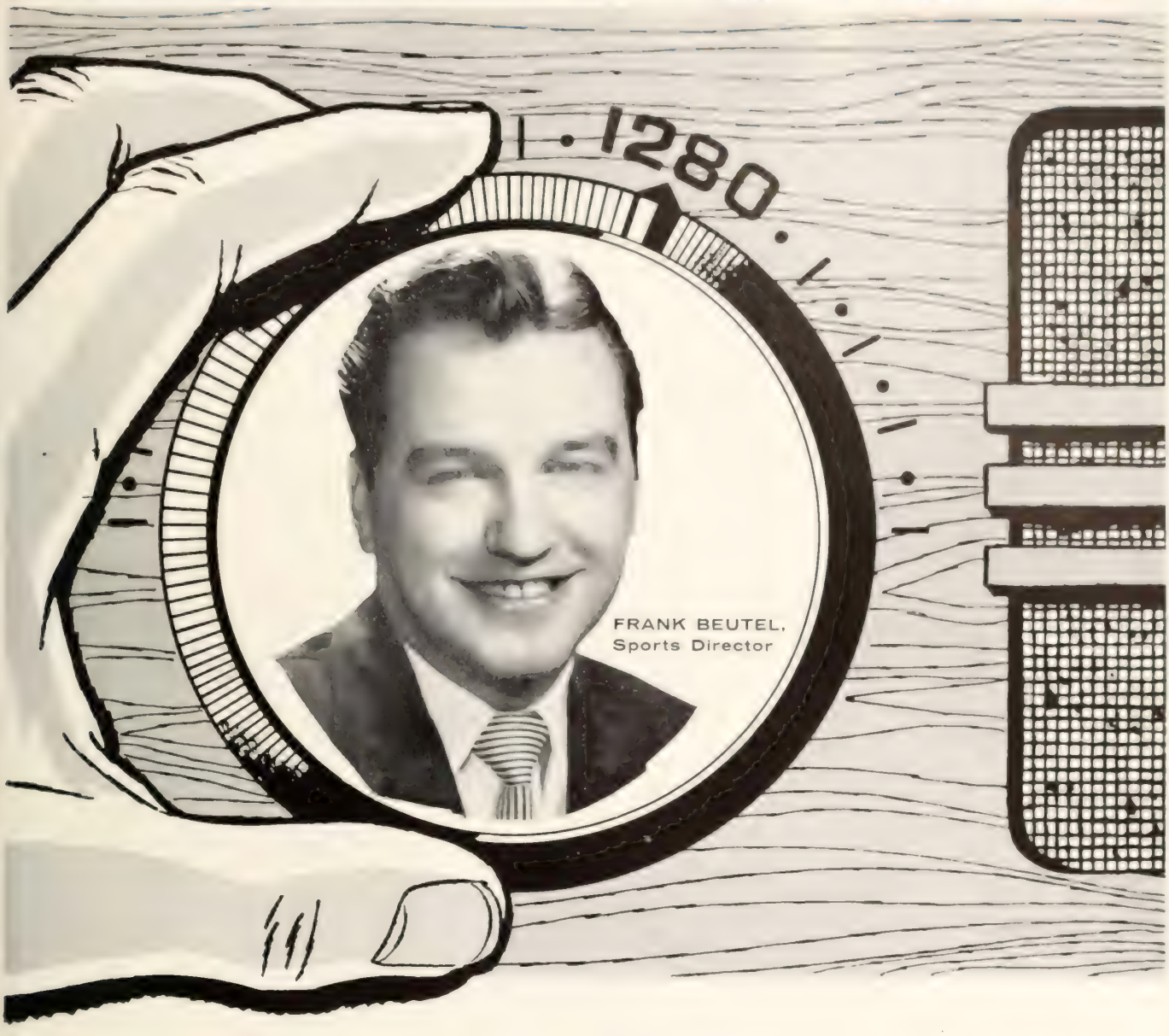
Debut: WBAL-TV, Baltimore boasts the first televised and recorded piano recital by a chimpanzee. *Tv is building a real talent pool.*

Huh? From *N.Y Times*—"The present show, titled *Caesar's Hour*, began in September, 1954. It is televised on Saturdays from 9 a.m. to 10 p.m." *No wonder he's quitting!*

Upping the ante: Lourenco Marques Radio, Johannesburg, S.A., begins a new show, *The Sky's the Limit.* They describe it as "a quiz programme with no limit in prize money." *Nothing wrong with the British economy.*

Throes: The announcement of his daughter's birth, designed by Phil Franznick, SPONSOR art director, is a booklet of 10 stop-motion photos of an ash tray. The first pic shows a single match in clean tray, then cigarette butts and matches gradually piled up. Final page shows ashtray with only a burning cigar and a single match in it. *Sort of a short, short picture story.*

CHECK WTCN... where BIG things are happening!



Top sports station in sports-minded market!

And in 3 out of 4 years, WTCN Sports Director Frank Beutel named top Twin Cities Sportscaster! He and his staff broadcast play-by-play reports of Minneapolis Millers Baseball, University of Minnesota football—basketball—hockey—and baseball, golf tournaments, and professional boxing . . . for year-round sports programming, *more* sports than any other Twin Cities station! Check your Katz representative today for ratings and availabilities!

WTCN MINNEAPOLIS-ST. PAUL

5000 WATTS ABC 1280 Kc.

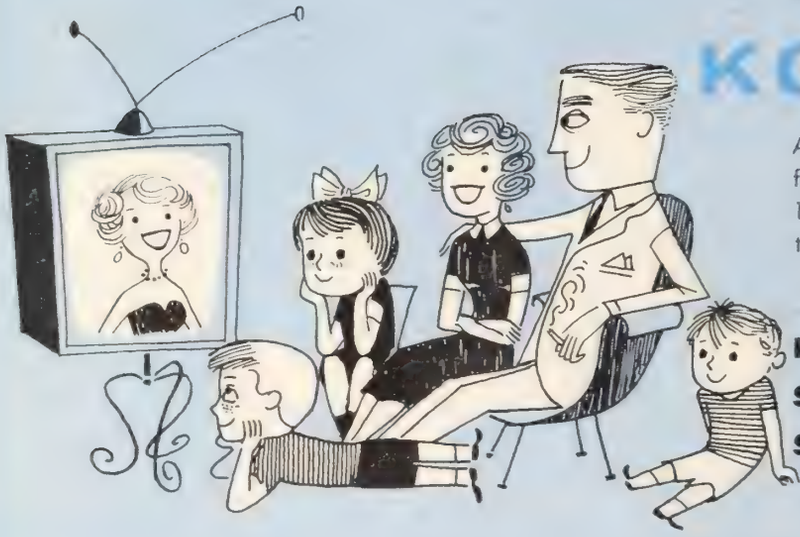
Represented nationally by Katz Agency, Inc. Affiliated with WFDF Flint, WOOD AM & TV, Grand Rapids, WFBM AM & TV, Indianapolis

in Kansas City



a few eyes are elsewhere

but most people watch



KCMO-TV

Again, the facts: More quarter-hour firsts* according to Pulse—February 1-7, 1957—over 3 times as many as the other two stations combined.

*Quarter-Hour Firsts

KCMO-TV - 310
Station B - 62
Station C - 33

KCMO-TV	**Kansas City**	**channel 5**
WHEN-TV	Syracuse	channel 8
KPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6

Another Meredith Station

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.
Represented nationally by Katz Agency

KCMO-TV . . . one of Meredith's Big 4 all-family stations

Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

[illegible] 12[illegible]
[illegible] HEDGES
NBC RM 604
30 ROCKEFELLER PL
NEW YORK 20 N Y MSS

1 JUNE 195[illegible]
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY - CH. 2 GREEN BAY

VES PERSONAL SERVICE TO the Land of Milk & Honey!



SMALL CITIES & BIG FARMS...360,000 FAMILIES



CBS

INEVITABLE: A NIGHT RADIO COMEBACK

In the next few months some client will make advertising headlines with a night spot radio buy of size. Here's why this is now in the cards

Page 31

A marketing man's dream product

Page 34

Fall network tv lineup with new show costs

Page 38

Campbell's new ad team two years later

Page 41

DIGEST ON PAGE 2



PHOTO BY DEL WILLIAMSON

this is what we mean by

EXPANSION

in the

WTRF-TV coverage area...

More than 180,000 tons of primary aluminum a year will soon roll off the lines here at the Olin-Revere Metals Corp. site, 23 miles *south* of Wheeling. This is just part of the $450-million Wheeling-Upper Ohio Valley expansion. The growth of this area is fabulous, but no more so than the popularity of WTRF-TV, leader by a wide margin in every accredited audience survey made in this area. So keep your eyes on this market—just as everyone in this market is keeping his eyes on WTRF-TV.

"a station worth watching"

wtrf-tv

CHANNEL 7

Wheeling 7, West Virginia



For availabilities and complete coverage information—Call Hollingbery, Bob Ferguson, VP and General Manager, or Needham Smith, Sales Manager, Cedar 2-7777.



NBC

316,000 watts

Equipped for network color

reaching a market that's reaching new importance!



more women listen to WPEN'S 950 CLUB than any other program in philadelphia

WPEN

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York Chicago Los Angeles San Francisco*

1 June 1957 • *Vol. 11, No. 22*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Who will make the big night radio breakthrough?

31 Within the next few months, it's inevitable some client will make advertising headlines with a night spot radio buy of size. Here is why

Marketing man's dream

34 Max Factor's new Curl Control is what every marketing man would like to have: a completely new product with a big tv budget to back it up

The fall network tv lineup

38 Charted here, all the shows and sponsors which are now set for a fall start, together with costs of the new shows, show type percentages

Campbell's new advertising team two years later

41 Product manager system which revolutionized management approach has proved itself. Here's how big tv-radio decisions are made today

Today's net radio sponsors

48 A network-by-network list of network radio's advertisers this month with the amount of time purchased and brands now using the medium

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In Upcoming Issues

Why Sinclair buys 10,000 six-second spots a week

SPONSOR estimates Sinclair is today spending $1.5 million annually for spot radio short-shorts to cover its huge marketing area economically

Tv basics/June

June Comparagraph will feature programing costs, how competing clients compare, alphabetical program index and spot television basics

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MOST EYES ARE ON KTHV IN ARKANSAS!

KTHV is seen, heard, and gets regular viewing response throughout MOST of Arkansas! Please study the mail map above. Notice that it includes 62 Arkansas counties — notice KTHV's penetration to all six surrounding State borders, with mail actually being received from viewers in Mississippi, Missouri, Oklahoma and Texas!

With 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756′ above average terrain) KTHV *sells* most of Arkansas.

Your Branham man has all the *big* KTHV facts. Ask him!

CBS

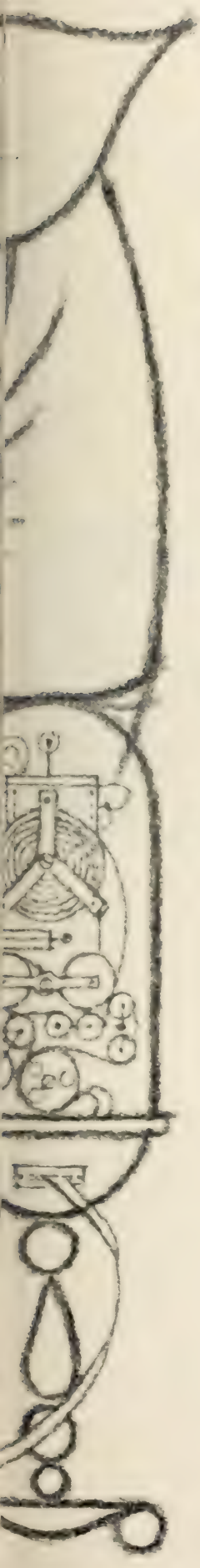
KTHV **Channel 11**
LITTLE ROCK
316,000 Watts

Henry Clay, *Executive Vice President* B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK AND KWKH, SHREVEPORT

This
little pig
went
to
market...





. . . thanks to KOIN-TV. And his stock soared. Let agencyman W. J. Mackay of Miller, Mackay, Hoeck and Hartung tell you the real-life success story of Bar-S Holiday Ham, a luxury item in search of a market.

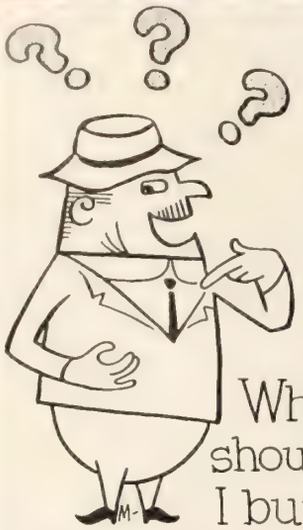
"Bar-S was virtually unknown in the Portland, Oregon market, and had major competition to overcome. We tried various advertising approaches, but none succeeded, until we turned to television, on KOIN-TV. Then, the consumer demand was so marked—and so immediate—that Bar-S was able to increase its distribution widely, not only in Portland but throughout the entire valley area. As a result, Bar-S enjoyed a healthy *60% sales increase* in 1956 over 1955...all the more impressive when you consider that it was accomplished in a period of slightly over six months!"

Unusual? Not at all. Bar-S Holiday Ham is no different from the hundreds of other products and services, large and small, which expand their markets and create new markets by using one or more of the 13 television stations (and the regional network) represented by CBS Television Spot Sales. *Good spot to be in!*

Representing: WCBS-TV New York, WBBM-TV Chicago, KNXT Los Angeles, WCAU-TV Philadelphia, WTOP-TV Washington, WBTV Charlotte, WBTW Florence, WMBR-TV Jacksonville, KSL-TV Salt Lake City, KGUL-TV Galveston-Houston, WXIX Milwaukee, KOIN-TV Portland (Ore.), WHCT Hartford, and the CBS Television Pacific Network

CBS Television
Spot Sales

1150 KC



Why should I buy–

KFJI?

Because things are happening in the Klamath Basin. . . BIG things. . . And we're expanding to 24 hours a day to keep up.

$103 million in new construction & industry is bringing thousands of new FAMILIES . . . in a hurry! Families who would love to Buy YOUR Products!

Our story: a series of success stories. We believe in hard-hitting merchandising and Things Happen . . . on KFJI!

Dominates . . .
SOUTHERN OREGON • NORTHERN CALIFORNIA
"money markets"

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

NEWSMAKER of the week

The news: *The appointment of William S. Morgan, Jr., general manager of KLIF, Dallas, as programing vice president of the ABC Radio Network, reflects the growing respect for independent station personnel as well as the determination of AB-PT to repeat in network radio its successful challenge of network tv's leaders.*

The newsmaker: It can be said without fear of successful contradiction that before Bill Morgan's appointment, those not intimately familiar with him would not have given him a chance in the world of becoming a network radio programing chief. Item: He has been in the broadcasting business only five years, came into it from insurance. Item: His prime broadcasting background is sales, not programing. Item: His only link with web radio programing has been as a listener. Item: He is only 38.

During Morgan's five years in radio, however, he has risen with a speed few can match. His debut in radio ran concurrent with the debut of KGKO, Dallas. He began as sales manager on the new independent and when he left to join KLIF two years later he was general manager. He leaves KLIF as vice president of the McLendon Corp. in addition to being general manager of the station.

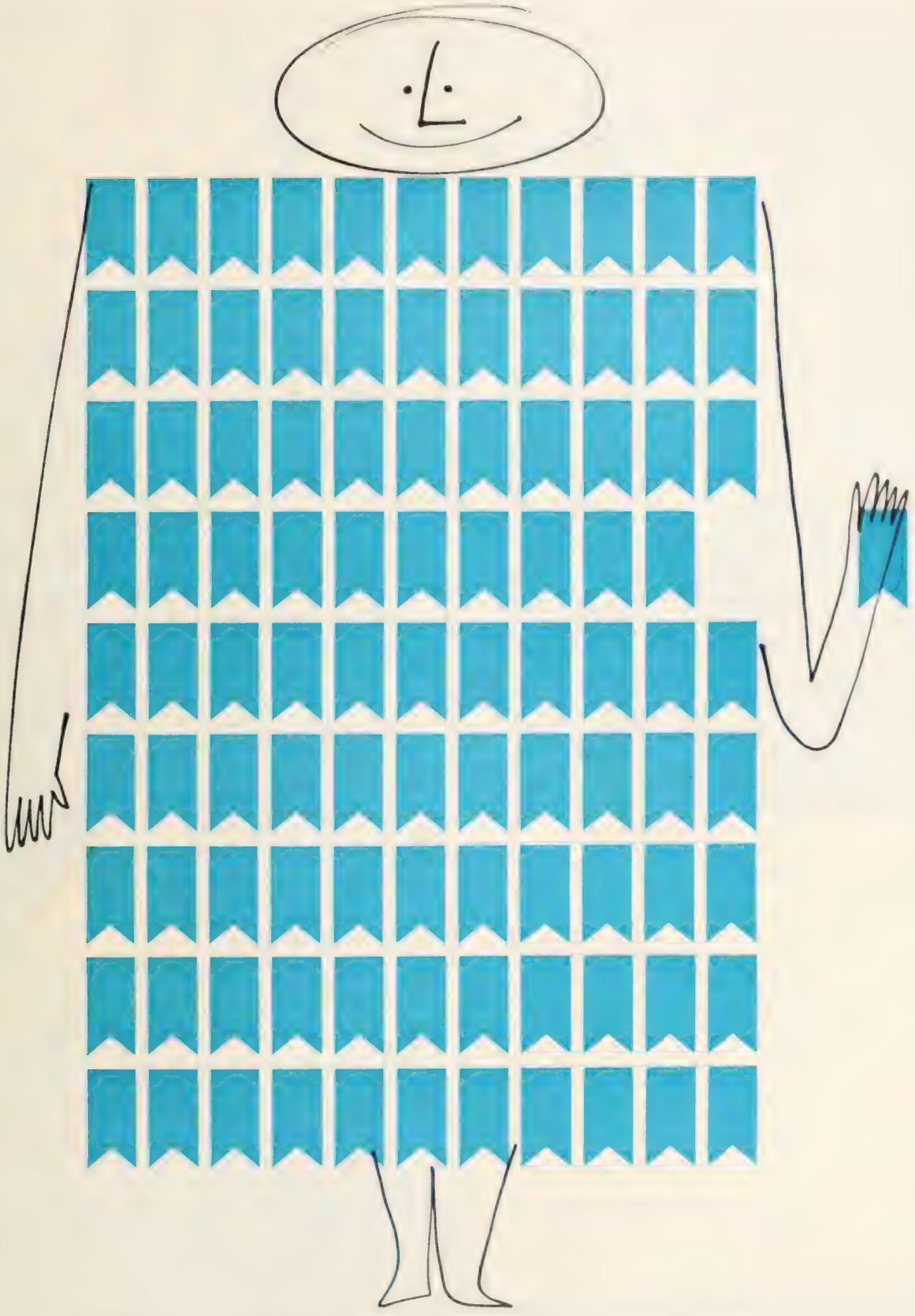


William S. Morgan, Jr.

These facts were well known to new ABC Radio President Robert Eastman, a former John Blair & Co. executive, since KLIF was a Blair-represented station. Though Morgan's contact with network operations has been slim, Eastman reasoned that radio programing is a matter of skill and execution no matter what the audience. Eastman also felt that, with Morgan's sales background and the fact that programing and sales are so closely linked in local station operation, Morgan would bring with him a keen perception of the needs of network salesmen.

Both Eastman and Morgan have made clear that ABC Radio will steer clear of recorded music in its new programing plans. But Morgan's healthy respect for news coverage (a hallmark of the KLIF operation) will be brought over into his new job. Moreover, no one should be surprised if, once the program plans jell, ABC calls attention to them with giveaway hypos, a successful gimmick among the news-and-music outlets.

Morgan points out that, even with big prizes, giveaway promotions need not be expensive. One of Morgan's giveaways at KLIF involved a treasure hunt for a $50,000 check hidden in a Coca-Cola bottle. It was found by a plasterer six hours before the deadline (after which it would have been worth only $500). However, Lloyds of London, which hid the bottle, bet it wouldn't be found in time and the insurance premium cost KLIF only $6,500.

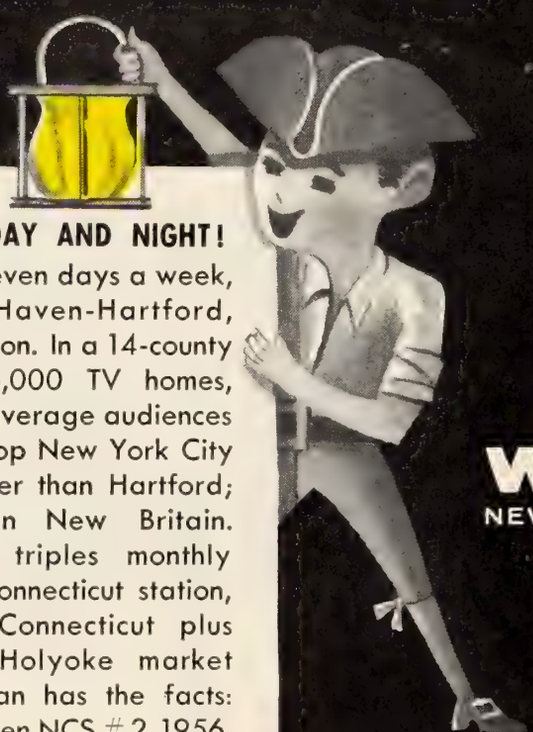


KNXT HAS JUST WON ITS 99TH* MAJOR PUBLIC SERVICE AWARD OR CITATION IN 48 MONTHS. THIS IS BEYOND QUESTION ONE OF THE MOST EXTRAORDINARY RECORDS IN TELEVISION HISTORY.

KNXT, CHANNEL 2 IN LOS ANGELES, CBS OWNED

*THE OHIO STATE UNIVERSITY AWARD ANNOUNCED MAY 6 (KNXT'S SECOND IN TWO YEARS). FIVE WEEKS EARLIER KNXT WON THE DUPONT FOUNDATION AWARD. THESE — LIKE THE PEABODY AWARD WON BY KNXT LAST YEAR AND THE SYLVANIA AWARDS WON THIS YEAR AND LAST — ARE AMONG THE MOST COVETED AND MOST MEANINGFUL AWARDS IN THE BROADCASTING INDUSTRY FOR PUBLIC SERVICE PROGRAMMING.

ONLY ONE CAN DO THE JOB



WNHC-TV LEADS — DAY AND NIGHT!
Sign on to sign off, seven days a week, WNHC-TV, New Haven-Hartford, trounces *all* competition. In a 14-county area covering 896,000 TV homes, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Your Katz man has the facts: ARB, Nov. 1956; Nielsen NCS # 2, 1956.

A TRIANGLE STATION

WNHC-TV
NEW HAVEN-HARTFORD, CONN.
Channel 8
ABC-TV • CBS-TV
***Represented by* KATZ**

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

...ESPECIALLY IN HARTFORD!



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

1 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

More than you might realize right now, **the boom in network tv has blasted open an opportunity for spot sellers that looks really big.** This week that vista was visible mainly through statistics, but **reps and station people quickly were getting set to rush in.**

This is the situation:

- **The tv networks are loading** up with more sponsored nighttime shows than a year ago, but —
- **Fewer advertisers are involved,** so —
- **There's a potential group of excluded (and experienced) customers to be wooed by spot.**

The superficial paradox of big network sales vs. fewer advertisers is resolved easily when you stop to consider that the big fellows are 1) taking on more commitments, and 2) adding more alternate sponsorships. **That puts the squeeze on the totem pole.**

Though the network selling season isn't closed out completely yet, **the following breakdown gives a clue to the way trends are shaping up:**

CATEGORY	NO. COMPANIES SET FOR 1957-58	NO. COMPANIES LAST OCTOBER
Appliances	14	15
Auto	10	9
Auto accessories	5	7
Beverages	3	5
Cigarettes-Tobacco	6	6
Drugs-Toiletries	19	27
Food Products	22	24
Soaps-cleansers	8	10
Miscellaneous	10	16
TOTAL	97	119

What happens in the **Los Angeles market** may or may not be an omen of the trend in spot tv, but **here are some figures from Rorabaugh Reports that reps deem significant** (and why the situation described above is so welcome).

Total number of tv spots on all seven L. A. stations:

1st quarter, 1957: 647 spots; 1st quarter, 1956: 718 spots; final quarter, 1956: 784 spots.

(Look for "The hypo spot tv needs" in 15 June SPONSOR.)

When you think of **tv pace setters,** you automatically face Cincinnati or New York and bow to P&G or General Foods. Now get set for another one: **Revlon.**

At the rate Revlon is picking up network shows, it soon could find itself on a nighttime par with the traditional giants.

Revlon seems set to add an **alternate hour of Crisis** (NBC TV) to its roster, which already consists of all of $64,000 Question and half of $64,000 Challenge, Walter Winchell, and Guy Mitchell.

Another half-hour show may be spotted on CBS TV. If that happens, Revlon's 1957-58 bill will run to around $17.5 million.

Note: **Revlon's sales have been so whopping the first quarter of 1957 that it's due to pay a $2 dividend,** compared to $1.20 for the final 1956 quarter.

Judging from reports of feelers, **quite a number of upper echelon agency jobs are floating around** this week. Worth mentioning:

McCann-Erickson: a post in senior management; **BBDO:** an assistant marketing director; **JWT:** a marketing man.

Vick's air media plans for the coming fall have some new twists.

In conjunction with daytime network tv, **Vick contemplates using radio to reach the rural and small town market.** The likely buy: **Mass stations packages,** like the Keystone Network.

Without ballyhoo, **General Motors' various divisions are piling up millions of dollars of billings on CBS Radio.**

GM's total program time per week adds up to 4 hours and 10 minutes per week (compared to the 4 hours and 40 minutes that Ford has bought on the same network, starting this fall).

The GM buys include shows for such divisions as Frigidaire, Delco, and Pontiac.

(For a detailed breakdown of GM's network radio purchases, see SPONSOR's complete roster of network radio clients, page 48.)

Esty's timebuying department is warning stations: **Stop nudging the Ballentine tv commercials with orange juice and other soft drink blurbs.**

The agency would like a **buffer zone of 15 minutes** between Ballentine and other beverages, but **will settle for 10 if it has to.**

An agency official takes this stand: "You can't blame a client who has sweated for 25 years to build his business to get irritated at an adjacent commercial telling about the cooling effect of frozen orange juice."

This example may be an isolated one, but **when WHEC, Rochester, this week reduced its nighttime rate to 50% of daytime it found a quick customer in Decaf.**

The buy (through D-F-S) was for 40 spots a week. The deal was not tied in with any daytime spots.

The agency's post-buy comment to WHEC's rep, Everett-McKinney: **The client couldn't resist the favorable price.**

Footnote: WHEC hadn't sold a nighttime national spot in about six years.

Question: Are the **income and other characteristics** of the people who listen to a network radio show much different from those who tune in disk jockeys? Answer: No—at least not on the basis of a pilot study in four cities.

The source of this information is **C. E. Hooper, now engaged in an ambitious qualitative survey on radio audience composition.**

Hooper has revamped the questionnaire on which the pilot study was based and plans to extend its probe to anywhere from 40 to 100 cities.

The study may become a **part of the firm's regular station ratings' service.**

Will Leonard Goldenson soon name a president for ABC TV?

SPONSOR puts a question to Goldenson in the course of interviewing for an upcoming article on him. His answer:

Ollie Treyz, as vp in charge of ABC TV, now has all the power and responsibility he would have if ABC TV were a separate corporation (like the recently formed ABC Radio) and if he had the title of president.

(For more on Goldenson's look into ABC's future and his views on the industry at large, see the 15 June SPONSOR.)

A recurring woe to the reps that's kicking up again right now: **The increasing tendency among national advertisers to buy at local rates** often with the blessing and even help of their national agencies.

SPONSOR-SCOPE this week checked with several agencies whose clients are on a local-rate buying spree and learned:

1) **Most of them don't favor the practice, but say they can't very well talk back** when the client reminds them that a competitor is buying his spot through distributors at local rates.

2) The usual procedure is that **the distributor consults the agency** on price and schedules—for which the agency gets **a fee or commission.**

3) **All payments are made through the distributor.**

Stations meantime tell the reps: **If we don't grant local rates, our competitors will.**

To counter the splurge made by All-State (Sears, Roebuck) and Nation-Wide in policy writing, **the National Association of Insurance Agents will spend around $2 million this fall in network tv, network, and spot radio.**

Doremus, the NAIA's agency, told SPONSOR-SCOPE this week that the independent brokers' campaign will (1) plug the identity of the NAIA seal; (2) remind that the independent broker serves the best needs of the community; and (3) suggest that only personal service assures right and adequate coverage.

Delco, a member of the General Motors family, will drop its share of *Wide, Wide World* next fall and strike off by itself tv-wise.

Delco's network plan calls for six or eight specials on CBS TV produced on color film by Lowell Thomas. They will be a sort of **combination of *Seven Wonders of the World* and *You Are There*.**

Pre-Christmas buys of nighttime network tv shows continue to snowball.

Latest batch involves **Shaeffer Pen, Polaroid,** and **Lane Cedar Chest.** The show is NBC TV's Perry Como.

Cost of time and talent per shot: $85,000—an estimated $3.50 per-1,000-homes-per-commercial minute.

The topside at Bulova appears divided on network tv policy.

One faction strongly favors longterm commitments because of the franchise value.

At the opposite pole are those who favor network facilities only when special seasonal promotions are needed; they would rely on **spot to keep the Bulova name constantly before the consumer.**

Using Nielsen as a source, TvB cites these figures to show that the average nighttime network program this season got a bigger rating (and audience) than ever.

PERIOD	AVG. RATING	AVG. NO. HOMES	% INCREASE
Jan.-April 1955	23.3	6,356,000	
Jan.-April 1956	24.3	7,532,000	19%
Jan.-April 1957	25.2	9,086,000	21%

ABC, both radio and tv, this week found new business unusually perky.

The biggest coup on the tv side was the pickup of around $4 million in billings from **Kellogg.** The deal calls for alternate-week sponsorship of *Circus Boy* and a 5-5:30 strip for reruns of adventure shows like (*Lancelot* and *Buccaneer*).

Another tv sale was Friday 10-10:30 p.m. alternate weeks to **Campbell Soup.**

New ABC Radio business for the past week — which amounted to around $750,000 net—includes **Miller Brewing, Beltone Hearing Aid, Admiral Corp., and C. H. Musselman.**

CBS Radio meantime has signed a new piece of business from **Philip Morris** and several renewals.

The latter came from **Wrigley** (52 weeks of the Pat Buttram Show) and **Simoniz** (a quarter-hour segment of Art Linkletter's House Party).

Lever Bros.' assumption of the trademarks and marketing responsibility of Monsanto's "All" detergent got this two-fold commentary from Madison Avenue marketing experts:

1) **Lever now can compete more equally with P&G and Colgate** in the mass detergent field.

2) **The deal places Lever in a preferred position** with one of the country's biggest developers of chemical products (a major feather in Lever's cap).

As a side observation: Monsanto's withdrawal from the distribution of consumer goods proves once again that **it doesn't pay industrial giants to divert their top management and staff from the basic business of researching and manufacturing.**

Colgate's wholesale personnel shakeup of the past week looks like a real stem-to-stern job.

The exodus is reported to have affected **175 people** in market research, development, and the chemical laboratory.

Latest trend among Hollywood tv producers is to ally themselves with freelance live programing firms.

Screen Gems this week lined itself up with the Henry Jaffe Enterprises, while **Hal Roach, Jr., is on the lookout for a similar union.**

Where "production values warrant," says Screen Gems, the Jaffe contribution will use a blend of live and film production. That's also Roach's intent.

Roach's plans also include **issuing stock** so that he can buy a distributing firm and acquire a producing studio in the east.

Fabulous talent developer and salesman **Tom Rockwell this week turned over much of the pressure of running GAC to 44-year-old Larry Kanaga.**

Kanaga, heretofore RCA Victor v.p. and gen. mgr., takes over the presidency from the 55-year-old Rockwell who moves to the newly created post of board chairman. **Rockwell intends to continue handling some of his tv accounts.**

A few of the names that Rockwell brought to the air media: Bing Crosby, Ruth Etting, Frank Sinatra, the Andrews Sisters, Perry Como, Jo Stafford, Peggy Lee, the Mills Bros., Frankie Laine, Jackie Gleason, Patti Page.

For other news coverage in this issue, see Newsmaker of the Week, page 6; New and Renew, page 59; Spot Buys, page 56; News and Idea Wrap-Up, page 60; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.



HOOPER **PULSE** **TRENDEX**

It's still unanimous in Omaha. All 3 major surveys show KOWH *continuously* to lead the pack.

Latest (April-May) Hooper gives KOWH the edge all-day, with 32.8% average audience.

Latest Omaha Pulse (March) shows KOWH first in the morning, first in the afternoon and first all day, with a 31.0% average daytime audience . . . and with 246 out of 264 first place daytime quarter-hours.

Latest Omaha Trendex gives KOWH a whopping 40.9% all-day average based on a commanding lead both morning and afternoon.

This is the kind of leadership KOWH continues to place at your service, just as it has for the past six years. Call Adam Young Inc., or talk to KOWH General Manager Vinod Sharma.

KOWH *Omaha*

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ.
President

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami
Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans
Represented by Adam Young Inc.

Edward
PETRY
& Company, Inc.

NEWS! Petry just captured KOBY...

KOBY
in San Francisco

KOBY has captured the NO. 1 spot in San Francisco!

KOBY is proud to have a No. 1 national representative like Petry telling KOBY's tremendous success story. Be sure you get the facts soon on Petry's new king size radio buy in San Francisco! You'll discover KOBY is the entire Bay Area's No 1 independent—March-April Pulse—weekdays 6 a.m.-mid. 7.3, Saturdays 7.6, Sunday 9.3. March-April Hooper—weekdays 7 a.m.-6 p.m. 21.3, Saturday 27.9, Sunday 34.7. Nielsen agrees—rates KOBY at 20,000 NSI Area Audience 6 a.m.-mid. KOBY operates full time—10,000 watts make it the most powerful independent in the nation's 7th largest market. See your Petry man pronto!

KOSI has captured the NO. 1 spot in Denver!

KOSI ratings continue on a fast upswing —April-May Hooper—17.2 a.m., 21.4 p.m. share; February Pulse 15.5 all day average! Proof KOSI is Denver's top independent station. KOSI's 5000 watts—full time operation combined with its high popularity make it definitely a basic buy in Denver. Represented nationally by Forjoe.



Mid-America Broadcasting Co.

In Greenville, Mississippi WGVM is No. 1 in Hooper & Nielsen

Timebuyers at work

John Marsick, assistant media director, Kudner Agency, Inc., New York, comments: "As one permanently engaged in timebuying, I can't over-emphasize the importance of reading trade periodicals such as SPONSOR. It's an old axiom in our business that periodicals print information before the parties concerned know about it. Besides disclosing who's doing what for whom and how much, periodicals serve as easy-to-read text books on air media. Air media is an ever-changing business — programs come and go (sometimes they go before they come), new stations open up, affiliates change, etc. All this information the timebuyer must know to make intelligent purchases and the only accurate source he can turn to is the trade journals. In addition, the guide books such as SPONSOR's *Fall Facts Basics, Buyers' Guide,* and Timebuying Basics are necessary tools for all media people, new and old in the business. Timebuying Basics alone covers all methods of audience measurement, the pitfalls in audience research, qualitative research, correlating the markets with your product, the value of merchandising, and all phases of network and spot operation."



Edward C. Fleri, Jr., BBDO, New York, thinks that spot tv this fall will offer greater flexibility than at anytime in the past because prime tv availabilities will be easier to obtain. "There are several reasons for this," Ed says. "Number one, in multi-channel markets, the firm establishment of a three-network structure means that high-rated adjacencies will no longer be limited to only two networks. Number two, the growth and improved quality of feature films has made possible effective buying in fringe time periods. This trend should become stronger as more post-war films are released. Feature films also offer an opportunity to obtain high-rated minute spots. Number three, the major programing changes being done on all three networks. In some areas, prime network adjacencies have been blocked by holders of franchise spots. The program changes will offer an opportunity to establish new franchises." Ed concludes that "those who have spots adjacent to network programs that will be replaced in the fall, will have to decide whether to remain with their current franchises or establish new ones and adjust the scheduling for them accordingly."



Talk about promoting!

We don't talk about it. We do it! And in spades. Day in and out 'round Baltimore we talk up W-I-T-H—and our advertisers. Nobody—but nobody— is immune to it. Even the steeplejack atop City Hall can see our giant **TRANSLUX SIGN** in the heart of town—and our **BILLBOARDS**—and our **BUS SIGNS.** Housewives see them, too, as well as our **MOVIE TRAILERS** and our daily **NEWSPAPER ADS.** And when they visit their food store—any food store, chain or independent—they see powerful W-I-T-H **POINT-OF-SALE.** New Baltimoreans learn about us right off the bat through **WELCOME WAGON.** Teen-agers pick up a W-I-T-H weekly **HIT TUNES FOLDER** on every excursion to their record store. Constant **DIRECT MAIL** and **TRADE ADS** flow to the food and drug channels. Promoting? It's our lifeblood —and one of the big reasons why W-I-T-H has twice as many advertisers as any other Baltimore radio station.



Buy

W-I-T-H

in Baltimore

Tom Tinsley President **R. C. Embry** Vice Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington

Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta

RECORD-BREAKING FACTS

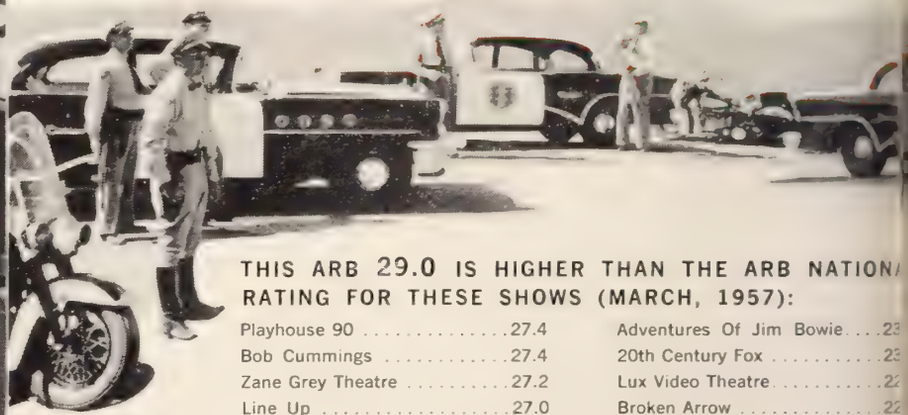
23,00

VIEWERS IN JUS

"HIGHWA



"HIGHWAY PATROL"
starring
BRODERICK CRAWFORD



THIS ARB 29.0 IS HIGHER THAN THE ARB NATIONA RATING FOR THESE SHOWS (MARCH, 1957):

Playhouse 90	27.4	Adventures Of Jim Bowie	23
Bob Cummings	27.4	20th Century Fox	23
Zane Grey Theatre	27.2	Lux Video Theatre	22
Line Up	27.0	Broken Arrow	22
Life Of Riley	26.6	Cavalcade Of Sports	22
Robin Hood	26.5	Navy Log	21
Studio One	26.0	Ozzie and Harriet	20
Loretta Young	25.2	Welk's Top Tunes	20
People's Choice	25.1	Conflict	2
George Gobel	24.7	Big Story	19
Mr. Adams and Eve	23.1	Big Surprise	19

AMERICAN RESEARCH BUREAU, INC.
ERNEST H. CLAY, RESEARCH DIRECTOR
COLLEGE PARK, MARYLAND

8 May, 1957 B365Y-57

ZIV TELEVISION PROGRAMS, INC.
1529 Madison Road
Cincinnati 6, Ohio

CONFIRMATION OF SPECIAL TABULATION RESULTS

Description: National rating and persons for Highway Patrol. Ratings by individual markets surveyed in March '57.

Results: "HIGHWAY PATROL"
National Rating Data

Rating	Persons (add 000)
29.0	23,640

Tabulation from: ARB Natl.TV Survey, Mar.'57
Directed by: New York Office.

AMERICAN RESEARCH BUREAU, INC.
H. J. Waters, Project Director



JAMES W. SEILER, DIRECTOR OF ARB, supervised the compilation of the ARB rating facts in this ad. This data proves HIGHWAY PATROL is "overwhelming" audience appeal.

THE PULSE, INC.
May 14, 1957

Ziv Television Programs, In
1529 Madison Road
Cincinnati 6, Ohio

SPECIAL ANALYSIS - SPRING

TELEPULSE NATIONAL RATI
"HIGHWAY PATROL"

Results: Rating	Pers (add
25.8	23;

THE PULSE

CLOSED BY NATIONAL RATING ANALYSES . . .

0,000

NE WEEK FOR

PATROL"!

ARB NATIONAL RATING

29.0

PULSE NATIONAL RATING

25.8

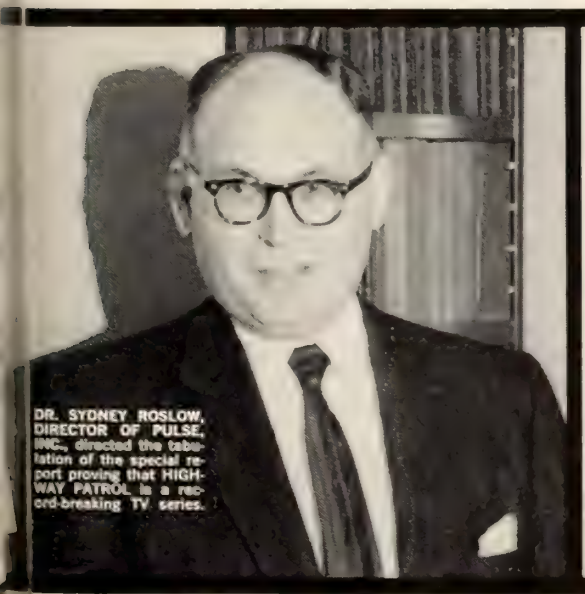


Trial	19.3
Caesar	19.3
ic	19.2
d Theatre	17.9
a Hour	17.8
ndie	17.8
bert Montgomery Presents	16.7
ducers Showcase	16.0
ft TV Theatre	15.8
asure Hunt	15.1
ont Cavalcade Theatre	13.5
e Service	12.1
ny Thomas	10.9

ARB National March, 1957

THE UNQUESTIONED #1 SYNDICATED SHOW IN THE U.S.A.

TV 1



DR. SYDNEY ROSLOW, DIRECTOR OF PULSE, INC., directed the tabulation of the special report proving that HIGHWAY PATROL is a record-breaking TV series.

ZIV Television

TIME AFTER TIME... **ZIV SHOWS RATE GREAT** IN CITY AFTER CITY!

COLUMBUS
GEORGIA

3 county metropolitan area

USES THE LOCAL
& NATIONAL FAVORITE

WRBL



AM
FM
TV

RANKS
11th

IN THE NATION
in per family income
($7,339.00)

Rank in the Nation — Source: 1957 Survey of Buying Power

97th— in population —236,800

98th— in effective buying income —$379,416,000

WRBL-TV—first in 310 out of 409 quarter hours—March Telepulse. WRBL Radio leads by 55% in home delivered—N.C.S. No. 2.

WRBL

AM - FM - TV

COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Joe Csida

Sponsor backstage

Tv's first 10: the clash of color



As the sun set on my last piece I was talking about the past 10 years in television—and what a fascinating decade it was! In 1946, for example, both RCA and CBS were starting their big pushes on the all-electronic and the mechanical color tv systems respectively.

Four years later on 16 October 1950 the Federal Communications Commission approved CBS color, and set 20 November as the starting date for its commercial introduction. It took RCA just five days to block the FCC decision. On 23 October General Sarnoff and company filed suit in the Federal District Court in Chicago seeking a temporary injunction against the FCC's decision, pending eventual determination of a suit for a permanent injunction.

Christmas of that year, the Federal District Court dismissed the RCA complaint but banned commercial operation of CBS color, pending a Supreme Court decision on the matter. To condense an epic story, RCA, of course eventually won the battle, FCC approved its all-electronic, compatible color system and the CBS mechanical system was discarded forevermore.

It had been a tense and deadly struggle, with millions of dollars worth of basic patent royalties at stake, among other considerations. Fundamentally the RCA victory belonged to the great research engineers and scientists operating out of the David Sarnoff Laboratories in Princeton, N. J. But the Radio Corp. legal eagles could take a deep bow too.

RCA's victory was costly

It is estimated, however, that its color tv push in the year 1956 represented a dead loss (if an investment can be thus termed) of close to $7,000,000 to RCA, and the end is not yet in sight. So maybe there are moments when Bill Paley, Frank Stanton et al aren't too unhappy about having lost that particular bout.

In some quarters it was said that CBS was foolish to take on the RCA giant in the color battle in the first place, but it doesn't always follow that a smaller company can't win an occasional important battle from a larger firm. I remember as though it were yesterday, although it was actually 7 December 1953, when General Sarnoff addressed a small group at the aforementioned Princeton Laboratories. The General discussed tv tape among other things. The RCA scientists, he said, had completely tested and confirmed all the principle elements of both black-and-white and color tv tape.

It would be about two years, Sarnoff opined, before tv tape would be introduced to the commercial market. He didn't miss the timing by much. It was just about two and a half years, in April of 1956, at the NARTB Convention in Chicago that tv recorders were introduced to the commercial market. But, as you know, not by RCA, but by comparatively small Ampex.

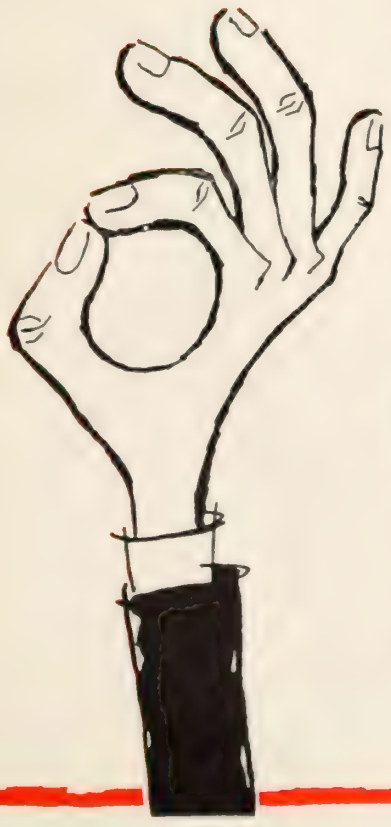
So successful was Ampex's introduction of the tv tape recorder

NOW...

KPTV · PORTLAND *is* VHF

Channel 12 · NBC Television

KPTV... Oregon's first television station and the world's first commercial UHF station—now gives you a new, VHF Channel 12 in the Portland market. When you buy KPTV Channel 12, you get four exclusive "plusses" offered by *no other Portland TV station:* (1) Top-rated NBC shows and stars; (2) The best local shows and film packages of *two* stations (KPTV merged with KLOR, the former Channel 12); (3) Almost 5 years of viewer loyalty to Oregon's *first* TV station; (4) *Proven results* for hundreds of advertisers. Be sure the bright, new KPTV, Channel 12 is on your advertising schedule.



KPTV Channel 12
Portland, Oregon

NBC Television

Represented Nationally by George P. Hollinberry Co.

that the firm wrote over $4 million worth of business on the equipment right at the convention. And among the buyers was RCA's National Broadcasting Co. So where CBS failed to take the Radio Corp's measure in color television, Ampex took it handily in the tv tape field.

Other interesting facets of the video scene shine out in one's memory today. It was only recently that Sid Caesar severed his relationship with NBC. Apparently the comic will now be going into the film business with a gentleman named Sylvester (Pat) Weaver, who also left NBC not too long ago.

Well, it was 1949 when these two fellows were starting on the paths, which today seem to be bringing them together. In January of that year Caesar starred in the first full hour musicals ever done on television. It was a show called the *Friday Night Frolic*, sponsored by Admiral on the combined NBC and DuMont networks. Working with Sid was Imogene Coca and Marge and Gower Champion.

In July of that year Pat Weaver left Young & Rubicam to go to NBC as vice president in charge of television. It was only four years later in March of 1953 that Pat announced his plans for the first of the 90-minute spectaculars. And just about another three years before he was through at NBC. It will be interesting to see what the next decade will bring Pat and Sid.

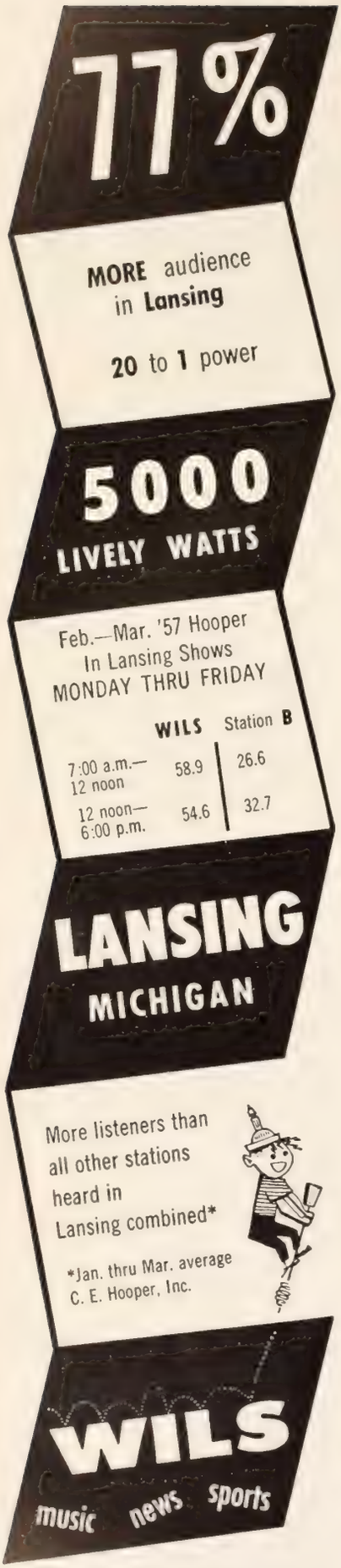
Longevity may be in approach to life

The last 10 years also saw the telecasting of two public affairs shows which completely captured the people's imagination. These of course were the Army-McCarthy hearings, and the Kefauver Senate Crime Committee sessions. Perhaps you will agree that the two most acid characters in these telecasts were the late Senator Joseph McCarthy, and the late Rudolph Halley, counsel for the Kefauver Committee. You might also agree that two of the most placid and benign of the cast of characters were Senator Kefauver, himself, and attorney Joseph Welch of Boston. Senator Kefauver and Mr. Welch are still very much with us and active in television. The latter did a couple of excellent *Omnibus* jobs recently, and there is talk that Kefauver is cooking up an anti-trust idea, which may have a decided bearing on the future of tv networks. Kefauver, too, of course, was quite prominent on home screens during the last Presidential campaigns.

It makes one wonder whether one's basic approach toward the pursuit of a goal isn't, indeed, a major factor in one's longevity. Senator McCarthy and Rudolph Halley were both much younger men than Senator Kefauver and Joseph Welch. And they pursued their goals with much more caustic and bitter determination than did the latter two gents. Maybe this is one of the small lessons of the past decade. Or maybe it's just a coincidence.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? *Both Joe and the editors of* SPONSOR *will be happy to receive and print your comments. Address them to Joe Csida, c/o* SPONSOR, 40 *E. 49th, New York* 17, *New York.*



Represented Nationally by
Venard, Rintoul & McConnell, Inc.

REAL LIVE LISTENERS







WCCO Radio, with its vast, 114-county basic service area in four Northwest states, delivers the region's biggest audiences—a weekly circulation of 723,860 families.* That's from 2½ to 28 times greater than all other Minneapolis-St. Paul stations! What's more, they are *real live listeners*—not casual tuners-in lulled by a constant din of background music. This is the result of WCCO Radio's *real live personality* local and CBS Radio Network programming, which attracts and holds attentive listeners. Simply stated: More people listen to WCCO Radio. *And they hear more*, including your sales message!



WCCO RADIO

he Northwest's 50,000-Watt Giant
linneapolis-St. Paul
epresented by CBS Radio Spot Sales



—NCS No. 2

Another reason why **WTVT** is your best buy in the **Twin Cities of the South!**

31 out of 50 top-rated

WTVT dominates Tampa-St. Petersburg viewing not only with CBS programs, but with local shows, too! WTVT news, sports and weather dominate viewing in their time periods.

Whether your schedule calls for network adjacencies or spot program buys, you get top audience, top results on WTVT!

* *ARB Feb. 1957. WTVT is top station —67% more quarter-hour firsts than the second station!*

TAMPA-ST. PETERSBURG

Twin Cities of the South, ranks 34th in retail sales among all metropolitan markets, is one of the nation's fastest-growing industrial areas. Among marketing executives, media and time buyers, Tampa-St. Petersburg is a *must* on every market list! (*Sales Management Survey of Buying Power 1957*)

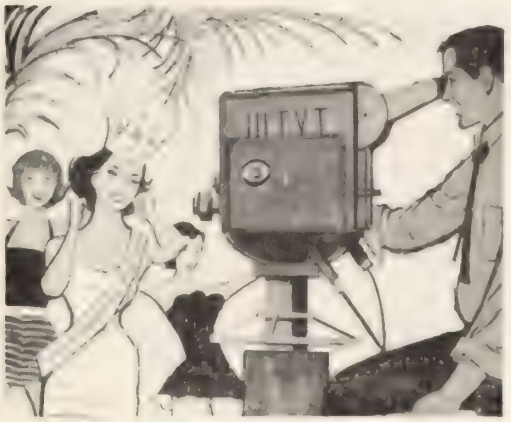


WTVT dominates Tampa-St. Petersburg, and delivers bonus coverage of 239 thriving communities!

shows are on WTVT*



ews – from scene to screen in 30 minutes, ith WTVT's modern transistor sound-on- m equipment plus 37 cameramen-corres- ndents throughout Florida. Super-swift verage makes WTVT news highest- ted in the market!



A remote a day was the dizzy pace set by WTVT camera crews during a recent month! Remote programs included network originations of The Garry Moore Show, I've Got a Secret, Let's Take a Trip, plus many local and regional events.

AMPA - ST. PETERSBURG PS MARKET RANKING IN VERY CATEGORY!

	1957 ranking	1956 ranking	Amount
tal Retail Sa:	34	36	$786,145,000
e Store Sa:	39	44	161,983,000
motive Sa:	29	34	147,698,000
eral M handise Sa:	33	37	114,546,000

(Sales Management Survey of Buying Power, May 1957)

CBS Channel 13

WTVT

TAMPA – ST. PETERSBURG

The **WKY** Television System, Inc.

WKY-TV and **WKY** Oklahoma City

WSFA-TV Montgomery

REPRESENTED BY THE KATZ AGENCY

KIT

PLUGS THE HOLE IN THE CENTRAL WASHINGTON MARKET



FABULOUS HOOPER

Jan. 21 thru Feb. 9, 1957	Mon. thru Fri. 7 AM-12 Noon	Mon. thru Fri. 12 Noon-6 PM
Sets in use	31.4	19.0
KIT	**43.2**	**50.1**
Sta. B	25.1	20.0
Sta. C	17.0	15.2
Sta. D	14.0	16.4
Sample Size	9,543	11,702

AM RATING AV. 13.6
PM RATING AV. 9.5

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, *Independent Radio—Music, News, Sports. Established 1929.*

YAKIMA, WASH.
5000 WATTS • 1280 KC

KIT

SOUNDS BETTER—
SELLS BETTER

REPRESENTATIVES
NATIONAL: THE BRANHAM CO.
SEATTLE: HUGH FELTIS & ASSOCIATES
PORTLAND: Q. COX & ASSOCIATES

JACK GOETZ, Gen. Mgr.
BOX 1222, YAKIMA, WASH.

News and views for women in advertising and wives of admen

Women's week

Women and the law: One of women's greatest virtues—and probably their most annoying one to males—has been remarkably unexploited by advertising agencies—that is, women's ability to argue and win the argument.

Thus attorney Sigrid H. Pedersen at J. Walter Thompson is probably the only woman lawyer on the staff of any of the top 20 agencies. She's also one of the few women to have become active in the specialized and new field of tv talent negotiations.

"There tend to be a few more women attorneys with talent agencies," Miss Pedersen told SPONSOR. "And there's at least one outstanding lady lawyer in the air media on a network level. I'm referring to Geraldine Zorbaugh, v.p. and counsel for CBS Radio."

Miss Pedersen has been an attorney with J. Walter Thompson since 1942. She is also a director of the U. S. Trademark Association, whose 80th annual meeting she addressed on 16 May in Chicago concerning "The advertising agency's role in selection and use of trademarks."

In private life, Sigrid Pedersen is the wife of Howard Scott Foley, v.p., copy department manager of Doherty, Clifford, Steers & Shenfield, whom she met at JWT. Now that they work for different agencies, shop talk's cut to a minimum. "It would be legal to exchange confidences, but not ethical," she says.

Venezuelan visitor: the elated lady below *should be!* She's Edna L. Seaman who conducts programs on WFBC-TV, Greenville, S. C.—and she just won a trip to Venezuela. American Women in Radio and Tv, in convention in St. Louis this Spring, named three of its members and drew lots for the fourth as delegates to Creole Petroleum Co.'s get-acquainted tour down in South America.

Edna will swap tv and radio stories with ad pros, study the culture for her own on-the-air reports when she gets back, have fun and sightseeing at the same time. With her will be AWRT president Edythe Fern Melrose, WXYZ AM-TV, Detroit; Helen Hall, NBC; Fran Riley, Ted Bates & Co.



Bon voyage to Edna Seaman of WFBC-TV, Greenville, who's off to Venezuela



Proudly Announces

The Appointment of...

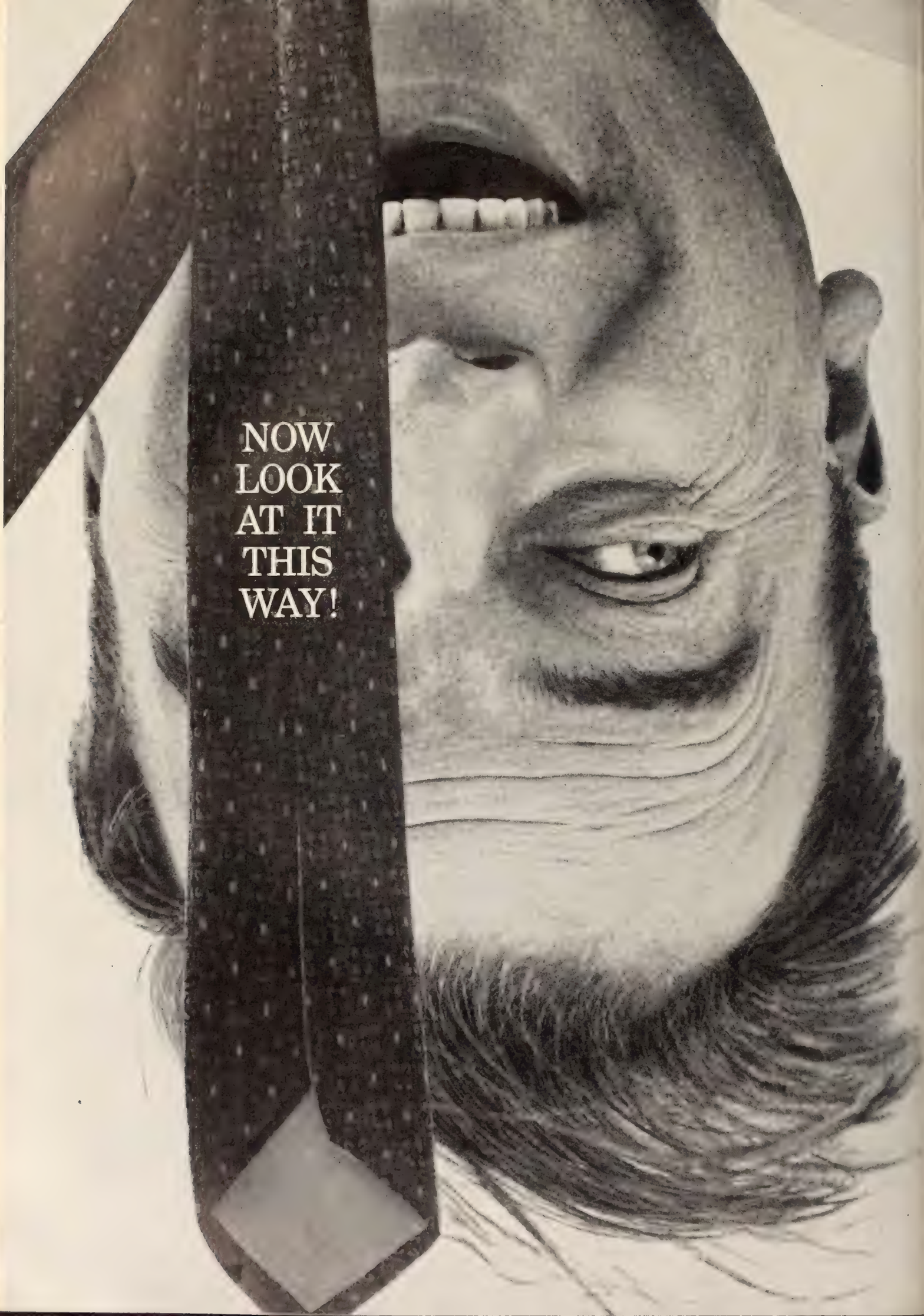
Edward Petry & Company, Inc.

• New York • Chicago • Atlanta • Los Angeles • Detroit • San Francisco • St. Louis

AS OUR EXCLUSIVE NATIONAL REPRESENTATIVES

Effective June 1, 1957

We're proud, too . . .
that the upward audience trend in the Big Omaha Market is to the *NEW* and *REVITALIZED KFAB*


NOW LOOK AT IT THIS WAY!

It's a changing world. Along with fashions, home appliances and the shifting sands of the desert, the American language never stays put. Hardly anyone says "Pardon my wet glove" any more. Or "23 Skiddoo!" Or even "The cat's pajamas."

The language of television, too, periodically gets itself turned upside down. Take the phrase "network quality," for instance. Years ago (like 1956), "network quality" was the expression everybody was using. It meant the best you could hope for—*if* you were a national advertiser with matching budget. Even TV film syndicators wistfully resorted to "network quality" when they wanted to make the biggest possible claim for their product.

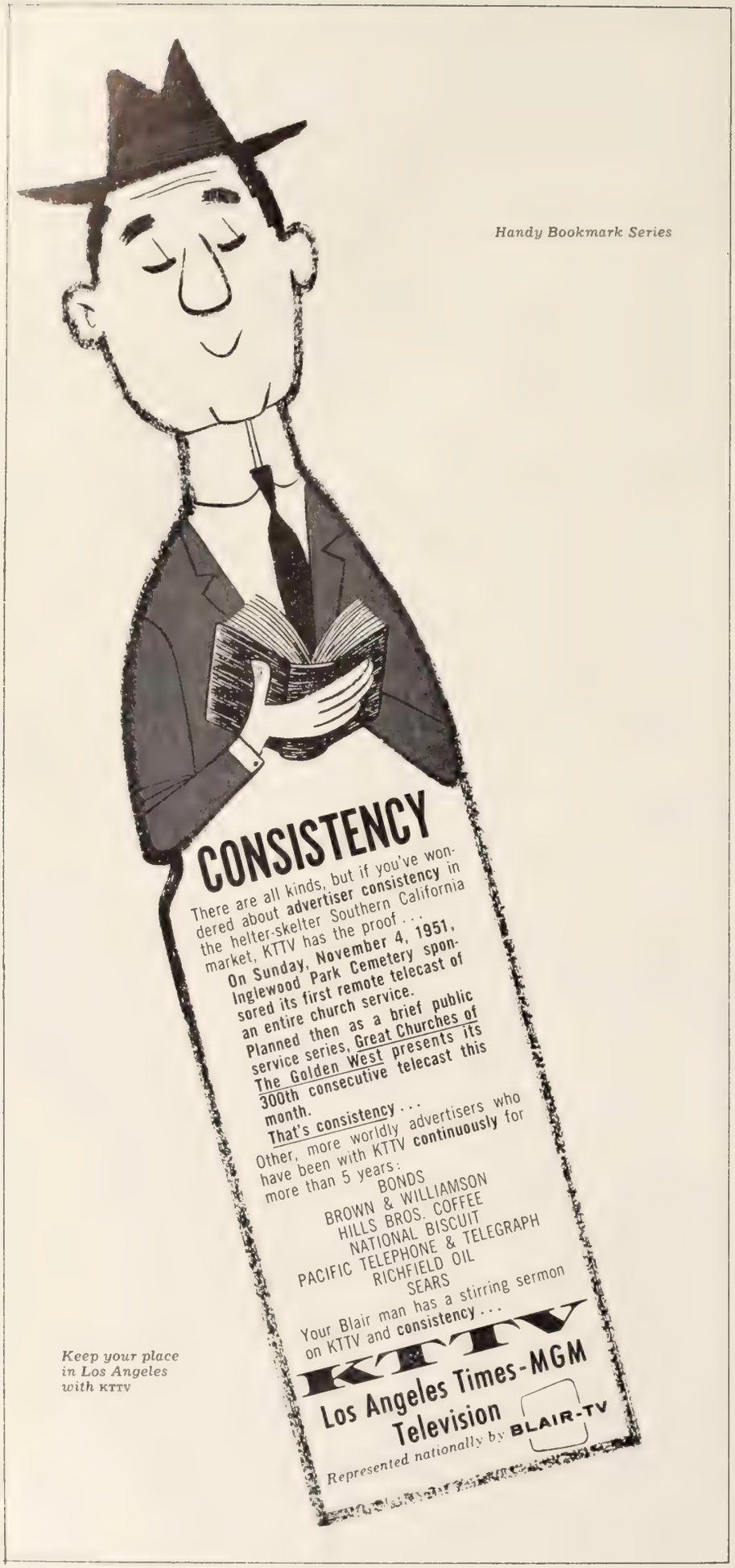
When our syndicated submarine-adventure series, "The Silent Service," began, we kept in mind the fact that all TV-viewing is local. In any given time-period, the local, regional and spot-program advertiser has to be ready to compete with network shows, no matter how glittering their production values. We defined our market as those selfsame local, regional and spot advertisers *exclusively*. It was up to us to provide them with so prime a product, they could compete successfully for audience, whatever the competition might offer.

Well, "The Silent Service" is now happily under way the length and breadth of the land. In city after city, regardless of what the competing attractions are, the major audiences are going for the action, suspense and sheer believability of "The Silent Service." And coast to coast, the critics have written consistently complimentary reviews.

"Network quality?" That's one way of putting it. But today, there's a better way for non-network advertisers to describe television entertainment of the finest, most professional calibre. It's a way they can be proud of. Try saying it the modern, true-to-life, CNP way: "*Syndication Quality.*"

NBC TELEVISION FILMS a division of

CALIFORNIA NATIONAL PRODUCTIONS, INC.



Handy Bookmark Series

Keep your place in Los Angeles with KTTV

Promoting summer radio

A month or so ago, SPONSOR carried an article on Coppertone which described how this product had risen to a top sales position within a five-year period with spot radio as their basic advertising medium. This was such an excellent story for summer spot radio, that we would like to use it as part of a direct mail promotion here in Canada.

I was wondering if there are restrictions on the use of material appearing in your publication. No doubt this depends to a large extent on the manner in which it is used.

Our idea is to prepare a folder entitled "How one advertiser used summer radio with outstanding success" or something similar. We would close with the suggestion that All-Canada, with their stations from coast to coast, can work with advertisers in planning a spot radio campaign this summer.

Peter N. Harricks, *manager, Broadcast services, All-Canada Radio, Toronto*

• **SPONSOR is happy to make this story "Coppertone holds off the big-boys with spot radio," 2 March issue, available. Reader Harricks' idea is one worth the thought of other stations.**

First transcribed net show

I was interested in Joe Csida's column entitled "Sponsor backstage." There were many things of interest in this column as he looked back over ten years but I think one item could stand correction—if my memory has not gone back on me.

It had to do with the fact that ABC was willing to carry a transcribed show sponsored by Philco and starring Bing Crosby. But earlier than that, when the network was still the Blue or becoming ABC and I was with the organization, I made arrangements, with the approval of my wonderful associates, that Coca Cola could sponsor Morton Downey on a transcribed-show basis, on a five-time-a-week, fifteen-minute program. I be-

lieve it was Al Steele, then with Coca Cola, and some folks at D'Arcy, who worked it out with us. Downey was doing a lot of traveling and the problem of getting him on the air five times a week was difficult.

I believe, however, that before I joined Mutual, they had carried transcribed shows on the network and they were probably the first network to make their facilities available for transcriptions.

But, all credit to ABC and Philco and Bing Crosby—I just thought I might help straighten out the record because at the time we did this, it sort of bothered a few of the other network officials, not only at ABC but some other networks, too.

Edgar Kobak
311 Park Avenue, New York

The inside track



"Pulse rings doorbells" advertisement

A thought just occurred to me re this ad; its true (maybe), Pulse does ring doorbells but RADIO is already inside.

Jack Wymer, *station manager, WING, Dayton, Ohio*

SPONSOR Advertising Awards

We'd like to enter our Oklahoma Publishing Company station campaigns for the annual SPONSOR Trade Paper Advertising Awards, but don't know how to go about it. Could you tell us how?

Jack Nelson,
Grant Advertising,
Miami

● Entry blanks and complete information about the SPONSOR Trade Paper Advertising Awards are available on request. It is suggested that entries be delayed until July or August to allow a larger selection of ads. Deadline is 15 August.



The figures are startling . . . in San Antonio

The shape of things in San Antonio's big, 51-county market has changed. The swing to KONO's style of music and news is an ever-increasing curve. But don't take our word for it! Check the facts . . . the facts from N.C.S. #2 that make KONO Radio No. ONE with a big, healthy 49% penetration in San Antonio's home county.

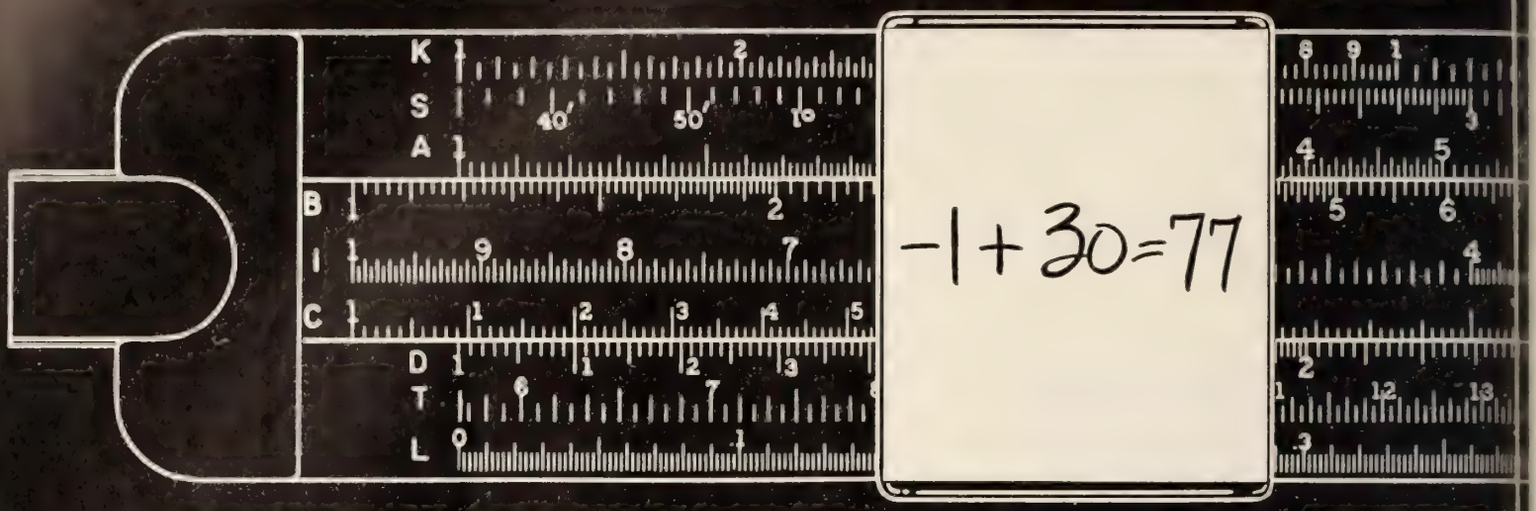
Get the facts . . . all the facts . . . call your H-R or CLARKE BROWN man.

860 kc 5000 watts

K O N

SAN ANTONIO RADIO

Sales
IN THE CAROLINAS
power



A HARBINGER OF GOOD NEWS FOR YOU!

There's good news for you in the NCS #2 report on actual viewing of Southeastern TV families.

$-1 + 30 = 77$ may even stump Univac, but for the discerning advertiser it means simply that WBTV lost one county in the NCS #2, but picked up 30 counties for a total coverage area of 77 prosperous North and South Carolina, Tennessee and Virginia counties.

Here's your good news:

- A population increase in WBTV's coverage area of 49.8% for a new total of 3,821,700 potential customers.*
- A 43.3% increase in Effective Buying Income brings the new total to $4,258,069,000.*
- A retail sales increase of 45.2% giving a new total of $3,028,602,000.*

WBTV's dominant position overpowers the Carolinas' second-place station by 48.5%; submerges the third-ranked station by 63.6%; and swamps the fourth-ranked station by 80%.

Forget your former formula. Translate $-1 + 30 = 77$ into potent Sales Power for you! Contact WBTV or CBS Television Spot Sales for the complete Nielsen story on the Southeast's top television station.

*1956 "Survey of Buying Power"

WBTV
CHARLOTTE
Channel 3 Top Power

JEFFERSON STANDARD BROADCASTING COMPANY



WHO WILL MAKE THE BIG NIGHTTIME RADIO BREAKTHROUGH?

Only the name of the advertiser is lacking and when his campaign will start. But this spot buy is coming, nothing can stop it

A newsbreak is in the making. Who will make it and when are the only question marks. The rest of the story could be written now—a multi-market saturation spot radio campaign with announcements slotted between 7 p.m. and midnight.

When it happens, the trade press will hail the resurgence of nighttime radio. Up and down Madison Avenue, admen will talk of little else. Clients who now feel crowded in "traffic hours" but have done nothing about it, will hurry to stake claims in this newly discovered territory. Time-buyers will put out calls for after-dark availabilities. In short, everyone will be caught off-balance except that same small hard core of realists who refused to bury spot radio when tv first grew powerful.

Whether the buy is at this moment in the idea stage or in the works, makes little difference. Whether it is completed in 12 weeks or 12 months is unimportant. It is inevitable, and when it does happen, no one should be surprised.

For this week, every advertiser has at his own fingertips the same hard facts that are leading Com-

When the first big nighttime radio buy is made, everyone will be surprised. Yet the very facts that make it inevitable are common knowledge now

pany X into its breakthrough decision.

Here are those facts:

• Spot radio dollar volume for the first quarter of this year, just released by the Station Representatives Association, is up 40.5% over the same period in 1956 (see SPONSOR 25 May). At this rate, traffic and the daytime hours will not long contain the growing flood of announcements. Someone will have to buy nighttime.

• Increasing advertiser concern over the multiplicity of commercials in radio traffic hours, reflected in recent agency requests for station logs and by outspoken remarks from such admen as Foote, Cone & Belding's Arthur Pardoll who publicly expressed alarm at radio's "over-commercialization" and what effect it may have on memorability impact of announcements.

• In answer to charges of "over-commercialization," many leading stations are beginning to ease shut the door to traffic hours. Even at the risk of losing revenue, they are saying "Sorry, full up."

• The rep firm of Edward Petry & Co. has just advanced a plan to its stations that involves a rate cut of 50% after 7 p.m. According to Vice President Bill Maillefert, an "overwhelming majority have agreed to try it out." Petry salesmen, in this "Crusade for Nighttime Radio," will cover every major advertiser and agency within a month. Petry is spearheading this night sales effort in the hope that it will receive support of stations in all markets.

• Sets-in-use figures show that nighttime radio attracts a substantial tune-in. For example, an A. C. Nielsen Co. NRI-NSI summary report for early winter 1956 (Monday through Friday evenings) showed over 4.1 million homes using radio at 8 p.m. Night out-of-home listening also is substantial. This Nielsen summary also reported 1.4 million auto radio sets-in-use at the same time with an average of about two listeners to a car.

• While television dominates nighttime tune-in, the accumulation of a radio audience during a week does not compare too unfavorably. And the cost differential can be an eye-opener. A Nielsen Radio-Tv Usage Patterns Summary for total homes reached by each medium during 4-10 March 1956 showed that between 8 and 9 p.m. radio reached about half the number of homes that tv did (16.5 vs. 33.5 million). On WRCA and WRCA-TV, New York, for example, the cost of a 20-second tv announcement at 9 p.m. is $2,300, while the same length announcement on radio costs $80.

• The SRA Radio Trades Practice committee is urging stations to put into nighttime programing the same imagination that has spelled success for daytime sales and to support the nighttime programs with effective promotion.

• Summing up, these factors will influence the buy: A nightly potential audience comparable in size to that of *Life* magazine is being neglected. The so-called "prime" times are crowded with announcements; daytime hours are filling up. Nighttime prices may be made more attractive and programing more important. The picture is brightening at every moment, and this advertiser is about to take advantage of the very thing his competitors have written off.

What kind of company will make this first major nighttime radio buy? What is the corporate image?

He is a sharp businessman, always on the prowl for a bargain. He is a rugged individualist, indifferent to what other advertisers are doing. In his approach to buying, he goes more by feel than statistics; his interest in ratings is slight; what he asks of radio is that it deliver sales at a reasonable cost.

He may well be a newcomer to radio advertising. Or he may be one of those that dropped out of radio in the early days of tv and have not yet returned. Before he makes the nighttime buy, he will listen to a good deal of reasons why he shouldn't make it. He may even momentarily consider trying to wedge into the traffic hours with everybody else, but then his gambling instincts will take over.

For this advertiser is a gambler, and he has always gambled successfully. He is a leading manufacturer in his field. He got to that position by taking the right chances, by moving quickly and dramatically while his business rivals paused. He will not regard his bold move into nighttime radio as a gamble, however. He has made his decision with the same care and evaluation that a successful handicapper puts into picking a horse. He will not tip-toe timidly into the buy with a test-market here and there; he will move in confidently with a multi-market order.

In constructing this corporate image, SPONSOR talked with a number of media people. Most of them saw this first advertiser as someone in the hard goods line. "I just can't see him in soaps or foods," one adman said. (Perhaps the shock of the Ford $4.2 million network radio buy is still felt on Madison Avenue.)

As for the kind of buy he will make, here was another adman's guess: A saturation schedule with spots every hour or half-hour between 7 p.m. and 11 p.m. across the board, extended through week-ends. "It could turn out to be the biggest bargain buy in radio," he added.

The buy could hit the headlines at

ARTICLE IN BRIEF

Biggest bargain buy in radio may now be in the making. SPONSOR predicts buyer is leader in his field, got there through bold, quick moves. Some admen feel the product may be in hard goods line, that campaign will be announcements perhaps every half hour after 7 p.m., including weekends.

Here are four reasons

1. BUSINESS AT PEAK

SRA reports spot radio dollar volume for first quarter 1957 up 40.5% over same period in 1956. At this rate daytime hours will not long contain growing number of announcements. Nighttime buy is thus inevitable as radio demand grows.

almost any moment, since radio listening does not drop off in summer. This advertiser suspects there is a vast unmeasured audience of radio fans. He knows that millions are on the move during hot summer nights and that their radios go with them—portables, pocket transistors, and the sets in 35 million cars. He might break his campaign during the summer and carry it through the fall.

What may hasten his move into this nighttime purchase may be various forms of action on the part of stations.

One of these may be renewed attention to nighttime programing. Too many stations throughout the country have taken the defeatist attitude: "We can't sell it anyway, so why worry about programing." A number of media people told SPONSOR that the biggest thing wrong with nighttime radio was that its programing lacked impact. And without impact, they felt it was unproductive.

Several suggested that rotating some of the strong daytime personalities into nighttime spots might do a lot toward attracting advertisers into p.m. hours.

"Our Trade Practice Committee is stressing about the same thing," said Larry Webb, SRA managing director. "We're telling the stations that they can sell nighttime if they have a good product. They've proved what they could do through great daytime programing, and they can do it at night without cutting prices."

In general, nighttime radio is slightly below the cost of daytime. Daytime traffic hours, naturally, often cost more because of the demand. Packages add to the complexity of the rates. But there are still stations that list nights as Class "A" time. The CBS Network Radio Impact Plan for night and weekends has upped day rates, lowered nights and week-ends. In effect, CBS nighttime is now two-thirds the cost of daytime.

Now Edward Petry & Co. has come forward with its own plan to sell night radio. This plan calls for a reduction to 50% of regular day package rates or regular rates. Although nighttime listening is more than 50% of day tune-in, the Petry Co. feels that a strict proportionate cut is not enough at this time because of advertisers' reluctance to buy during peak tv hours.

"It is 'fashionable' to buy 7 to 9 a.m. and 4 to 7 p.m.," says Petry's Bill Maillefert. "It seems 'unfashionable' to buy at night."

So this rep firm suggests the flat 50% reduction in rates, because it is a dramatic reduction, one that is easily promotable ("Now you can buy twice as many spots at night!"), and one that will give advertisers the best value of the entire day.

(*Please turn to page 74*)

Don't write off radio during peak television viewing hours

HOURS	DAYS	RADIO HOMES REACHED IN WEEK	TELEVISION HOMES REACHED IN WEEK
6-7 a.m.	M-F	11,515,000	1,018,000
7-8 a.m.	M-F	21,056,000	6,213,000
8-9 a.m.	M-F	24,675,000	12,004,000
9-10 a.m.	M-F	22,842,000	13,303,000
10-11 a.m.	M-F	20,445,000	14,461,000
11-12 Noon	M-F	21,056,000	18,568,000
12-1 p.m.	M-F	21,150,000	19,059,000
1-2 p.m.	M-F	19,693,000	18,357,000
2-3 p.m.	M-F	17,719,000	17,796,000
3-4 p.m.	M-F	16,779,000	20,358,000
4-5 p.m.	M-F	18,048,000	23,201,000
5-6 p.m.	M-F	19,552,000	26,185,000
6-7 p.m.	S-S	22,701,000	32,011,000
7-8 p.m.	S-S	20,257,000	33,205,000
8-9 p.m.	S-S	16,544,000	33,521,000
9-10 p.m.	S-S	15,040,000	33,310,000
10-11 p.m.	S-S	13,912,000	32,292,000
11-12 mid.	S-S	10,575,000	26,079,000

SOURCE: [illegible]

ltiple-market saturation spot radio campaign after 7 p.m. must come

2 AUDIENCE SIZE

ielsen sets-in-use fig-es show that practically y night at 8 p.m. more an 4 million homes are ned to radio plus about 5 million cars. The cum-ative radio audience in week comes close to lf the tv audience and tes are much below tv.

3. AUDIENCE MOOD

The first major user of night spot radio will consider these factors: The evening audience is unhurried, less plagued by rushing kiddies off to school and catching toast before it burns. The auto audience is in a more relaxed and receptive mood.

4. PROGRAM REVAMP

For too long many stations have said about nighttime: "We can't sell it, so why program?" This has been a major client complaint. Now watch for stations to build night programs with same imagination as went into daytime. SRA urges stations to do just that.

MARKETING MAN'S DREAM



Max Factor has a dream product: Curl Control is the only one of its kind on the market, has expandable tv and promotion budget for a straight news yet glamor appeal, is made by an established name in the cosmetics field and reaches the mass of women



Product introduction: eyefuls give field salesmen an earful about Curl Control

By Jane Pinkerton

LOS ANGELES

Today's marketing pro — squeezed, pressed and pummeled by consumer and competitive pressures—has a recurring dream during his more quiet sleep. It runs something like this.

"I wish I had a product which was exciting to women and so new no one else had it. I'd like it to have a presold name, a budget big enough to sustain a campaign for full distribution, impact advertising and persuasive point-of-sale. And it should be in demand for both practical and impractical reasons. In fact, out-and-out glamor wouldn't hurt a bit. And it should be priced so a truly mass market can afford it."

This marketing man is in for a large charge. There *is* such a halcyon dream —and it's come to life in the laboratories of Max Factor in Hollywood. The product is—thus far—one of a kind. the new Curl Control. It's a magic kind of product for almost every woman. You spray it on dampened hair, set the hair in pin curls—and the curls last a week! It's not a gooey lacquer (which women abhor) and it's not a home permanent (which the gals consider something of a chore). It combines the better elements in both products: a "fixative" type ingredient which leads to longer lasting curls.

What about the rest of the dream?

The Max Factor name, after 50 years' identification with beauty, Hollywood, cosmetics and perfumes (and, yes. *sex*) is well established as a known authority among all types of women. Factor wants to reach and be known to every one of these types, at every income level, because the peren-



Product testing: Alfred Firestein (l.), mgr. of Factor's Pharmaceutical Div., and Robert Bard, adv. mgr., check in action results of Curl Control applied on real hair in famous "wig room" of the Hollywood laboratory. This precedes consumer panel and actual market testing



Product development: Dr. Paul Jewel (r.) checks chemical formula with Robert Wahmee (c.) and Jerry Cohen in the lab

nial search for beautification is women's most common denominator. The aura of glamor is the *real* package for any Factor product.

But the tin container, as is the case with Curl Control, maximizes the glamor theme. The pre-sold name, followed by advertising, leads the woman into the store—and there she sees the attractive, colorful package which cinches the sale. As a point-of-purchase help, Factor has designed unusual display stands topped by Curl Control mobiles.

The advertising is split 60-40 between spot television and local newspaper, the latter on a co-op basis with participating retailers. Yet tv is given "90% of the long-term advertising burden" because of the advantage of demonstration, says Robert M. Bard, Factor's advertising and promotion manager for the Pharmaceutical and Specialty Division.

This combination of tv and newspaper in just five months' time—from a standing start—will push distribution to the 100% level, says Bard. Today, after three months of advertising the new Curl Control, the product has saturation distribution in the top 50 to 60 markets—roughly 55% of the distribution the company seeks.

But, most important to the marketing man, how is it selling? What does all this *really* add up to?

Bruce Altman, account supervisor on Factor at the Anderson-McConnell agency in Hollywood, says sales zoomed skyward at such a rate after the 25 February introduction that the budget had to be upgraded and revised three times in the first five-week period. "We'd figured our growth estimates were sound but we were way off in actual production, shipping and market-by-market advertising growth because of consumer demand."

Bard says "We're doing very well. It looks like our advertising formula, based on test marketing, is working."

Wholesalers' reaction: Factor's wholesale customers like the bandwagon they find themselves on, too.

Two are buyers in big New York drug houses, and both can trace the effects of the New York area tv introduction in February. Here's what Charles Yamarone of the Henry B. Cohen Drug Co. has to say: "Tv has had the greatest effect on sales here. Since the first month of advertising, we've ordered three times as much Curl Control. We think its sales in our 100 stores are terrific."

Tobin Hechkoss of Whelan Drug Stores, which has 150 retail outlets in the New York metropolitan area, likes the combination of tv demonstration backed by newspaper reminder advertising. "Tv undoubtedly has the most to do with the sales, and the combination of both media in a saturation drive is producing for Factor and for us. It's a dandy item, and it gained momentum fast right after it was introduced into the market."

ARTICLE IN BRIEF

Max Factor is using tv to introduce marketers' ideal product. Curl Control has no competition, is a glamor item which appeals to the mass; the manufacturer has established name and flexible advertising, promotion budget; copy is jammed with news.

There are two winning formulas which Factor developed. The first, the chemical formula for Curl Control itself, evolved from several years of work in its Hollywood laboratories. Lab work was completed last June, and the product and consumer testing procedure began.

Product test: Coincident with product and consumer testing was the actual market testing with advertising. This was the second formula worked out by Bard and his advertising staff.

The calendar of marketing events:

In June, when the chief chemist, Dr. Paul Jewel, reported Curl Control was in its final distilled state, packaging took over to design a spray container which would be useful and decorative. Then Curl Control was tested in Factor's own beauty clinic and on some 200 women who make up a consumer panel. Object of the test: to get personal reactions from which copy points could be made later.

"Most advertising claims are developed in this way," says Altman, "especially on a cosmetic type of product. Women are very vocal—and very fussy, too. We found every single major copy theme in their comments."

Market test: This was the next step. Factor picked Phoenix and Dayton, figuring that between these two geographical extremes a lot of elements influential in the final buying decision

Two-market spot tv test grew in two months to 50 markets, in four months to three network shows

would be covered. Apart from the obvious fact that each woman's hair is different, a cosmetic manufacturer is aware of some of the predictable factors which help make this difference. Weather, climate, water, air content, occupation—all have a bearing on usage of hair preparations.

Anderson-McConnell and Factor developed an advertising pattern for these two test markets for an October starting date. This pattern was so successful so fast—that it's almost exactly the same one used today in 50 markets as the company plans for full national coverage by summer.

From four to six weeks after the market testing began, Factor field men called on every retailer to check on sales and customer reaction. They also interviewed women in the stores to determine if they were buying the product for the first time or getting a new supply.

"Selling the first can of Curl Control isn't important," says Bard. "We have to re-sell it many time over, and that's why we conducted this expensive interviewing. We wanted to know if women were getting the results they *should* have been. We know in most instances if the products 'don't work' it's because women aren't reading the directions on the package. They rarely follow instructions as they should!"

The test market came under full control, and Factor maintained its advertising schedules in both cities. Then came the preparation for a market-by-market splurge in late February—a mass consumer testing campaign with product use by 1,000 women.

Every element was re-checked: the product itself, the container, the copy themes, the instructions, the cost, the scent of the liquid. Factor made a few refinements and launched its advertising and distribution nationally.

Consumer profile: Who buys Curl Control? Most of them are working women, followed by housewives and then by teenagers. So Bard selects prime nighttime slots for his 20's and daytime slots for his minutes—with the weight on nighttime. But their market is unlimited. Why?

Altman explains. Every woman is conscious of her physical person, and she *does* tend to think that a woman's hair is her crown of glory! In the past seven years women have been conditioned to aerosol sprays in all manner of products—and they've been completely pre-sold on sprays for the hair.

More than 30% of all adult women in the past year have used a hair spray, and 50% of them have had a permanent in that time (with more than half of these getting a permanent in their own homes). "So at least 50% to 60% of all women—right now—are potential customers for Curl Control," says Altman. "And we think because so many women don't like lacquer sprays or home permanents that we'll open up a huge new market from among non-users."

Another factor in Factor's favor: women today have more money than ever before, and this new high level of disposable income means more dollars for non-necessities. Besides, Bard comments, no woman ever stinted on beauty aids anyway.

Tv mainstay: "We chose television," says Bard, "as the base of our advertising structure for several reasons. Moving as fast as we have been, and as we will, we wanted to be flexible. It's hard for a cosmetic company cannot plan a year in advance, as some companies seem to be able to. We have to be able to move quickly. It's completely typical to figure you'll spend $100,000 at the start of a campaign and find that within a few months you're putting out $1 million.

"We move fast—and our advertising has to do the same. Many times we'll call our agency on Monday and order something like 20 more announcements to go on the air Friday. Our revisions are constant, and usually much larger than initial buys."

The biggest reason for tv was, of course, it ability to demonstrate. In this case, the product was completely new in concept as well as in name. It needed an instructive, step-by-step demonstration—and this is the objective of the original film commercial used during the introductory period and of the three new commercials which are being readied for showing.

June Kirby, an actress and model, appears in the campaign-starter which was filmed by David Commons of Hollywood Film Commercials. This one-minute announcement was used during the testing process and at the opening of the national campaign. Miss Kirby, tieing in with the television advertising, appeared at company sales meetings and pre-tested some of the copy themes on live shows sponsored in various parts of the country. From

Product copy: Bruce Altman, acct. exec., Anderson-McConnell agency, gives o.k. for tv film storyboard to Fran Harris, creative director, Harris-Tuchman Productions



these live-action commercials a new set of filmed commercials has been evolved under Bard's direction.

They're produced by Harris-Tuchman Productions in Hollywood, and they're straight selling approaches to application of both Curl Control packages, the one for medium and the one for fine hair. Fran Harris, creative director, has centered attention on three focal points with a direct appeal to the individual woman in the viewing audience.

One of the minutes features a blond, another a brunette and the third a high fashion model. Altman, in commenting on the new series, says "We're lucky to have real news and an interesting story, as we do, so we don't have to go very far afield from straight selling. We probably have more hard sell, information-packed product news on our cutting room floors than many advertisers have in their commercials!"

Max Factor has always made news. It has developed literally hundreds of cosmetic, beauty, hair and drug products. The product development, itself, has been newsworthy. Just as important in the final sale, however, is the showmanship which accompanies the merchandising and advertising.

Curl Control's division, Pharmaceutical and Specialty, is a spanking new unit which came into being last September as the product was being test marketed. The other products are Sebb, a dandruff control product, and Sof-Set hair sprays. Curl Control is currently getting 60% of the division's advertising budget. Anderson-McConnell services this portion of the account, with Doyle, Dane & Bernbach, New York, handling cosmetics. (See SPONSOR 9 January 1956, "Spot tv impact boosts Max Factor sales 29%.")

The original break in the Curl Control advertising campaign was done with spot tv and local newspapers. However, as the distribution has rapidly expanded deeper penetration is, of course, necessary. By 1 July, network tv with three programs—*Masquerade Party* and *Panic* (NBC and *Those Whiting Girls* (CBS)—all on an alternate basis, will be carrying the Curl Control message.

Alfred Firestein, division manager for the pharmaceuticals and specialties, supervises activity and growth of his division. His unit plans many new products for the line, as does the Cosmetic Division, and both will have a record-setting ad budget this year.



Retailer interest in campaign is spurred by novel cartoon contest

WONG TIME, WONG TEMPERATURE

Wong's Chinese Foods buys radio public service spots with unique play on brand name

Selling the client on advertising is at times more of a problem than convincing the consumer to buy—but both fall easily into line when you find the right idea.

Station KFWB, Los Angeles, had sold time to every Mottl & Siteman agency account except Wong's Frozen Chinese Foods (which had never used any radio). Bob Purcell, v.p. and general manager quipped "Why don't we sell them the Wong time and Wong temperature?" His staff laughed, but then did just that.

Mottl & Siteman was quick to see the value of these announcements in terms of brand identification—a clear spelling out of the product name in a catchy, memorable manner.

The merchandising push started three weeks prior to the air campaign. Betty Thomas, KFWB's merchandising director, contacted 600 super markets in the greater Los Angeles area by mail, phone and personal representative, as well as all frozen food distributors. The result was an appreciable increase in demand (for inventories) before the start of the consumer campaign.

Immediate consumer response prompted an extension of the campaign into a neighboring market. With permission from KFWB, "Wong time—Wong temperature" is now being aired on WRUX, Phoenix, and causing as much comment there.

Another direct mail piece, in the form of a contest is in the works for distribution to all of the market managers in the area. One major market chain which normally forbids direct contacting of store managers has okayed this effort because of the novelty of the idea. The contest is based on the cartoon shown above. Store managers are invited to submit their list of errors. To the winner (among other prizes)—a desk thermometer-barometer.

Wong's schedule on KFWB is for 12 time-temperature signals per day, seven days a week, every hour on the half-hour from 7:30 a.m. to 6:30 p.m., and is firm for 26 weeks.

Doc Wong, president and sales manager of the company finds retailers greet him with "here comes the Wong man."

ANOTHER "MEAT AND POTATOES" YEA

Charted here are all sponsored network tv shows for the nighttime period covering 7:30-11. Listings are only for shows firm at presstime

Only costs for new shows listed below. For this season's show costs see monthly Tv Basics. Costs below are gross, include 15% agency commission, are average and cover talent and production only. TBA means "to be announced," refers to information as yet unavailable for either show or sponsor.

"Meat and potatoes year" and "nothing new" are the labels already being hung on nighttime network tv programing for the upcoming season. This before the fall schedule is even off the ground.

How true are the charges?

• It's true: there are no daring and expensive programing experiments in the offing.

• And true: to-date with about three-fourths of the schedule set, no startlingly different program formats have yet shown up or are likely to.

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
7:30	Feature Film Kaiser Alum. (in negotiation)	Jack Benny alt TBA Amer. Tob.	Sally Chemstrand alt Royal McBee $41,500	program and sponsor not set	Robin Hood Johnson & Johnson alt Wildroot	program and sponsor not set	Cheyenne G.E. alt with Sugarfoot	Name That Tune Kellogg alt Whitehall	program and sponsor not set	D... Reyn... C... C... De...
8:00	Feature Film (Cont'd)	Ed Sullivan Lincoln-Mercury	Steve Allen S. C. Johnson alt Pharma-Craft & Greyhound	program and sponsor not set	Burns & Allen Carnation alt Gen Mills	Restless Gun Warner-Lambert $37,500	Sugarfoot Amer Chicle ½ TBA ½ $45,000 ½ hr	Phil Silvers P&G alt R. J. Reynolds	Gobel-Fisher Show Chesterfield alt RCA & Whirlpool $100,000	D...
8:30	Feature Film (Cont'd)	Ed Sullivan (Cont'd)	Steve Allen (Cont'd)	Bold Journey Ralston-Purina	Talent Scouts Toni alt Lipton	Wells Fargo Amer Tob alt Buick $38,500	Wyatt Earp P&G alt Gen Mills	TBA Lever alt Shulton	Gobel-Fisher (Cont'd)	Gun... Bris... $...
9:00	Feature Film (Cont'd)	G.E. Theatre G.E.	Chevy Show Chevrolet $150,000	Voice of Firestone Firestone	Danny Thomas Gen Foods $47,500	Twenty-One Pharmaceuticals	Broken Arrow Miles alt TBA	To Tell The Truth Pharmaceuticals	Meet McGraw P&G $33,000	Ozzi...
9:30	program and sponsor not set	Hitchcock Presents Bristol-Myers	Chevy Show (Cont'd)	Welk Top Tunes & New Talent Dodge-Plymouth	December Bride Gen Foods	5 Star Theatre Alcoa-Goodyear $40,000	Telephone Time AT&T	Red Skelton Pet alt S. C. Johnson	Bob Cummings R. J. Reynolds alt Chesebrough-Ponds	Walte... R... S...
10:00	Mike Wallace Interview Philip Morris $15,000	$64,000 Challenge Revlon alt P. Lorillard	Loretta Young P&G	Welk (Cont'd)	Studio One Westinghouse	Crisis Ford alt TBA $79,500	program and sponsor not set	$64,000 Question Revlon	program and sponsor not set	Wed N... Menner...
10:30	program and sponsor not set	What's My Line? Helene Curtis alt Sperry-Rand	no network service	program and sponsor not set	Studio One (Cont'd)	Crisis (Cont'd)	program and sponsor not set	TBA L&M	program and sponsor not set	Wed N... (C...

R NET TV?

But, if it is a meat and potatoes season, those staples are being well garnished with these ingredients:

- Big dollar outlay for a "class" product in the new shows.
- New "name" faces heading up their own shows.
- A mass of extravaganza "specials" —probably at the rate of one a week costing between $250,000 and $400,000 per show.

Biggest trend in fall programing is the upsurge in vocalist-fronted programs. Of the sponsored shows already set, 10 will be headlined by singers. The roster includes: (in new shows) Gisele MacKenzie, Patti Page, Dinah Shore, Patrice Munsel, Pat Boone, Guy Mitchell, Eddie Fisher and Frank Sinatra; (in shows returning from last season) Perry Como and Ernie Ford.

Other highlights of 1957-58

- Situation comedy, variety, western and drama are the dominant program types.
- Film shows are outdistancing live for the first time.
- There are more split sponsorships than ever before.
- Costs continue to rise (five to 10% on most shows).

Program types: While the newest thing is the vocalists, and westerns are booming, situation comedy apparently still is the favored format, with 15% (the largest share) of pie. (See chart comparing sponsored nighttime shows by types for the beginning of the 1956-57 and 1957-58 seasons on page 10.) The combined half-hour and hour variety category is running in close second place with 14% for the coming season, up over last year's 11%. Westerns (again combining hour and half-hour) show an increase also with 12% this season as compared to 9½% last. However, the westerns figure may zoom higher when the final entries are all in. NBC TV has two westerns it is pushing and ABC TV has three tentatively planned for Saturday night.

Drama and quiz-panel at this time

DAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
cy	Wagon Train sponsor TBA	Circus Boy Mars alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough Warner-Lambert alt TBA $25,000	Rin Tin Tin Nabisco	program and sponsor not set	program and sponsor not set	program and sponsor not set	Perry Mason Purex alt TBA $87,000 hr	People Are Funny R. J. Reynolds alt Toni
nd hr	Wagon Train (Cont'd)	Zorro 7-Up alt A. C. Spark Plugs $45,500	Harbourmaster R. J. Reynolds alt TBA $38,000	You Bet Your Life Toni alt DeSoto	Jim Bowie Amer Chicle alt TBA	TBA Gen Foods alt Sperry-Rand	Court of Last Resort P. Lorillard $28,000	program and sponsor not set	Perry Mason (Cont'd)	Perry Como Kleenex Noxzema Amer Dairy Knomark RCA & Whirlpool Sunbeam
	Father Knows Best Scott Paper	Real McCoys Sylvania $35,000	Climax Chrysler	Dragnet L&M alt Schick	Patrice Munsel Buick alt Frigidaire $45,000	Zane Grey Gen Foods alt Ford	Life of Riley Lever alt Kleenex	program and sponsor not set	program and sponsor not set	Perry Como (Cont'd)
ire	Kraft Theatre Kraft	Pat Boone Chevrolet $45,000	Climax (Cont'd)	People's Choice Borden alt TBA	Frank Sinatra Chesterfield $67,500	Mr. Adams & Eve R. J. Reynolds alt Colgate	Manhunt Amer Tobacco alt TBA $31,000	Lawrence Welk Dodge	Cal Storm Nestle alt H. Curtis	TBA L&M alt Max Factor
cret lds	Kraft (Cont'd)	OSS Mennen $28,750	Playhouse 90 Bristol-Myers Philip Morris Kimberly-Clark Amer Gas ½ hr alt wks TBA	Tenn Ernie Ford Show Ford	Date With Angels Plymouth $38,000	Schlitz Playhouse Schlitz	TBA Campbell alt TBA	Welk (Cont'd)	Have Gun, Will Travel Lever alt Whitehall $33,000	Corey MacKenzie Scott Paper alt Schick $44,000
our	This Is Your Life P&G	Navy Log U. S. Rubber	Playhouse 90 (Cont'd)	Lux Video Theatre Lever Bros.	program and sponsor not set	Line Up P&G alt Brown & Williamson	Cavalcade of Sports Gillette	Guy Mitchell Revlon $47,000	Gunsmoke L&M	Jane Wyman Quaker Oats
Thtre	no network service	program and sponsor not set	Playhouse 90 (Cont'd)	Lux Video Theatre (Cont'd)	program and sponsor not set	Person to Person Time alt Amer Oil & Hamm	Cavalcade of Sports Cont'd Red Barber's Corner State Farm Insurance	program and sponsor not set	program and sponsor not set	Hit Parade Amer Tob alt Toni

Situation comedy is still the most numerous nighttime show type

SHOW TYPES	1956-57 NO.	1956-57 %	1957-58 NO.	1957-58 %
Adventure	8	7	8	8
Comedy	2	2	1	1
Drama 1 hr	14	12	7	7
Drama ½ hr	11	9½	8	8
Drama 1½ hr	1	1	1	1
Documentary	1	1	2	2
Feature Film	2	2	1	1
Interview	2	2	2	2
Misc.	6	5½	5	5
Music 1 hr	1	1	2	2
Music ½ hr	2	2	2	2
Mystery 1 hr	—	—	2	2
Mystery ½ hr	5	4	6	6
Quiz-Panel	15	13	9	9
Sit. Comedy	17	15	15	15
Sport	3	2½	3	3
Variety 1 hr	8	7	6	6
Variety ½ hr	5	4	8	8
Western 1 hr	1	1	2	2
Western ½ hr	10	8½	10	10
TOTAL	**114**	**100%**	**100**	**100%**

Chart does not include programs with co-op or participating sponsors
1957-58 figures are as of presstime and not final

show the biggest drop comparing this coming season to last. Hour dramas dropped from 12 to 7%, half-hour dramas from 9½ to 8% and quiz-panel from 13 to 9%. So far only one new quiz, and a copy of a successful daytimer at that, has been added to the fall list. This is NBC TV's *Tac Tac Dough.*

Two other categories to note are adventure and mystery. Both of these have made slight gains. Adventure is up 1% and half-hour mystery is up 2%. Two mystery shows of hour length also turn up this year. The resurgence of the mystery format may be a trend to watch. (Note: SPONSOR uses the term mystery in a broad sense to encompass detective, police and suspense-mystery dramas as well.)

More than half of nighttime shows next season will be film

SEASON	LIVE NO.	LIVE %	FILM NO.	FILM %
1956-57	35½	**53%**	32	**47%**
1957-58	26	**46½%**	30	**53½%**

Chart does not include co-op or participating hours;
1957-58 figures are as of presstime and not final

Film vs. live shows: While filmed hours are ahead of live hours (again this is in reference to nighttime sponsored time only) for the first time this coming season, that unfilled one-quarter of the schedule could change the balance. In the 1957-58 picture, as of now, film is 7% ahead of live. At the beginning of the 1956-57 season live was 6% ahead of film. (See chart appearing directly at left.)

Split sponsorships: Not unexpected is the rise in alternate and multiple sponsorships. At the beginning of the 1956-57 season there were 60 single sponsors to 51 who shared shows. Which means 46% of that season's shows had multiple sponsors. The coming fall there are 51 single and 48 split, so far.

Costs: While costs of the returning shows are going up from 5 to 10%, costs of new programs run even higher. The quality factor is the main reason here. Below are average costs of the brand new shows by types as compared to the average costs of the same type as of last November:

TYPE	1956-57	1957-58
Drama 1 hr	*$59,000*	*$83,250*
Drama ½ hr	*34,300*	*41,250*
Sit Comedy	*36,500*	*37,500*
Variety 1 hr	*61,300*	*121,500*
Variety ½ hr	*46,200*	*50,100*
Adventure	*34,000*	*36,500*

(Note: the 1956-57 figures in the above chart include both new programs and returning shows.)

Since SPONSOR's fall network tv program schedule preview starts at 7:30, several early Sunday evening programs are not shown: *You Asked For It,* ABC TV, 7-7:30 p.m.; *The 20th Century,* CBS TV, 6:30-7 p.m. (gross cost: $45,000); and *Lassie.* CBS TV, 7-7:30 p.m. Also the Monday through Friday news shows at 7:15-7:30 p.m. on all three networks are not shown.

At presstime: It looks like *Wire Service* will again show up on the ABC TV schedule. R. J. Reynolds will sponsor a new half-hour version of the show on Monday night. Time is not set as yet and perhaps *Bold Journey* and *Voice of Firestone,* the 8:30 and 9 p.m. shows may be juggled. On CBS TV a good possibility for the 8:30 spot Saturday night is the British-made film *Dick & the Duchess* with Mogen David Wine picking up half the tab.

CAMPBELL'S NEW ADVERTISING TEAM TWO YEARS LATER

Product manager system has proved itself in two years, decentralizing multi-million media decisions, yet coordinating at marketing v.p. level

Modern advertising management techniques are enjoying a rare triumph at the Campbell Soup Co. in Camden, N. J., where a semi-baronial nineteenth century atmosphere had reigned until a few short years ago.

The Spartan, stripped down, crowded offices of Campbell's headquarters are witnessing a marketing and advertising revolution that austere founder-president Dr. John T. Dorrance both anticipated and abhorred. The part he anticipated as far back as 1904 was the company's need for continuous and lavish consumer advertising. The aspects that might have disturbed his somewhat paternal approach to his business empire is the remarkable delegation of responsibilities that has gone hand in hand with Campbell's marketing revolution.

The policies that have given Campbell Soup Co. some four-fifths of the U. S. soup market have always been long on hard-hitting, slick consumer advertising. There's been little change in the firm's successful advertising formula, be it via network tv (*Lassie* and *On Trial*), its spot radio-tv activity, or print campaigns.

The executive-shaking revolution actually has occurred in the ways marketing and advertising decisions are made, administered and coordinated with Campbell's four advertising agencies, (BBDO, Leo Burnett, Needham, Louis & Brorby and Tatham-Laird.)

Essentially, the change can be summed up as a shift from highly centralized advertising management under one man reporting to the president to a decentralized, product-man-

Marketing v.p. John McGlinn (seated) plans doll offer with Henry Stevens (L) marketing mgr. of "heat" soups, Bill Hackenberg, prom. mgr.





Tv commercials for heat-processed soups are planned by (l. to r. standing) W. P. MacFarland, product ad mgr.; J. Damon, ass't a/e, BBDO; H. Brown, tv acct. superv., BBDO; H. L. Stevens, marketing mgr. of soups; (l. to r. seated) Jean Rindlaub, creative v.p., BBDO, McD. Gillespie, acct. v.p., acct. superv., BBDO; Marge Fowler, tv comm'l superv., BBDO. Plans are reviewed by marketing v.p. McGlinn

ager system, coordinated by marketing v.p. John McGlinn.

The stages in a campaign, for example the decision to buy a particular network tv property, are as clear-cut as those in the preparation of Campbell's well-known chicken noodle soup. In line with Dr. John Dorrance's stoic concept of human nature, the creativity of an idea, no matter how brilliant, never takes precedence over the routine prescribed for developing it.

By the time an advertising decision, be it media or copy or an over-all new strategy, emerges through the combined Campbell-agency effort, it has been thoroughly peeled, scraped, cleaned and tested, and the likelihood of a booboo is fractionalized, to say the least.

Does this mean that the Campbell Soup system of developing a marketing-advertising strategy is so foolproof that it takes the gamble out of tv?

Not entirely. You can feed, breed and pluck chickens in a prescribed way, but no matter what kind of formula you develop for a top-rated network tv vehicle, you can't predict the ways and waywardness of the U. S. viewing public. Campbell Soup found this out with *Sound Stage*, for instance, which had something less than a spectacular run on NBC TV some three years ago. On the other hand, *Lassie* on CBS TV has pulled consistently good ratings, and, more important to Campbell's pragmatic marketing group, good sales results, judging from numerous inside research studies.

"If the networks went wrong last fall season and their experts did on the tv taste of the public, it's reasonable to suppose that hiring one man as a tv expert within the company wouldn't be the solution," John McGlinn told SPONSOR.

A tall, handsome man in his early forties, McGlinn originally started with Campbell as a retail salesman in Philadelphia in 1934. He rose through the sales and product marketing ranks to become v.p. in charge of marketing in March 1956, succeeding Clarence E. Eldridge, previously of General Foods.

ARTICLE IN BRIEF

Campbell's "marketing revolution," now time-tested after two years, decentralized advertising management, except on network tv level. Coordinator-in-chief is the marketing v.p. to whom sales and admen report. But ad director coordinates advertising.

The purpose of the new organization of advertising and marketing management is double-edged: (1) The growth of the company has been so phenomenal in terms of dollar sales (some $140 million in 1946 to nearly $430 million in 1956) and in complexity (from 34 products in 1947 to more than 80 today), that Campbell had to outgrow its feudal origins in advertising as well as all other operations in order to remain healthy.

(2) The complexity and high-cost of media and the growth of Campbell's advertising budget (today estimated at being in excess of $20 million) dictated a more scientific approach to advertising-decision making.

"Our product-manager system, which is relatively unchanged since we began it in 1954, gives us checks and balances between advertising and sales strategy," McGlinn told SPONSOR. "It also helps our people work efficiently with our agencies and profit the most from our agencies' services."

From the time in 1954 when Campbell changed from a virtual house agency, Ward Wheelock Co. in Philadelphia, to its four-agency set-up, the firm's tendency to extract every ounce of juice from its agencies' services has become proverbial with Campbell.

Here then is how an air media plan emerges from the austere bullpens of Campbell's advertising department and how Campbell's advertising and marketing manpower meshes with agency creative men to develop a campaign:

► *The marketing plan.* Out of this basic document, several hundred pages thick, come all the ideas that will eventually represent Campbell Soup advertising on the air or in print.

Each of the four product groups (heat-processed soups, frozen soups, Franco-American products and juices, and Frozen Swanson) develops its own marketing plan from a statement of facts to a thorough analysis of problems and recommended solutions. The statement of facts includes everything from product history, to production details and sales and advertising history. (This part of the marketing plan, incidentally, will be kept intact starting this year, except for annual updating, to avoid a continuous going over the same material year after year.)

"We're not the only ones involved in making up these marketing plans," says McGlinn. "At our agencies everyone from account supervisors, account executives to research people, media, copy and every component of agency service imaginable contributes to this annual volume of our problems and objectives."

► *Budget recommendation.* Basically, money recommendations stem from within the Campbell marketing department. The individual product marketing manager responsible for his plan has some concept about the amount of money he will require to execute the ideas he and the agency have discussed in a preliminary way between August and January.

By January, he gets together with McGlinn, more or less informally, and tells him what sort of budget he has in mind. McGlinn, knowing his total appropriation, can then guide the appropriation of his four product marketing managers.

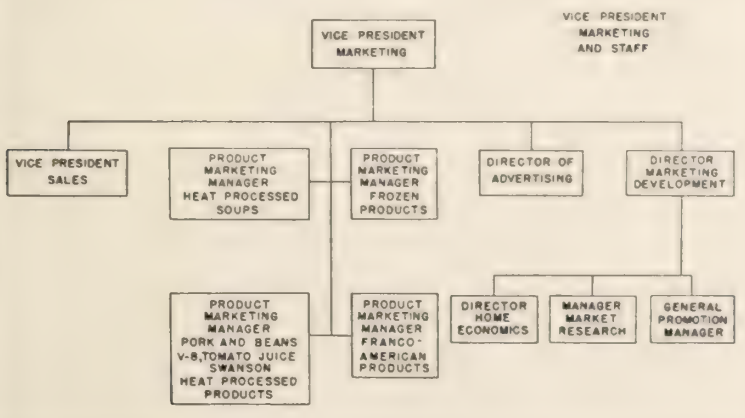
These in turn then inform their agencies on the range of their budgets, so that the agency presentation will not be out of proportion with fiscal reality.

► *Presentations.* Between 1 May and 15 May each year, the four agencies send their top account people out to Camden on the 7:30 a.m. Philadelphia express, and there, in a conference room filled with the pungent aroma of soup rather than cigarette smoke, the agencies make their presentations to McGlinn, Rex Budd, director of advertising, Gordon Scowcroft, director of marketing development, the product marketing manager and the product ad manager concerned.

Invariably, BBDO as the agency for the heat-processed foods, which account for the bulk of Campbell's sales and the major chunk of its ad budget, kicks off the presentation. BBDO generally has a full day or more to state its case. It is then followed by Need-



Network tv buys like Lassie are coordinated for Campbell product groups by advertising director Rex Budd. He pools product admen to find out their network budgets, needs, then works with agencies to find right program. Products then share the show and budget



Campbell's new marketing set-up

Complete overhaul of its sales and advertising management two years ago created because of company's growing diversification. Today profit-and-loss responsibility is administered in four autonomous groups under product marketing and product admen. Campbell has split the market and advertising functions to allow the work leading within the four groups that account for an estimated $20 million billing.

ham, Louis & Brorby, Leo Burnett and Tatham-Laird, who generally also get at least a day each.

According to some agency spokesmen who profer anonymity, these presentations can be "downright brutal. Between getting questions shot at you and changes 'suggested' to you, and not being able to smoke, you can go out of your mind."

But once the presentation has been accepted, the chances are that there will be few, if any, major changes between that time and the carrying out of the advertising plans. "Once you've passed that firing line, you're in good shape," one agencyman told SPONSOR. "That is, providing your film commercials have a perfect sound track, the animation is smooth enough to run away with all the art awards, and above all, the product makes you want to eat soup even though you break out in hives from it."

Actually, the presentations in early May follow the first work on the marketing plan by some six months. Before these presentations are made, the Campbell product managers (marketing and advertising both), McGlinn, Budd and Scowcroft have already reviewed the agency's marketing plans in written form.

"This written marketing plan," Budd told SPONSOR, "Is actually the product of combined agency-Campbell effort. The product advertising and marketing managers work constantly with the agency account men in pulling together the facts and analyzing them prior to the final writing of this report. By the time the agencies make their presentations, we've tentatively approved budget recommendations and other basics. During the presentation we want to review advertising approaches, see tv story boards to evaluate the theme and see how it'll sell. We want to hear audition tapes or records for radio commercials."

► *Program choice.* This part of the job is handled separately from the formal 1-15 May agency presentations.

"Anything our agencies recommend, we look at," says McGlinn. "But since the availability of good programing doesn't coincide with our rigorous schedule, we screen shows year-'round, rather than on a time table."

In other words, like any other sophisticated air media advertiser today, Campbell Soup keeps a continuous weather eye out for new and better properties as possible replacements for their existing shows when these either outlive their contract or their popularity.

On the other hand, a basically new network tv buy, involving adding a new time period, for instance, might come out of the marketing plan and the subsequent agency presentations.

Sometimes, three or four weeks can elapse after an agency presentation, before the plans recommended can be considered "final." For this "finality," the agency must make a formal presentation not only before the same group that saw it previously, but also before Bev Murphy, the youthful (49-year-old) president of Campbell, under whom the firm put up a fraction of its stock for public ownership in 1955 for the first time in its history.

Since Murphy has been kept abreast all along by McGlinn of the marketing thinking and strategy as it developed, the last presentation is the result of joint effort. Perhaps nine times out of 10, Murphy tends to approve the entire plan. He's had ample chance to modify or influence it prior to the formal presentation through consultations with McGlinn.

Tv requires high-level decision

When it comes to screening a new tv show, which is not part of the formal May presentation, it's unlikely that a final decision to buy would be made without Murphy's approval. The moneys involved in a major television decision have brought tv advertising decisions to a higher level than the less binding decisions in other media.

► *Coordinating tv buys.* While the decision to buy is a joint effort involving possibly Murphy, but always McGlinn, Budd, Scowcroft and one or several groups of product executives, the coordination of a tv buy is pretty much the province of Rex Budd, as the corporate advertising director and Jim Shenfield, director product marketing.

"The advertising department operates in a staff capacity as consultants," says Budd. "We have over-all responsibility for any advertising that cuts across product lines, such as the current quality campaign on ingredients."

No buying decision is made before Budd pools the product managers to find out (1) whether they feel need for nighttime network tv; (2) whether they like the choice of time and programing; (3) whether and how much they can contribute to the cost.

If Budd's department found out from such a survey that, for example, frozen foods could put up $1 million, Franco-American, $750,000 for a nighttime tv effort, then Budd would go to work to find a show to co-sponsor.

► *Agency relations.* Says Budd: "We feel that the multiple-agency set-up parallels our own decentralization. Back in 1947 we were marketing 34 products, now it's over 80. That's just another indication of our need for decentralization. Each product group has its own agency, and we believe this prevents our getting 'the 5:15 treatment.' In a way, the agencies compete with each other to render the best possible service to the segment of our business they've got as clients."

"We feel four agencies are just right for our size," Budd told SPONSOR. "If we split our billing too much, we'd dilute it and get less service."

After its 39-year association with Ward Wheelock Co., Campbell picked BBDO for the heat-processed soups in 1954. Leo Burnett handles Franco-American products and tomato juice. "We felt, with the acquisition of Swanson (1955) that we should have Tatham-Laird stay on some frozen foods." Needham, Louis & Brorby handles pork and beans and V-8.

While Campbell Soup uses every service its agencies offer (from promotion to marketing to research) to the fullest, the company does duplicate some of these services purposely. For instance, there's a media supervisor under Rex Budd, who mainly checks on the spot schedules the agencies buy for the various products, sees media reps to keep up to date on new market and media trends.

Network salesmen tend to see Budd or the product men. Whereas on a problem of clearing more stations for a particular network tv show, the negotiations might involve McGlinn and a network v.p.

"We never refer the reps to our agencies without seeing them. Our door's always open," says Budd. "Of course, we want them to see the agency, but we also feel that we have to be well-rounded ourselves. The rep can keep us informed on what the market is on tv time. We like to know what the co-sponsorship trends are. We want to be informed on programing news, time trends. This helps us make wiser buying decisions." ◄

In Louisville-

the more you compare programming, ratings, coverage, or costs per thousand — the more you'll prefer

WAVE Radio
WAVE-TV

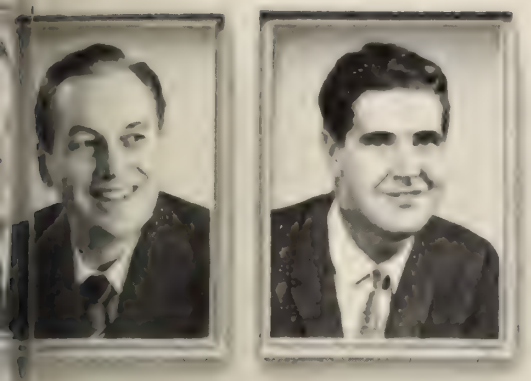
LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES


WCAS

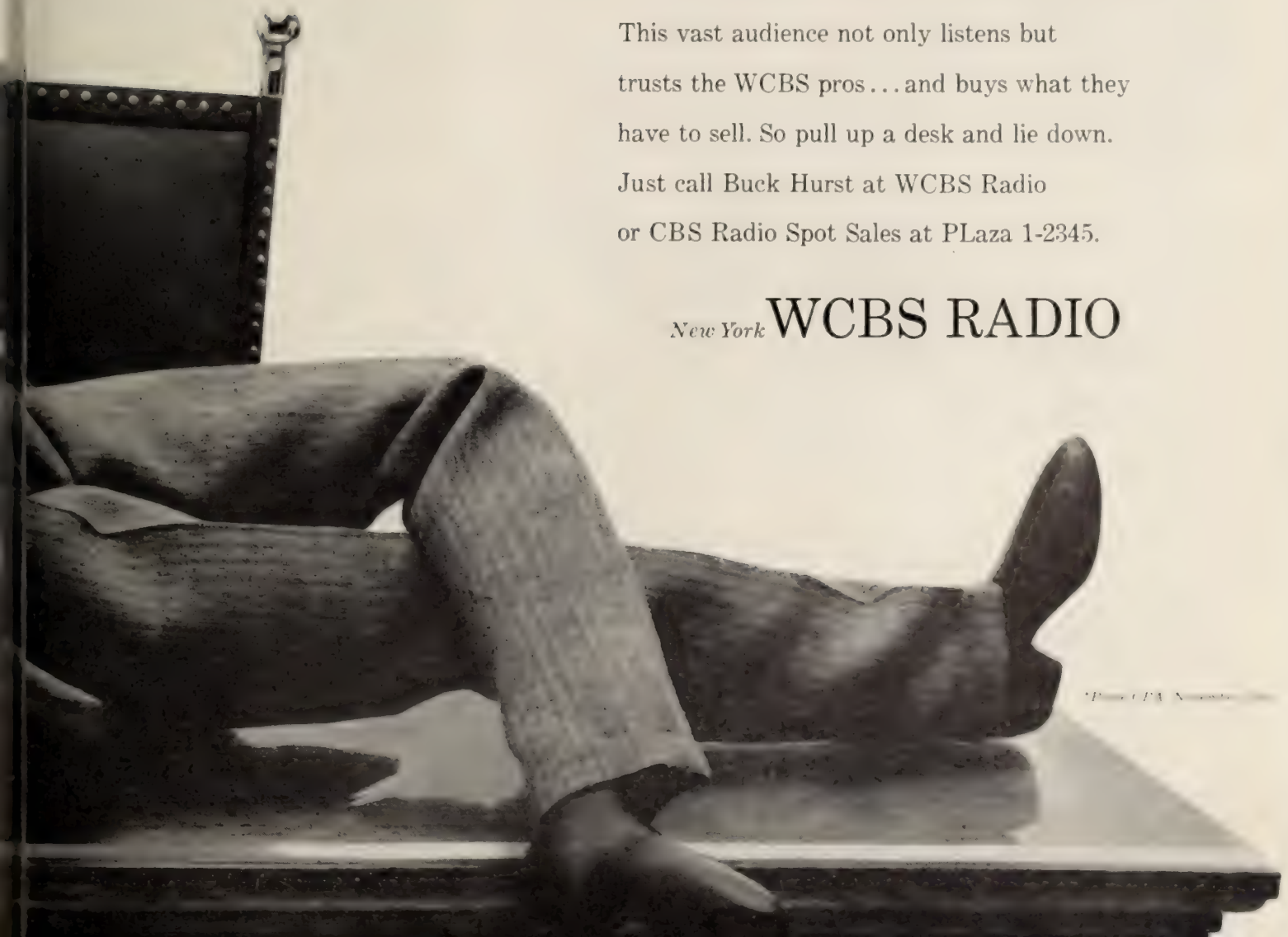
The relaxed sell...



This fellow's no dummy. He can afford to relax because he has seasoned professionals working for him—people like Martha Wright, Jim McKay, John Henry Faulk, Galen Drake, Lanny Ross, Jim Lowe and Jack Sterling. Their easy-going, confident approach brings them and their products right to the heart of the family circle... And it's a fact that more different families are listening to WCBS Radio than to any other station in the New York area.*

This vast audience not only listens but trusts the WCBS pros... and buys what they have to sell. So pull up a desk and lie down. Just call Buck Hurst at WCBS Radio or CBS Radio Spot Sales at PLaza 1-2345.

New York WCBS RADIO



*[illegible]

NETWORK RADIO'S CURRENT CLIENTS

Compilation of program time bought by advertisers and brands is shown below by network

The first in a series of current network radio client lists appears below as a supplement to last issue's Radio Basics. Henceforth, an up-to-date roster will appear with every Radio Basics section. The list shows program time bought per week. In the case of NBC, commercials shorter than a minute are listed separately. Each minute commercial purchased on NBC is arbitrarily credited as five minutes of program time. Except for CBS, where the period covered is the week ending 25 May, all data cover clients and brands on air during the week beginning 25 May

ABC

Admiral: appliances; *Breakfast Club;* M-F; 25 min.
Allstate Insurance: auto insurance; *Mel Allen;* M-F; 50 min.
American Bird Food: bird food; *Breakfast Club;* M; 5 min.
AFL-CIO: institutional; *Ed. P. Morgan;* M-F; 75 min.; *J. W. Vandercook;* M-F; 25 min.
Amino Products: Ac'cent; *Breakfast Club;* W; 5 min.
Asco Electronics: Flea Guard, Magic Mite Ball; *Breakfast Club;* Tu,Th; 10 min.
Assemblies of God: religious; *Revivaltime;* Su; 30 min.
Atlantic Sales: French's bird food products; *My True Story;* W,F & Tu,Th; alt. wks.
Ball Bros.: home canning prod.; *Breakfast Club;* Tu-F; 20 min.
Bankers Life & Casualty: White Cross Hospital Plan; *Paul Harvey;* Su; 15 min.
Beech Nut: Beech-Nut gum; *Breakfast Club;* Tu,W,F; 15 min.
Bridgeport Brass: various insecticides; *When A Girl Marries;* Tu-F; 20 min.
Bristol-Myers: Bufferin; *Breakfast Club;* M,W,F; 15 min.; Sal Hepatica; *Breakfast Club;* M,W,F; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club;* M; 5 min.
Carling Brewing: Red Cap Ale; *Martin Block Show;* F,Sa; 100 min.
Dixie Cup: paper cups & plates; *Breakfast Club;* W; 5 min.
Dow Chemical: agricultural prod.; *Red Foley Show;* Sa; 30 min.
Drackett: Windex, Drano; *Breakfast Club;* W,Th,F; 15 min.
Dromedary: cake mixes; *My True Story;* Tu,Th; 10 min.; *When A Girl Marries;* W,F; 10 min.; *Whispering Streets;* Th; 5 min.
Duffy-Mott: Sunsweet prune juice; *Breakfast Club;* Tu,Th; 10 min.
Ex-Lax: Ex-Lax, Jests; *My True Story;* M,W,F; 15 min.
Firestone: tires, velon, others; *Voice of Firestone;* M; 30 min.
Food Specialties: Appian Way pizza pie; *Breakfast Club;* Tu; 5 min.
Foster-Milburn: Doan's pills; *My True Story;* Th; 15 min.; *Whispering Streets;* Tu; 5 min.
General Foods: Calumet; *Breakfast Club;* Tu: 5 min.; Jell-O; *Breakfast Club;* M,W,F; 15 min.; *My True Story;* W,F; 10 min.; *When a Girl Marries;* Tu,Th; 10 min.; *Whispering Streets;* W,F; 10 min.; Kool-Aid; *Breakfast Club;* M-F; 25 min.; La France; *Breakfast Club;* M,Tu,Th; 15 min.; Post Cereals; *Breakfast Club;* M-F; 25 min.
Gospel Broadcasting Assn.: religious; *Old Fashioned Revival Hour;* Su; 60 min.
Billy Graham: religious; *Hour of Decision;* Su; 30 min.
Highland Church of Christ: religious; *Herald of Truth;* Su; 30 min.
Charles E. Hires Co.: Hires Root Beer; *Weekday Newscasts;* M-F; 100 min.
La Choy: Chinese foods; *Breakfast Club;* M,W; 10 min.
Midas Muffler: auto mufflers; *Weekday Newscasts;* M-F; 25 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club;* M; 5 min.
Mishawaka Rubber & Woolen Mfg.: casual shoes; *Breakfast Club;* Tu,Th; 10 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys;* M-F; 25 min.
Norwich-Pharmacal: Pepto-Bismol; *Weekend Newscasts;* Sa,Su; 90 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts:* Su; 30 min.
Paine, Webber, Jackson & Curtis: institutional; *Business & Financial Hour;* M,W,F; 15 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 60 min.
Renuzit Home Products: cleaning fluids, air sprays, etc.; *Jack Paar Show:* Th; 5 min.
R. J. Reynolds: Camel; *Weekday Newscasts;* M-F; 100 min.; *Weekend Newscasts:* Sa,Su; 90 min.
Sandura Company: floor covering; *Breakfast Club;* Th; 5 min.
Sterling Drug Company: Phillips Tooth Paste; *My True Story;* Tu,Th; 10 min.; Ant Prufe & Roach Prufe; *My True Story;* Tu,Th; 10 min.
Voice of Prophecy: institutional; *Voice of Prophecy;* Su; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing;* Su; 30 min.

CBS

American Home Foods: *Wendy Warren;* W,Th; 10 min.
Amino Products: *Arthur Godfrey;* W & Th, alt. wks.; 15 min.
Bristol Myers: *Arthur Godfrey;* M,W; 60 min.
Campana Sales: *Robert Q. Lewis;* Sa; 5 min.
Chun King Sales: *Arthur Godfrey;* W & F, alt. wks.; 15 min.
Clairol: *Galen Drake;* Sa; 5 min.
Colgate-Palmolive: *Our Gal Sunday;* M-F; 37½ min.; *Backstage Wife;* M-F; 37½ min.; *Strike It Rich;* M-F; 37½ min.; *2nd Mrs. Burton;* M-F; 37½ min.
Cowles Magazines: *Jack Benny;* Su, alt. wks.; 3¾ min.
Curtis Circulation: *Arthur Godfrey;* Tu; 15 min.
Dixie Cup: *Robert Q. Lewis;* Sa; 5 min.
Florida Land & Homes Bureau: *Galen Drake;* Sa; 5 min.
General Foods: *Arthur Godfrey;* Th, every 4th F, 18¾ min.; *Wendy Warren;* Th; 5 min.; *World News Roundup;* Su; 5 min.; *Gunsmoke;* Su; 5 min.; *Our Miss Brooks;* Su; 5 min.; *Amos 'n' Andy Music Hall;* M-F; 25 min.; *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.
General Motors: *Allan Jackson—News;* Sa; 20 min.; *Robert Trout—News;* Su, M-F; 40 min.; Frigidaire; *Robert Q. Lewis;* Sa; 5 min.; *Galen Drake:* Sa: 5 min.; *2nd Mrs. Burton:* M; 7½ min.; *Dr. Malone;* Tu; 7½ min.; *Our Gal Sunday;* W; 7½ min.; *Ma Perkins;* Th; 7½ min.; Delco; *Lowell Thomas;* M-F; 75 min.; Pontiac; *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Amos 'n' Andy Music Hall:* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.; *Sat. Night Country Style;* Sa; 5 min.; *Suspense;* Su; 5 min.; *Johnny Dollar;* Su; 5 min; *FBI In Peace & War:* Su: 5 min.; *Gunsmoke:* Su: 5 min.; *Mitch Miller:* Su; 5 min.; *Amos 'n' Andy Music Hall;* M-F; 25 min.
Hartz Mountain Products: *Arthur Godfrey;* Th & F, alt. wks.; 15 min.
Hearst Publications: *Ma Perkins;* M; 7½ min.; *Dr. Malone;* M; 7½ min.; *Helen Trent:* Tu; 7½ min.; *Our Gal Sunday;* M; 7½ min.
Hudson Vitamin Products: *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis:* Sa; 5 min.
Kellogg: *Arthur Godfrey;* Tu,Th; 30 min.
Leeds Chemical Products: *Nora Drake;* M,W,F; 22½ min.; *Road of Life;* Tu,Th; 15 min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each [illegible]. Time spent for particular brands is shown where possible. In cases where [illegible] of brands precede a show or group of shows, it was not possible to [illegible] which brands were advertised on each show or on which days of the week the brands were advertised. Except for General Motors, brands information was not available from CBS.
In NBC list rot means commercials are rotated on different days of the week under the web's run-of-schedule plan.

Lever Bros.: *Ma Perkins*, M-F alt. wks.; 37½ min., *Romance of Helen Trent*, M-F; 37½ min.; *Ma Perkins*, M-F alt. wks.; 18¾ min.; *Young Dr. Malone*, M-F, 37½ min.; *House Party*, M-F, 37½ min.
Lewis Howe: *Robert Q. Lewis*, Sa.; 5 min.
P. Lorillard: *World Tonight*, W-F; 15 min.; *Indictment*, Su; 5 min., *Mitch Miller*, Su; 5 min.; *Sports Resume*, Sa; 5 min.; *Sports Resume*, Su, 5 min.; *Sat. Nite Country Style*, Sa; 5 min.; *Amos 'n' Andy Music Hall*, Th,F; 10 min.; *Johnny Dollar*, Su; 5 min.; *Our Miss Brooks*, Su; 5 min.; *Robert Q. Lewis*, Th,F; 10 min.; *Suspense*, Su; 5 min.; *Amos 'n' Andy*, Sa; 5 min.
Longines-Wittnauer: *Longines Symphonette;* Su; 30 min.
Milner Products: *Robert Q. Lewis;* Sa; 5 min.
Mutual Benefit Health & Accident Assn.: *Arthur Godfrey*; Tu & every 4th F; 18¾ min.
North American Philips: *Herman Hickman-Sports;* M,W,F; 15 min.
Norwich Pharmacal: *Arthur Godfrey*, Tu; every 4th F; 18¾ min.
Pharmacraft: *House Party*; M,Th,F; 30 min.
Pillsbury: *Arthur Godfrey*; Tu,Th; 30 min.
Reader's Digest: *Arthur Godfrey;* W; 15 min.
Renuzit Home Products: *House Party;* W; 7½ min.
R. J. Reynolds: *Herman Hickman—Sports;* Tu,Th,Sa; 15 min.
Salada Tea: *Backstage Wife;* M,Th; 15 min.; *Romance of Helen Trent*, W; 7½ min.; *Nora Drake*; Tu,F; 15 min.
Scott Paper: *Arthur Godfrey*; Th,F & every 4th F; 18¾ min.; *Backstage Wife*, F; 7½ min.; *Young Dr. Malone*; Th,F; 15 min.; *Nora Drake*; Tu,Th; 15 min.; *Ma Perkins*; Tu & W alt. wks; 7½ min.; *2nd Mrs. Burton;* Th,F; 15 min.
Sherwin-Williams: *Arthur Godfrey;* W, every 4th F; 18¾ min.
Simoniz: *Arthur Godfrey;* W; 15 min; *House Party;* W; 15 min.; *G. Herman—News;* Th,F; 10 min.; *E. Sevareid—News;* Th,F; 10 min.; *News;* Sa; 15 min.; *Sports News;* Sa; 10 min.
Slenderella: *Slenderella Show;* Sa; 10 min.
A. E. Staley Mfg.: *House Party;* Tu; 15 min.; *Arthur Godfrey;* F; 15 min.
Standard Brands: *House Party;* M; 15 min.; *Arthur Godfrey;* M, & every 4th F; 37½ min.
Swift: *House Party;* F; 15 min.
Toni: *Robert Q. Lewis;* Sa; 5 min.
Vernell's Buttermints: *Robert Q. Lewis;* Sa; 5 min.
Weco Products: *Arthur Godfrey;* M; 15 min.
F. W. Woolworth: *Woolworth Hour;* Su; 60 min.
Wm. Wrigley, Jr.: *Howard Miller Show;* M-F; 75 min.; *Pat Buttram Show;* M-F; 75 min.

MBS

Amana Products: refrigerators, air conditioners; *True Detective Mysteries;* M; 5 min.; *Counter-Spy;* F; 5 min.
American Home Products: Anacin, Bisadol, Aero-Shave, Infra-Rub, Kolynos, Primatine, Preparation H, Free-Zone, Petro-Cylium; *Steve McCormick—News;* M-F; 25 min.; *Gabriel Heater—News;* Tu; 5 min.
American Molasses: Grandma's Molasses; *Gayelord Hauser;* Tu,Th; 10 min.
Billy Graham Evangelical Assn.: religious; *Billy Graham;* Su; 30 min.
Carter Products: Little Liver Pills; *Gabriel Heater—News;* Tu; 5 min.
Christian Reformed Church: religious; *Back to God;* Su; 30 min.
Coca-Cola: Coca-Cola; *Eddie Fisher;* Tu,Th; 30 min.
Dawn Bible Institute: religious; *Frank and Ernest;* Su; 15 min.
Drug Products: Aslum; *Treasury Agent;* Tu; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.
First Church of Christ, Scientist: religious; *How Christian Science Heals;* Su; 15 min.
General Tire & Rubber: General tires; *General Sports Time;* Su-F; 35 min.
Kraft: All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian Dressing, cheese spreads, Parkay; *Frank Singiser—News;* M-Sa; 30 min.; *Holland Engle—News;* M-Sa; 30 min.; *Les Higbie—News;* M-Sa; 30 min.; *Sam Hayes—News;* M-Sa; 30 min.; *Cedric Foster—News;* M-Sa; 30 min.; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
Lever Brothers: Pepsodent; *Charles Warren—News;* M-Sa; 30 min.; *Henry Gladstone—News;* M-Sa; 30 min.
P. Lorillard: Kent; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
Lutheran Laymen's League: religious; *Lutheran Hour;* Su; 30 min.
Lyon Van: moving, hauling; *Queen For A Day*; M-F; 25 min.
Manion Forum of Opinion: discussion; *Dean Clarence Manion*; Su; 15 min.
Miles Laboratories: Nervine, One A Day, Talacin; *McHale Cavalcade*; M-F; 25 min.; *Here's Hollywood—Martin Starr*; M-F; 25 min.; *Harry Hennessy—News*; M,W,F; 15 min.; *John Scott—News*; M-F, Su; 10 min.; *Ed Pettitt—News*; Sa; 15 min.; *Wonders of the World*; M-F; 25 min.; *Queen For A Day*; M-F; 25 min.; *Life Line—News*; M-F; 25 min.
Quaker State Oil Refining: Quaker State oil; *Game of the Day*; Sa; 60 min.; *Sports Flashes with Franklin Leach*; Sa,Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class*; Su; 30 min.
R. J. Reynolds: Camel; *Camel Scoreboard*; Su-Sa; 45 min.; Winston; *Winston Scoreboard*; Su-Sa; 45 min.
Sleep-Eze: sleep tablet; *True Detective Mysteries*; M; 5 min.; *Gang Busters*; W; 5 min.; *Counter Spy*; F; 5 min.
Sterling Drug: Fletcher's Castoria; *Queen For A Day*; M-F; 25 min.
Voice of Prophecy: religious; *Voice of Prophecy;* Su; 30 min.
Wings of Healing: religious; *Wings of Healing;* Su; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour*; Sa; 30 min.

NBC

Allis-Chalmers: institutional; *Nat'l. Farm & Home Hour*; Sa; 25 min.
American Motors: Rambler; *Monitor;* Sa,Su; 55 min.
American Oil: Amoco products; *Monitor;* Sa,Su; 50 min.
Bell Telephone: *Monitor*; Su; 10 min.; *Telephone Hour*; M; 30 min.; *Telephone Preview*; M; 5 min.
Billy Graham Evangelistic Assn.: religion; *Hour of Decision*; Su; 30 min.
Bristol-Myers: Bufferin; *Hourly News;* M-F; 105 min., 21 30-sec.
Brown & Williamson: Kools, Viceroy; *Hourly News*; M-F; 215 min., 42 30-sec.
Calgon: Calgon; *Bandstand*; W,Th; 10 min.
Calif. Packing: canned fruit; *Hourly News;* M-F; 110 min., 21 30-sec.
Carter Products: Arrid, 30 min.; Little Liver Pills, 60 min.; *Bandstand;* M-F; 20 min.; *True Confessions;* rot., 5 min.; *Woman In My House;* rot., 5 min.; *Hilltop House;* rot., 5 min.; *Pepper Young's Family*; rot., 5 min.; *News of The World*; Tu,W,Th; 15 min.; *Monitor*; Sa,Su; 35 min.
DeSoto: DeSoto cars; *You Bet Your Life;* Sa; 30 min.
Evangelistic Foundation: religion; *Bible Study Hour;* Su; 30 min.
Evinrude Motors: outboards; *Monitor;* F,Sa,Su; 25 min.
Ex-Lax: Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*, Tu,Th; 2 6-sec.; *Woman In My House*; M,Th,F; 10 min., 1 30-sec.; *5 Star Matinee;* Tu,Th; 2 30-sec.; *Pepper Young's Family;* M-W; 5 min., 2 30-sec.; *One Man's Family*; Th; 5 min.; *People Are Funny*; W; 5 min.; *Great Gildersleeve*; Tu; 5 min.
General Foods: Instant Postum; *Bandstand*; M-F; 25 min.; *Pepper Young's Family;* M-F; 25 min.
Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing Bouts;* F; 25 min.
Ins. Co. of No. America: insurance; *Monitor; Su;* 20 min.
Knapp-Monarch: picnic supplies; *Monitor;* Sa,Su; 4 [illegible]
P. Lorillard: Kent; *Monitor;* Sa,Su; 50 min., 9 30-sec.
Lutheran Laymen's League: religion; *Lutheran Hour;* Su; 30 min.
Midas: car mufflers; *Monitor;* Su; 5 min.
Morton Salt: salt; *Alex Dreier—News*; Sa; 5 min.
Mutual of Omaha: insurance; *On the Line With Consumer*; Su; 15 min.
North American Van Lines: moving service; *Monitor;* Sa,Su; 20 min.
Quaker Oats: Quaker Oats; *Monitor;* Sa; 1 30-sec.; *Helping Hand*, M,W; 2 30-sec.; *Woman In My House*; Tu,Th,F; 3 30-sec.; *One Man's Family*; M,W,Th,F; 4 6-sec.
Quaker State Oil; motor oil; *Monitor*; Sa,Su; 30 min.
RCA: Tv division, radio-victrola division, record division, tube division; *Monitor;* F,Sa,Su; 110 min.
Ralston-Purina: feed division; *Harkness—News;* M-F; 25 min.
R. J. Reynolds: Camel; *News of the World;* M-F; 25 min.; Prince Albert; *Grand Ole Opry;* Sa; 30 min.
Dr. Scholl: Zino Pads; *News of the World*; Tu,F; 10 min.
Simoniz: Simoniz; *Monitor*; Sa,Su; 50 min.; 10 30-sec.
Skelly Oil: oil; *Alex Dreier—News;* M-Sa; 90 min.
Sun Oil: oil; *Three Star Extra;* M-F; 75 min.
Voice of Prophecy: religion; *Voice of Prophecy*; Su; 30 min.

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

MAGAZINES

SPONSOR: Ebony Magazine AGENCY: Allen Marin & Assoc.

Capsule case history: Based on the experience of *Ebony* magazine, the old door-to-door approach will have to bow to radio advertising when it comes to selling magazine subscriptions. In just nine weeks, station WJLD received 5,967 requests for subscriptions to *Ebony* during a special radio promotion which ran last summer. WJLD was one of approximately 86 radio stations chosen for the campaign. Various program segments were used on the Birmingham station and listeners were urged to call in their subscription orders while the *Ebony* magazine program was on the air. The radio commercials emphasized the offer made to all who subscribed of five issues of *Ebony* for $1.00 as compared with the newsstand price of 30¢ per copy. The result was a total of nearly 6,000 subscriptions obtained between 25 June and 29 August. Among all the stations used in the promotion, WJLD ranked second highest nationally in total orders.

WJLD, Birmingham, Ala. PURCHASE: Program segments

HI-FI EQUIPMENT

SPONSOR: Jenkin's Music Co. AGENCY: Direct

Capsule case history: Jenkin's Music Company of Kansas City, Mo., normally allocated all advertising funds for newspaper ads. Recently, however, Jenkins made a radio buy which resulted in a sales total much larger than the number of sales the firm had gained from other forms of advertising. This spring Jenkin's held its first Hi-Fi Festival, a special promotion designed to move high-fidelity equipment. For this particular promotion, the firm decided to eliminate newspaper advertising and rely on radio instead. Using no other ad medium, Jenkin's ran a concentrated campaign of announcements on WHB augmented by personal appearances of WHB disk jockeys. The radio campaign paid off by more than doubling hi-fi sales in comparison with results previously obtained from other advertising media. The success of the Hi-Fi Festival was achieved in spite of the fact that spring is the off season for sales of hi-fi apparatus.

WHB, Kansas City, Mo. PURCHASE: Announcements

RUGS

SPONSOR: Nebraska Furniture Mart AGENCY: Jean Sullivan

Capsule case history: The immediacy of radio's impact makes this medium ideally suited to the type of advertising campaign which bases its entire success on a prompt consumer response. The experience of the Nebraska Furniture Mart is a case in point. Last February on Lincoln's birthday, the Mart held a special sale on throw-rugs. Heralded as a Lincoln Day Special, the reduced price of 95¢ a rug was to be in effect for just one day. Using radio exclusively, the firm bought six announcements on KFAB to promote the sale. The commercials ran on the day of the sale only and were broadcast early in the morning between 6:30 and 8:30 a.m. When the Mart opened its doors at 9:00 a. m., there were people waiting in line. By noon, hundreds of customers had streamed through the store to take advantage of the radio special. A Mart affiliate in Lincoln reported heavy traffic although it was not mentioned on the air.

KFAB, Omaha, Neb. PURCHASE: Announcements

CAMERAS

SPONSOR: Valley Camera Shop AGENCY: Direct

Casule case history: Though all advertisers want to avoid excessive advertising expenditures, it is undoubtedly the small advertiser who is most concerned with finding a medium which will give him optimum results with economy. In the case of this camera shop, a radio campaign was found to give the best return on the sponsor's advertising dollar. In promoting a special sale, the Valley Camera Shop found that radio commercials produced customers at less than half the cost of another medium. John Bazar, owner of Valley Camera, bought time on KBIF to promote a sale of Praktiflex cameras. Bazar used thirty half-minute announcements broadcast over a three day period. The cost was $75. He also advertised in another medium at a cost of $180. The shop had just as many inquiries and sales from radio as from the much costlier medium. "We sold cameras," said Bazar. "and I feel that KBIF was a good investment."

KBIF, Fresno, Cal. PURCHASE: Announcements



CLOSE

—but we get the cigar!

Independent	WWDC 17.4%
Network	Sta. A 17.2%
Network Sta. B	13.0%
Network Sta. C	10.1%
Sta. D	10.0%
Sta. E	7.0%
Misc.	6.9%
Network Sta. F	6.5%
Sta. G	3.1%
Sta. H	3.1%
Sta. I	3.0%
Sta. J	2.7%

*Figures shown are from PULSE: March-April, 1957

FIRST

4 straight months in D. C., says Pulse*

Let's lift the "smoke screen" of claims and counter-claims about who's *nearly* first . . . and who's *really* first . . . in Washington, D. C. PULSE passes the cigar . . . blue ribbon and all . . . to independent WWDC. And on *both* championship counts: *FIRST in share of total weekly radio audience, 6 A.M. to midnight. FIRST in quarter hour wins.* And this has been going on since *January*, mind you. Nothing could be simpler. Nothing could be clearer. Nothing could give you a better picture of why WWDC is your *sales-producing* station in covering the greater Washington market of 2,000,000. Your John Blair man is as happy as we are . . . and far more eloquent!

In Washington D. C., it's

WWDC radio

Represented nationally by John Blair & Company


KMOX

said "write" and they wrote

(419,805 POSTCARDS IN SEVEN DAYS)

"As if we didn't have enough to do, all eighteen of the KMOX local personalities gave away radios on their programs during National Radio Week. These personalities asked listeners to send postcards with their names and addresses. And the mail really rolled in! I hauled 13 mail bags (that's about 90,000 cards) in one day alone! This must be what you advertising guys call "response". I know one thing for sure, when folks in this area hear something on KMOX, they sit up and take notice. I'm sure glad National Radio Week comes only once a year."*

***Record-breaking KMOX response available to advertisers 52 weeks a year.**

The Voice of St. Louis **KMOX**

Represented by CBS Radio Spot Sales

SPONSOR ASKS

How long should a tv commercial run ?

Dr. D. Morgan Neu, *v. p. and director of television research, Daniel Starch & Staff, Mamaroneck, N. Y.*

Evidently, from the number of times this question has been asked, advertisers are still looking for an unqualified answer. Actually there is none.

The reason is that there are a variety of factors that must take place before repetition becomes worthy of consideration. For one thing, what is the



"when boredom seriously occurs"

criterion used to evaluate repetition? Is it viewer like-dislike, ability to recall the commercial, brand preference, etc.? We believe that a commercial must be evaluated for its ability to obtain personal involvement with respect to the product as it is being presented and develop favorable attitudes with respect to its purchase and use. In other words, research must show what the contents of the commercial means to viewers and to what extent the presentation of the commercial got the desired meanings across.

Here are three points to remember in evaluating repetition. What is the number of repeated viewings necessary to get the most out of your commercial? We have found that the answer to this question is different for each individual commercial. One well-known advertiser ran a commercial on a network program every other week for two seasons with excellent results.

After the positive number of repetitions have been completed, there may be a point when fatigue or boredom seriously occur, producing a negative effect on viewers. In some cases, further repetition can be a detriment and detract from the good results already accomplished.

Insurance against a negative effect can be overcome by varied repetition. By variation, we mean change in the approach other than the basic idea or format of the commercial. Most commercials enjoying a long life today have used a varied approach.

Leonard Kudisch, *executive v.p., Schwerin Research Corp.*

To some extent this is a bit like asking "How deep is the ocean?" We have done a good deal of work in this area, and it is clear that there is no magic number that is just right for all commercials. To mention just one big consideration, it depends on the combativeness of your product field. Competitive behavior affects what you do, sometimes by jumping on your bandwagon, sometimes by trying to slash its tires.

One point to bear in mind is that somewhere between a third and a quarter of national advertisers' commercials are ineffective to begin with. How long should these be run? Not at all.

Granted a commercial is effective, though, our experience shows that many advertisers underestimate the mileage they can get from their com-



"advertisers underestimate the mileage"

mercials (though there are glaring excesses in the other direction). Those who have put in months planning and executing a commercial are apt to weary of it long before it wears out on the air. Many times we have found that campaigns scheduled for the scrap-heap still have more vitality than those designed to replace them.

Often you can get a good deal of extra mileage from a campaign through slight variations in the basic format. We have tested commercials varied in this way and found them still highly effective after more than two years of heavy air scheduling.

When a commercial does wear out, however, it usually toboggans fast. This makes two steps vital: (1) Enough check-ups to pinpoint the moment this happens. (2) Pretesting new campaigns early enough to have ready an effective entry at the right time.

Rollo Hunter, *Director of tv and radio, Erwin, Wasey & Co., Inc., New York*

How long is a piece of string? SPONSOR poses a tough one.

The life expectancy of a commercial hangs on such a plethora of considerations that a proper answer reason-



"agency people get sick of a commercial"

ably ranges from "one time only" to "years and years."

Let's mull over some of those considerations: *intensity of use,* for instance. A commercial scheduled with the frequency of a saturation campaign can burn out its effectiveness in a hurry. Or consider *length* of the message. Totaling time by itself, an I.D. might survive a chain break which might survive a one-minute. Or give thought to *technique.* Animation is often hardier than live action. Or let's tackle *style.* Straight sell may outlive soft sell which may outlive hard sell. Except when irritation is intentional

as in non-irritating cigarettes. A passing swipe at *treatment*. "Story" or "joke" commercials are usually first over the annoyance threshold into oblivion.

Touching on other germane issues: relationship of basic theme to print media, local vs. network, live vs. film. If we're going to play actuary, they must figure in the life span, too. That also goes for the ugly sub-subject of production cost. (How long do we have to run it to amortize respectably on the estimate sheets?)

In all this quicksand, one foothold is sure. Agency people get sick to death of a commercial long before the viewer is even aware that it's playing.

How long should a TV commercial run? Write if you get word.

Dr. George H. Gallup, *Gallup & Robinson, Inc., Princeton, N. J.*

A realistic determination of how long to run any given tv commercial calls for a systematic check of buying behavior under competitive conditions. One of the most striking findings emerging from Gallup and Robinson's Activation Research—in which actual purchases, measured by in-the-home inventories, are traced to their source in advertising—is that *a good campaign*



"good campaign starts to sell immediately"

starts to sell immediately, and may continue its selling effectiveness far longer than many advertising people suspect. Conversely, a campaign or commercial which does not very quickly produce sales will probably never be an efficient selling instrument, no matter how long it is repeated. For this reason, in determining how long a commercial should be run—or even, whether it should be repeated at all—it is necessary to first evaluate the commercial in terms of its effect on buying behavior.

Obviously, a commercial change is often called for when the activities of competing brands change the competitive situation. A powerful selling theme may lose some of its effective-

(*Please turn to page* 75)



Our record is spotty... and we're proud of it!

Sure we're proud! For over 10 years, clients have been telling us we make the best TV commercials in the whole wide world... *they say there's no substitute for experience!*

We take our pride in stride. After all, we do have the facilities of an entire movie-making city behind us—plus a complete staff that's skilled in the *very special* requirements of television.

For high professional quality, for technical excellence and the most on the screen for your dollar, check with Universal-International.

UNIVERSAL PICTURES TELEVISION DEPARTMENT

New York Office—445 Park Avenue
Telephone: PLaza 9-8000

Hollywood Office—Universal Studio, Universal City
George Bole in Charge of Production
Telephone: STanley 7-1211

Write for free illustrated brochure.

U-I TV
FOR THE PROFESSIONAL TOUCH

Denver's
KTLN
Most
KTLN
*Listened-to
KTLN
Independent
KTLN

*79% weekly penetration

SELL-
33%
of
ARKANSAS'
No. 1 MARKET
with
KOKY

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

Sell-
45%
of MISSISSIPPI'S
No. 1 Market with
WOKJ

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

Buy Both These Exclusive Markets — in Combination
JOHN E. PEARSON CO.

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is entering markets throughout the country for a Duz campaign, SPONSOR learns. Filmed minutes will be placed during daytime hours; frequency will vary from market to market. Buyer: Dick Zuver. Agency: Compton Advertising, Inc., New York. (Agency declined comment concerning buy.)

Procter & Gamble is also buying spots in scattered markets for Ivory Flakes. SPONSOR hears campaign will begin shortly, lasting four weeks. Minutes on film will be schedule during daytime hours. Average number of announcements per week in each market: three to four. Buyers: Pete Fulton and Ethel Weider. Agency: Compton, New York. (Agency declined comment concerning buy.)

Colgate-Palmolive Co., New York, is planning a campaign in a considerable number of markets to promote its Vel Beauty Bar. The daytime station breaks scheduled start 10 June and will run until end of the year. Number of announcements per week will depend on market. Buyer: Dick Trea. Agency: Carl S. Brown Co., New York. (Agency declined comment concerning buy.)

RADIO BUYS

J. A. Folger & Co., Kansas City, will go into many markets to push its coffee. Schedule will range from four to eight weeks depending upon market; staggered starting dates will begin at end of June. Minute e.t.'s will be slotted all day, primarily for a women's audience. Average frequency saturation: 20 per week, with a heavy late week schedule. The advertiser will continue to emphasize quality product theme. Buying is one-quarter completed. Buyer: Jim Ducey. Agency: Cunningham & Walsh, Inc., New York.

The American Tobacco Co., New York, is placing advertising for its Hit Parade cigarettes nationally. The campaign will start shortly and will run for the balance of the year. E.t. announcements will be scheduled 10 a.m. to 7 p.m.; frequency will vary from market to market. Buying is half-completed. Buyer: Hope Martinez. Agency: BBDO, New York.

Houbigant Sales Corp., Cheramy div., New York, is purchasing time in 15 markets to promote its April Showers line: cologne, stick deodorant, talcum and talcum deodorant. Schedule will begin 17 June and will run for 13 weeks. Minute announcements will be bought 6-9:30 a.m. to hit working women. Average number of announcements per week in each market will be 6-12. E.t. will feature a rooster crowing that he's "glad to get up because he can start the day with April Showers." Buying is not completed. Buyer: Dorothy Barnett. Agency: Roy S. Durstine Agency, New York.

BOOKS

1 All-Media Evaluation Study **$4**

155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV Dictionary/Handbook **$2**

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 Timebuying Basics **$2**

144 Pages

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

REPRINTS

4	Radio Results 1956	**25¢**
5	TV Results 1956	**25¢**
6	Television Basics	**35¢**
7	Radio Basics	**35¢**
8	Film Basics	**25¢**
9	Where Does the Money Go?	**15¢**
10	Procter and Gamble Story	**25¢**
11	Advertising Agency in Transition	**25¢**
12	Tips on TV Commercials	**25¢**
13	The Top 50 Air Agencies	**10¢**
14	Lets Cut Spot's Paper Maze	**10¢**
15	Volume for Year 1956	**$15**
16	Binders	**1—$4 2—$7**

Just fill out the handy order form and mail

NOW AVAILABLE FROM SPONSOR SERVICES INC.

ORDER FORM

SPONSOR *SERVICES, 40 East 49th St., New York 17, N.Y.*

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Name _____

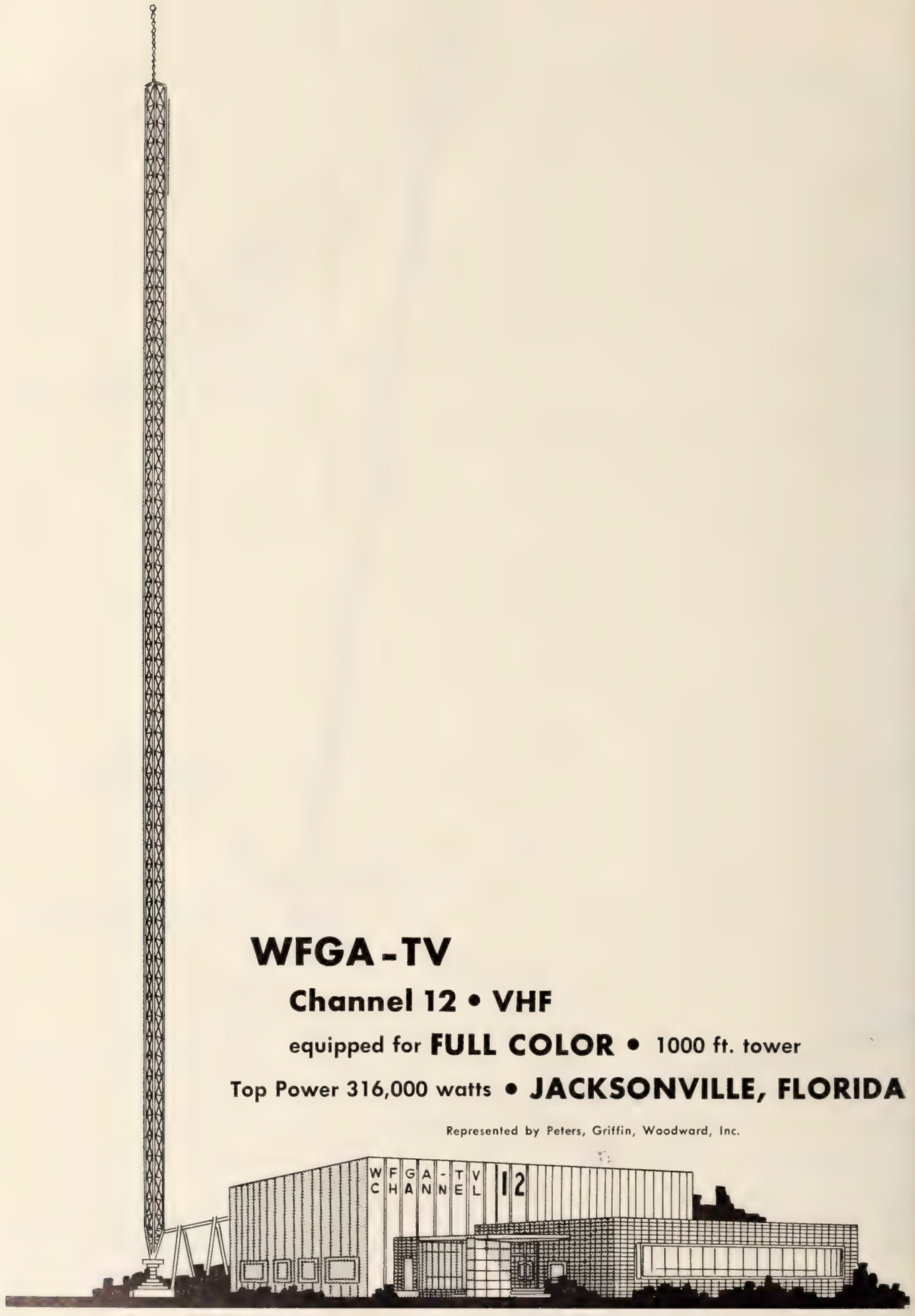
Firm _____

Address _____

City _____ Zone _____ State _____

☐ Enclosed is my payment of $ _____

Quantity Prices Upon Request



WFGA-TV

Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.

A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol Myers, NY	Y&R, NY	NBC 100	Arthur Murray Party, M 9:30-10 pm; 1 July; 12 wks
Chemstrand, Decatur	Doyle Dane Bernbach, NY	NBC	Sally, alt Su 7:30-8:00 pm; 22 Sept; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	NBC	The Court of Last Resort, F 8:8:30 pm; 5 Oct; 52 wks
Purex, South Gate	Edward H. Weiss, Chi	NBC 141	Loretta Young Show, Tu 8-8:30 pm; alt 9 July-17 Sept
Rexall Drug, LA	BBDO, LA	NBC	Pinocchio; Su 6:30-7:30 pm; 13 Oct only
Ronson, Newark	Norman, Craig & Kummel, NY	NBC	NBC News, M Th 6:45-7 pm; 23 Sept; 52 wks
Ronson, Newark	Norman, Craig & Kummel, NY	NBC	NBC News, W F 6:45-7 pm; 25 Sept; 13 wks
Royal McBee, NY	Y&R, NY	NBC	Sally, alt Su 7:30-8 pm; 29 Sept; 52 wks
Speidel, Providence	Norman, Craig & Kummel, NY	NBC 141	Loretta Young Show; Tu 8-8:30 pm; alt 2 July-10 Sept

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY	Benton & Bowles, NY	NBC 140	Fury; alt Sa 11-11:30 am; 20 July; 52 wks
Campbell Soups, NJ	Leo Burnett, Chi	CBS 98	Art Linkletter's House Party, M 2:45-3 pm; 3 June; 52 wks
Campbell Soups, NJ	Leo Burnett, Chi	CBS 73	Garry Moore; M 10-10:15 am; 3 June; 52 wks
General Foods, White Plains	Benton & Bowles, NY	NBC 140	Fury; alt Sa 11-11:30 am; 13 July; 52 wks
Lipton, NJ	Y&R, NY	CBS 174	Godfrey's Talent Scouts; alt M 8:30-9 pm; 1 July; 52 wks
Pillsbury Mills, Minn	Campbell-Mithun, Minn	CBS 107	Art Linkletter's House Party; Th 2:45-3 pm; 6 June; 52 wks
Standard Brands, NY	Ted Bates, NY	CBS 118	Arthur Godfrey Time, M 10:45-11 am; 3 June; 52 wks
Swift & Co., Chi	Mc-E, Chi	CBS 103	Art Linkletter's House Party; F 2:45-3 pm; 7 June; 52 wks
US Rubber, NY	Fletcher D. Richards, NY	ABC	Navy Log, Th 10-10:30 pm; 17 Oct; 35 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Behnke	KYAK, Yakima, radio sls & management	NBC, Seattle, acct exec
Fred L. Bernstein	orjoe & Co., vp & southern div mgr	Gordon Broadcasting, Cin., exec vp; and WSAI, Cin., managing dir
John Bissell	The Reporter Magazine, NY, advtg rep	Blair-TV, NY, mgr dept of sls analysis
John J. Black, Jr.	KTVX, Muskogee-Tulsa, acct exec	Same, local & regional sls mgr
Richard J. Butterfield	WARD-TV & Radio, Johnstown, Pen, gen mgr	KCRG TV & Radio, Cedar Rapids, Iowa, stn mgr
Johnny Carpenter	KOIN TV, Portland, special events dir	Same, public relations dir
George R. Collisson	WKY TV, Oklahoma, time slsman	KTOK, Oklahoma, sls mgr
W. Thomas Dawson	WBBM-TV, Chicago, sls prom mgr	CBS TV Spot Sales, NY, gen mgr sls prom
Carlton E. Dickerman	WEEI, Boston, sr announcer	Same, also business mgr transcription dept
Jack Dolph	WCAU TV, Philadelphia, director	Same, assist pgm mgr
Bob Edell	WGBS TV, Miami, prom mgr	WJBK TV, Detroit, prom mgr
P. Howard Eicher	WSAI, Cincinnati, acct exec	Same, assist sls mgr
H. Paul Field	Jackie Gleason Show, NY, comm supervisor	WTVJ TV, Miami, comm services supervisor
Fred R. Frink	Frink Productions, Florida, president	Van Praag Productions, NY, gen mgr of Detroit office
Donald Hughes	KAKC, Tulsa, news dir	KIOA, Des Moines, news dir
Edward T. Hunt	WTIX, New Orleans, acct exec	WDGY, Minneapolis, sls mgr
Rex Jones		KIOA, Des Moines, program dir
George Kenyon	WJBK TV, Miami, prom mgr	Same, sls service co-ordinator
John T. King	Barry & Enright Productions, NY	Peters, Griffin, Woodward, NY, radio acct exec
Don Lenox	WCAU TV, Philadelphia, producer-writer	Same, director of continuity
Dixon Lovvorn	WIS-TV, Columbia, SC, prod supervisor	Same, pgm director
Richard Luetters	WEEI, Boston, merch dir	Same, local acct exec
Stephen C. Meterparel	Chambers & Wiswell, Boston, acct exec	WBZ-TV, Boston, assist advtg & sls prom mgr
George C. Mirras	WOW, Omaha, prom mgr	WOW-TV & Radio, sls development mgr
Jack Mohler	CBS-TV, NY, dir sls development	Blair-TV, NY, acct exec
Stan Moncrieff	TCA, Montreal, public relations	CHUB, Nanaimo, B.C., public relations dir
Adrian R. Munzell	WIS-TV, Columbia, SC, pgm director	Same, exec producer & film buyer
Henry O'Neill	CBS, NY, sls dept	Bolling Company, NY, tv sls
John H. Pace	Public Radio Corp., Houston, vp & gen mgr	KIOA, Des Moines, mgr
Harold O. Parry	WSAI, Cincinnati, local sls mgr	Same, vp for local sls
Clark Pollock	WNBF TV & Radio, Binghamton, NY, pgm director	WLBR TV, Lebanon, Penn., operations exec
Edward R. Robinson	Colgate-Palmolive, mkt research dept	C. E. Hooper, NY
Edward J. Ruffo	Broadcast Time Sales, Chicago, San Francisco, L.A.	Edward Petry & Co., Chicago, radio acct exec
Austen Smithers	Headley-Reed, NY, radio sls mgr	Edward Petry & Co., NY, acct exec radio div
J. T. Snowden, Jr.	Paul Chapman Co. of Atlanta, sta broker	WGTC, Greenville, N.C., sls mgr
Carl Uhlarik		WOW, Omaha, prom mgr
Al Vunovich	KCKN, Kansas City, sls	Same, sls mgr
Bill Walker	KBTV, Denver, prom mgr	WFGA-TV, Jacksonville, prom mgr
Lionel Wernick	WCAU TV, Philadelphia	Same, business mgr
James K. Whitaker	WOOK, Greenville, S.C., stn gen mgr	WIS Radio, Columbia, S.C., dir of sls
Warren Wright	WCAU TV, Philadelphia, exec producer	Same, in charge of color development

NEW FIRMS, NEW OFFICES (Change of address)

Broadcast Time Sales, NY, new and enlarged offices in the Penthouse of 280 Madison Ave

Marvin L. Grant Advertising, NY, newly formed agency with offices at 11 W 42 St

Michael Brand Associates Advtg, LA, has moved to Occidental Bank Bldg, 12138 Victory Blvd

Science Pictures Inc and Information Productions Inc have merged to form United States Productions Inc

Thomas & Delehanty Inc has changed its name to Thomas & Douglas Inc

WBIR Radio-TV Knoxville, new headquarters at 1513 Hutchison St

News and Idea WRAP-UP

ADVERTISERS

School kids are richer than ever, as indicated in Sheaffer Pen Co.'s newest ad campaign. Its fall back-to-school ad drive—equally split among tv, magazines and newspaper—will get 60% of the total ad budget to feature a sterling silver ballpoint pen.

For three months from 1 August the school kids (high school and college versions) will be the prime target—more so than ever before with Sheaffer. National drive will be backed with co-op money in radio, tv and newspaper, says Ad Manager **G. P. Karle.**

A multiple-brand food promotion will get a summer sales boost from spot tv and five network tv shows.

Star-Kist tuna, Sunkist lemons, Bisquick, Wesson Oil, Heinz mushroom soup, Hellmann's mayonnaise — all will tailor their summer selling to "Sail through summer."

They'll be sailing with *Queen for a Day, Bob Crosby, '57 Theatre, Valiant Lady, Our Miss Brooks, Garry Moore.*

Lawsuit by Schick, Inc., against Sperry-Rand Corp. over a series of tv commercials which identified the Lady Schick with a razor which was "rough and damaging to the skin," has been settled out of court.

Schick dropped the complaint upon Sperry-Rand's agreement to withdraw offending commercials from the air permanently.

Paper Mate Co. makes its first special consumer gift offer backed by a $350,000 ad schedule concentrated on network tv for four weeks through late June. The offer: a $5 Gold Capri pen for $2.95.

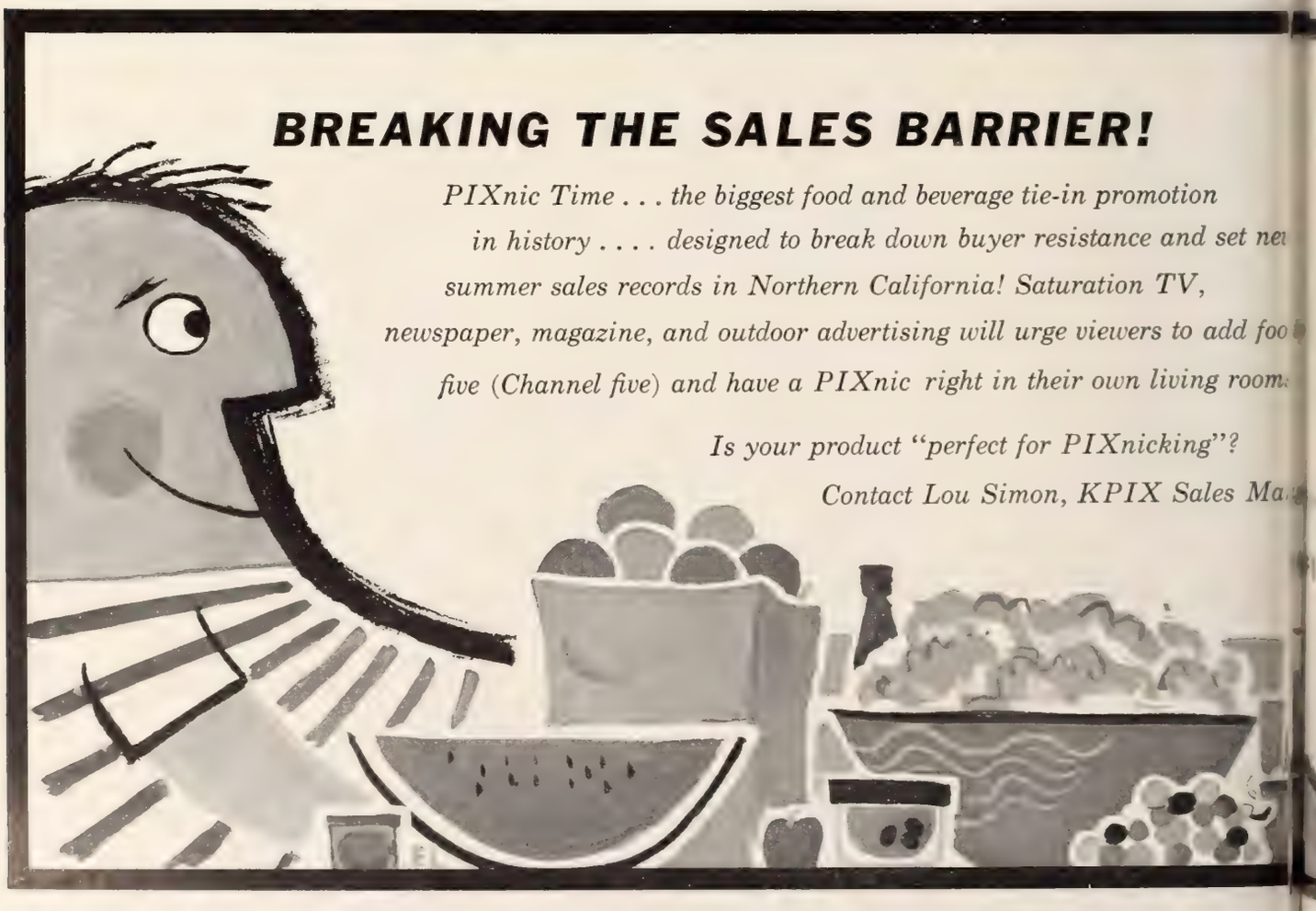
Kirsch Beverages, Brooklyn, is looking for a woman — one with the appropriate 36-25-35 dimensions.

Object: promotion. Miss No-Cal is being sought "in the greatest woman hunt in history" by 25,000 Kirsch-accredited males, each bearing in hand a tape measure and scout's badge of office.

They've been warned they're undertaking the search at their own risk.

In case you were wondering, the NAPCTCAFBSM on a letterhead going to station managers is from the National Assn. for Prevention of Cruelty to Cloth and Furniture by Savage Moths—in other words, Larvex.

Larvex sent out fact sheets on National Mothproofing Month (last month, in case *you* were in a closet) along with 30- and 60-second announcements to be aired live.



Sponsor changes: Henry Turnbull is director of marketing for the **Theo. Hamm Brewing Co.**, resigning as vice president and account supervisor at Compton Advertising, New York City.

Colgate re-aligns executives: Marshall Ward, manager of market research; **G. D. Miles,** manager of packaging; **Kenneth Arrington,** manager of Colgate dental creme, Chlorophyll toothpaste and tooth powders; **Joseph Deimling,** in charge of Lustre-Creme products; **Richard Colgate,** manager of the Cashmere Bouquet line, Palmolive shave and Veto deodorant.

Roger H. Bolin is director of advertising for **Westinghouse Electric Corp.,** a new position which provides for supervision over all advertising departments in Westinghouse divisions. . . . **Jay B. Ford, Jr.,** has been named assistant general manager of **Pacific Coast Borax Co.,** Div. of U. S. Borax and Chemical Corp. . . **Bruce Hamilton** has been appointed advertising manager and **John Gray,** assistant advertising manager of **The Best Foods, Inc.**

AGENCIES

Clients will be spending $100 million a year on advertising by 1965. This was predicted at a meeting of **MacManus, John & Adams** agency personnel by its president, **Ernest A. Jones.**

Dicussing over-all advertising billing growth, he said investments in all media are up 134% in the 10 years since 1947, adding a commercial for his own agency with its billing gains of 317% (to $37.5 million).

He sees an agency's "greatest challenge" coming within the next few years, with those "unable to meet the growing demands of business for merchandising support and leadership" risking extinction.

Account movements: Elizabeth Arden to **Gochring Pennoyer,** New York, new agency team which will handle all product advertising . . . **Kimberly-Clark Corp.** introduces a new product this fall, with **Doherty, Clifford, Steers and Shenfield** as agency . . . **General Electric's** Specialty Electronic Components Dept. to **Brooke, Smith, French & Dorrance,** Auburn, N. Y.

Twirl, new product to be marketed soon by **Toni,** will be serviced by **North Advertising,** Chicago. It's a home permanent for children . . . **Shulton's** Pharmaceutical Div. to **Foote, Cone & Belding,** for Thylox medicated shampoo, soap and cream.

Job movements: Biggest prospective move of the week is reported by **Kenyon & Eckhardt,** where board chairman **Thomas D'Arcy Brophy** has announced his plans to retire in the fall. He's been with the agency since 1931, when K&E had 35 employees and billed $2 million. Today it has 904 and bills $80 million in 11 offices.

Brophy rose from vice-president (1931-1937) to president (1939-1949) and became board chairman eight years ago.

Max D. Anwyl becomes financial vice-president and secretary, **Needham,**



Pictures of the week, including a calypso party, a whisker derby, a beauty contest

PICTURE WRAP-UP



Calypso figure at KDKA-TV's party in new York intrigues (l. to r.) Sal Aglivino, M-E; Chris Lynch, Ted Bates; Jerome R. Reeves, gen. mgr.; Frank Silvernail, BBDO; Harold C. Lund, v.p., W. B. C.



Sod bustin' for new tv tower are: (l. to r.) R. B. Choate, pres., WHDH, Boston; P. K. Baldwin, chf. eng.; J. O'Brien, RCA mgr.; W. B. McGrath, v.p., WHDH; S. W. Winslow, Jr., pres., Herald-Traveler



Lineup of finalists in Armed Forces Tv Queen Contest held by WNBC, New Britain, Conn. and the U. S. Army reserve. (L. to r.) J. Holden, J. Calkins, F. Galliatti, Dorothy Dillon (Queen), L. Covey



Eighth race from Audubon Park is now on WEHT-TV, Evansville, Ind. Contract jockeys are (l. to r.): Ed Mitchel, president, Hesmer Foods; Joan Daly, ad manager; Ed Richter, president of station WEHT-TV



Whisker Derby closes with shave. Staff of WARL trims George Crump, executive mgr. Muscle-men are: Ray Armand, v.p. (shaver); Bob Cobbins, com. mgr.; Dan Owens, anncr.



Miss Radio of Philadelphia (Mary Cope, 19-year-old WJMJ secretary) is pinned by Austin Marshall, executive director of the Philadelphia Radio and Tv Broadcasters Assn.

THIS SIGMA DELTA CHI AWARD IS

FURTHER PROOF...

OF THE
KPHO NEWS BUREAU'S
REPORTING EXCELLENCE
IN THE PHOENIX MARKET!



To the members of the KPHO News Bureau And News Director Johnny Green, the sister Meredith stations join in sincere congratulations.

The citation reads, briefly: "For distinguished service in the field of Radio Reporting, the Sigma Delta Chi award is made for 1956 to John Green of Radio-Television station KPHO, Phoenix, Arizona. Johnny Green's outstanding coverage of the Grand Canyon air disaster, June 30, 1956 is a dramatic example of on-the-spot radio reporting."

Your sister
MEREDITH STATIONS
and Magazines*

WHEN	— SYRACUSE —	WHEN-TV
WOW	— OMAHA —	WOW-TV
KCMO	— KANSAS CITY —	KCMO-TV

*** Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines**

Louis & Brorby . . . Lester E. Gallagher, Jr., to director of the merchandising department, **Ketchum, MacLeod & Grove . . . At BBDO: John Hoagland** is now tv account executive on **Lever Bros., General Mills; George Polk** is in charge of tv-radio programing; **Don Rowe** is broadcast account executive, **Lucky Strike; Robert Stefan** becomes production chief in Hollywood.

Max Wylie is now production supervisor of New York shows for **Lennen & Newell . . . Arthur P. Felton** is vice-president and director of marketing. **Cunningham & Walsh . . . William L. Wernicke** becomes a vice-president—he's radio-tv director, **Morey, Humm & Warwick.**

NETWORKS

It's inevitable that daytime tv costs will be upgraded as advertisers have no place to move but back from nighttime. NBC TV is helping to pace this trend.

This week it announced a change in rate classification, in all cases upping each time slot a grade. **Mondays to Fridays from 7 to 9 a.m. move from D to C; Sundays from 1 to 2, from C to B; Sundays from 5 to 6, from B to A.** D is 40% of A, C, 50%.

Pat Weaver and **Sid Caesar** have joined forces again—this time replacing their tv efforts with "a new form of motion picture presentation for theatres."

The new form: adaptation of Caesar's tv techniques to movies. The comedian will always advise, only sometimes perform.

New buys: General Motors *Wide Wide World* on NBC TV, 20 hour and a half shows on alternate Sundays from 15 September. Charles Van Doren is slated to appear on four shows with commentaries from historic sites. Agency: **MacManus, John & Adams,** Detroit.

ABC TV has sold *Zorro* starting 10 October to **AC Spark Plug Div.** and **Seven-Up Co.** for co-sponsorship on Thursdays.

Programing notes: Mickey Rooney has signed a 5-year contract with CBS TV . . . **The Arlene Francis Show,** live 30-minute program, will replace *Home* on NBC TV's Monday through Friday daytime schedule. . . **ABC Radio** will discontinue broadcast of the *Wednesday Night Fights* after 19 June. The bouts will continue to be televised on ABC TV . . . *Omnibus* will be presented on the NBC TV network next season, Sunday afternoons from 4 to 5:30 p.m., starting 20 October.

To correct an item run last week: The four of the top 10 tv shows to drop out of position between April '56 and '57, according to the American Research Bureau, were: *Jack Benny, December Bride, Disneyland* and *Dragnet.*

TV STATIONS

Expensive way to increase your sales is to add salesmen, yet this is method chosen by businessmen according to Research Institute of America. So reports **KYW-TV, Cleveland,** which is sending three-piece promotion mailing to prospects citing the profit of "hiring" tv instead of on-the-street salesmen.

Package was the strategy of Rolland

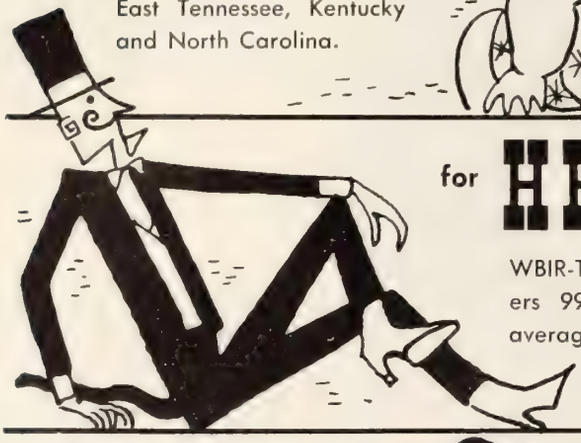
for COVERAGE

WBIR-TV covers more than 50 prosperous counties in East Tennessee, Kentucky and North Carolina.



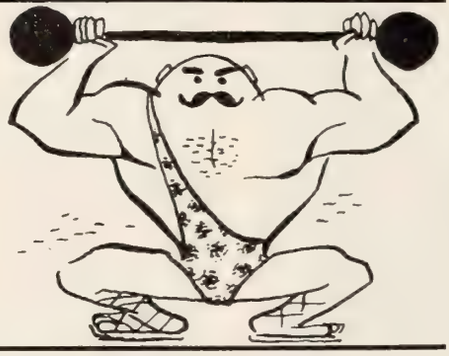
for HEIGHT

WBIR-TV's antenna towers 991 feet above the average terrain.



for POWER

WBIR-TV is one of the nation's most powerful stations operating on a full 316,000 watts.



CALL YOUR KATZ MAN for availabilities

WBIR-TV

Serving Tennessee's 2nd Market

CBS

KNOXVILLE CHANNEL 10

Tooke, vice president and general manager. It was produced by Bob Nashick, sales promotion manager.

Sale of WBRC-TV and **WBRC Radio,** Birmingham, to WBRC, Inc. is now complete. The purchase from Storer Broadcasting was negotiated 4 April, with FCC approval coming 8 May. This is the fourth broadcast property bought into by the Taft interests.

Operating matters: Three radio and three tv stations have now been transferred officially to **TLF Broadcasters, Inc.,** the new subsidiary of **Time, Inc.** Here's what they got for their $15,750,000 from **Consolidated Television and Radio Broadcasters Inc.** (Harry M. Bitner, Jr.): WTCN AM-TV, Minneapolis; WFBM AM-TV, Indianapolis; WOOD AM-TV, Grand Rapids.

New studio-office-transmitter building of **WANE** and **WANE-TV, Fort Wayne, Ind.,** had groundbreaking ceremonies 28 May. Owner is **J. H. Whitney and Co.** . . . **Outlet Co.,** Providence, R. I., which operates **WJAR and WJAR-TV,** has named **Edward Petry & Co.** as its representative effective 1 June.

Petry has just prepared a 21-page statistical report, in cooperation with the research consultant Charles Smith, which analyzes the NCS No. 2 in terms of **KOTV, Tulsa.**

People are moving: Mary Kitano is publicist for **KNXT, Hollywood; Norman Marks,** copy-continuity writer; **Jay Livingston,** administrative assistant in charge of audience promotion; **George Nicholaw,** log editor.

DuMont tv network changes: **Mrs. Mary McKenna,** director of research and sales development; **David Yarnell,** director of public relations; **Kenneth Klein,** director of advertising. They continue with their work at **WNEW, New York,** recently purchased by DuMont.

Roger B. Read, local sales manager, has been promoted to assistant general manager and general sales manager of WKRC-TV. **Richard F. McCarthy,** WKRC-TV sales representative, will succeed him as local sales manager . . . **Merl L. Galusha** has been named manager of tv station WRGB, Schenectady. **Robert F. Reid,** WRBG sales manager, will succeed Galusha as manager of radio station WGY, Schenectady.

Richard J. Butterfield joins **KCRG-TV** and **KCRG, Cedar Rapids, Ia.,** as manager after managing **WARD AM-TV, Johnstown, Pa.** . . . **Bill Walker** is now promotion manager of **WFGA-TV, Jacksonville, Fla.** . . .

RADIO STATIONS

Effort to combine the best elements of independent and network stations is the aim of many operations, latest of which is WOR, New York City. It's shifting daytime schedule to hit hardest on news "in depth," "easy-on-the-ears" music and service programing — all based on audience research findings.

Robert J. Leder, v.p. and general manager, is implementing the weekend schedule to reach the vacation and non-home audience by adding news,

TV in Fresno - the big inland California market - means

KMJ-TV

✓Best local programs

✓Basic NBC-TV affiliate

Paul H. Raymer Co., National Representative

music, sports and special travel and traffic programs.

How two car dealers rose from relative anonymity to unusual success in the automotive field is detailed in a new **Radio Advertising Bureau** nine-part mailing to members and the trade.

James J. Corhitt, a Lincoln-Mercury dealer, Memphis, spends 50% of his budget ($800 to $1,000 monthly) in radio; is largest L-M dealer in state. Green - Gifford, Chrysler - Plymouth dealer in Norfolk, spends 75% of budget (some $47,000 annually) on radio; is likewise largest C-P dealer in state.

New owners: Chicago financiers, headed by **Harry** and **Elmer Balaban,** theatre chain and broadcast station operators in Illinois and Indiana, have purchased the Missouri Broadcasting Corp. **(WIL, St. Louis, and WWIL, Fort Lauderdale, Fla.)** for a reported $650,000 (subject to usual FCC approval).

The big sale: WAPL, Appleton, Wis., hit a grand slam in making a package sale to 12 banks in the Outagamie County Bankers Assn. covering a single county.

The group is co-sponsoring weekend hourly newscasts with transcribed rotating institutional commercials. Campaign aim: to inform people of the banks' seven-day-weekly service. No individual bank is mentioned.

And away they go—to new jobs. Among the week's new appointments:

Harry Harkins, sales manager, **WAKE, Atlanta. . . . Gibbs Lincoln,** sales manager, **KING, Seattle. . . . Jack Link,** KING program manager. . . . **Fred Von Hofen,** manager and part owner, **KENO, Las Vegas. . . . Bill McDowell,** account executive, **KHJ, Hollywood.**

Jack Clark, account executive, **KFIV, Santa Rosa, Calif. . . . J. R. (Bob) Clark,** account executive, **WKDA, Nashville. . . . John Allen Potts,** sales manager, **WCTC, New Brunswick, N. J. . . . Harvey J. Hauptman,** program director, WCTC.

George Whitney, Jr., salesman, **KSDO, San Diego. . . . Harold Levy,** salesman, **WGMS AM-FM, Washington, D. C. . . . Charles H. Cowling,** sales director, **Great Western Radio Network** (the 10 NBC-affiliated stations in Utah, Idaho and Wyoming). He is also national sales manager for **KDYL, Salt Lake City.**



"If KRIZ Phoenix just mentions it, someone will claim you, mister!"

FILM

The pilot film system of program selecting, the nemesis of small and large film producers alike, is getting a close scrutiny these days.

Among those expressing publicly their dissatisfaction with the pilot method are RKO Tv and NBC Tv Films.

C. Robert Manby, vice president in charge of RKO TV, believes the pilot is uneconomic and wasteful. He told a press conference on 23 May that RKO TV plans careful research of the audience script and merchandising potential of a program series before going to the advertiser and before making a film.

RKO will make short "presentation" films (five to eight minutes in length), however. The firm has subscribed to A. C. Nielsen to beef up its research activities.

At NBC TV Films, the term "pilot film" has been stricken from the company lexicon.

Robert D. Levitt, president of California National Productions, parent of the NBC Film division, said the practice of peddling a pilot to advertisers and then going into production only after a big sale has been made "represents lack of confidence in the essential artistry, skills and knowledge of our industry."

CNP, he said, first makes a "test" film and then studies it to see if this prototype proves the merits of the program idea. No sales effort is made until this is established. (See 11 May SPONSOR-SCOPE, page 9, for Madison Avenue's thinking re pilots.)

CBS TV Film Sales announced on 21 May that *Mama* had grossed $300,000 in two weeks of selling. . . . **ABC Film** has sold *Douglas Fairbanks, Jr., Presents* to five large-market stations for stripping. . . . **Official Films** has sold *Vagabond* to Mother's Cake and Cookie Co. for three West Coast markets with an option on 20 others.

TPA announced the sale of *Hawkeye* to Brylcreem and Lipton's Tea for airing over the CBC tv network next fall. CBC co-produced the series, distributed by TPA in the U. S. . . .

CBS Tv Film Sales will start rolling on the pilot of a new series about New York City firemen this month . . . **Burton H. Hanft** has been elected v.p. in charge of business affairs of Screen Gems, Inc.

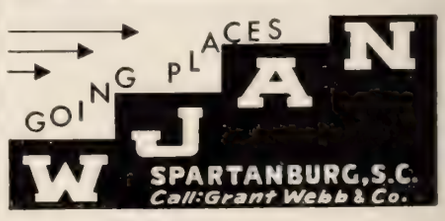
COMMERCIALS

The comedy commercial trend this week looks stronger than ever—and it's hot in tv as well as radio. Dodge during May ran four two-minute film commercials starring a Walter Mittyish character named Waldo (on its Lawrence Welk shows).

The Waldo commercials are the tv equivalent of the spoofs, skits and fantasies which have been busting out all over in radio (see "Should you get on radio's comedy commercial bandwagon?" SPONSOR 18 May). Waldo is a mildly repressed bachelor who realizes his two dreams: the love of a beautiful woman and ownership of a 1957 Dodge.

You can look for a continuing run of light-touch commercials in both tv and radio as one effort stimulates the next. Significant point about the Dodge fantasy commercials is that they're live-action rather than animation—usual in light-touch tv.

Focus on personalities: Burton J. "Jack" Rowles joined the creative



staff of MPO Prdouctions, Inc. Rowles won a Sylvania award certificate in 1956 for co-authoring a tv play voted the most outstanding human interest program of the year, "The Long Way Home." . . . **Louis Kravitz** and **Thomas R. Ryan** are new v.p.'s of Fred A. Niles Productions, Inc., Chicago. Kravitz is v.p. in charge of sales, Ryan is production v.p.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 21 May	Tues. 28 May	Net Change
New York Stock Exchange			
AB-PT	24	23⅞	− ¼
AT&T	178¾	178¾	
Avco	6¾	6⅞	+ ⅛
CBS "A"	35⅝	34⅜	− ⅞
Columbia Pic.	17⅜	17½	− ¼
Loew's	20	19½	− ½
Paramount	35⅞	33⅝	−2¼
RCA	38½	37⅛	−1⅜
Storer	27¼	27⅛	− ⅛
20th-Fox	27⅝	29	−1⅜
Warner Bros.	25⅛	25	− ⅛
Westinghouse	60⅜	60⅜	− ⅜
American Stock Exchange			
Allied Artists	3⅜	3½	− ⅛
C&C Super	⅝	⅝	
DuMont Labs.	5⅛	5¼	+ ⅛
Guild Films	3⅞	3⅜	− ⅛
NTA	8¼	8	− ¼

REPS

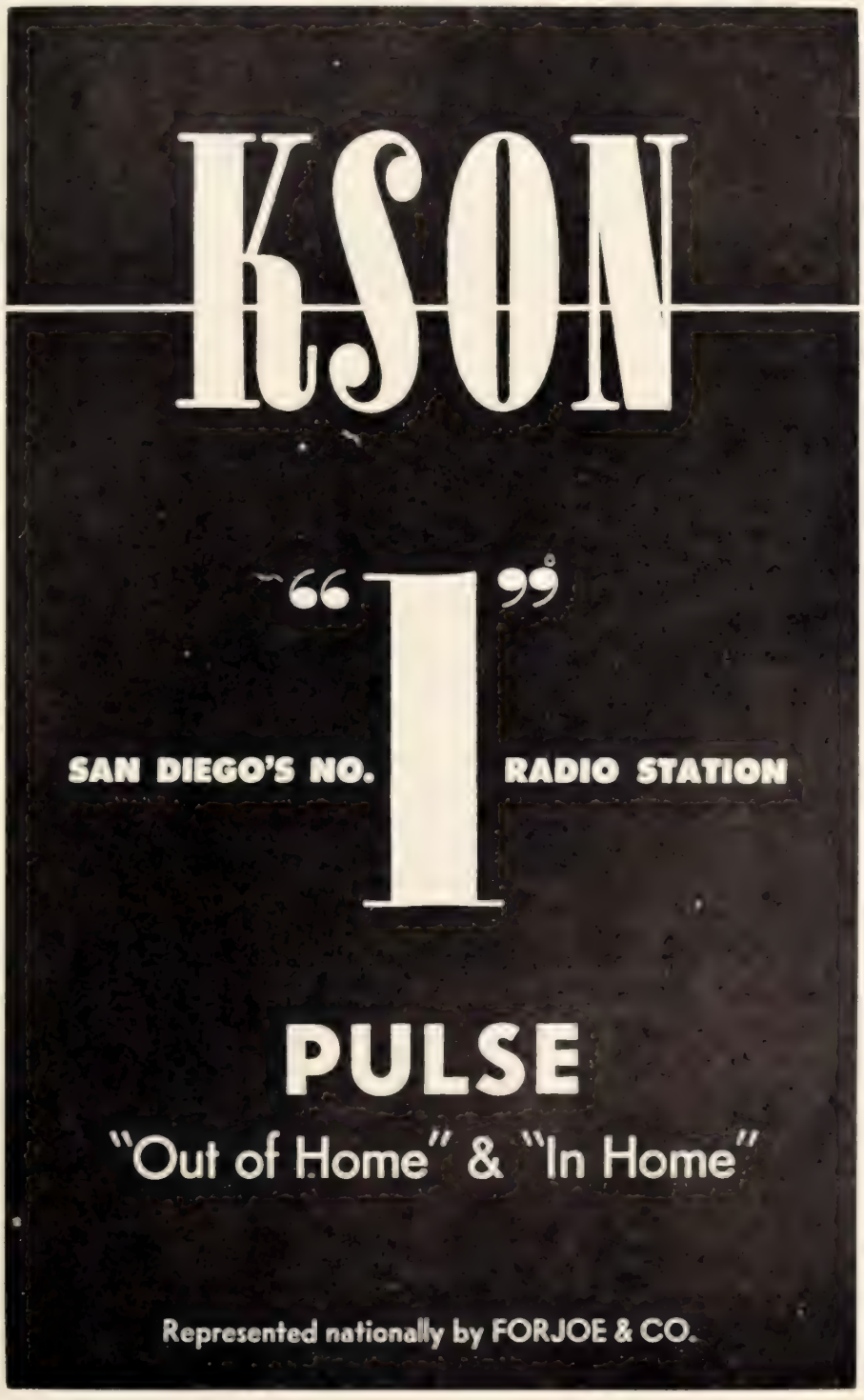
You can't tell the time without a score card during Daylight Saving Time months so NBC Spot Sales has put together a list of the top 100 metropolitan markets showing: (1) what time they observe during the summer; (2) number of hours behind New York Daylight Saving Time; (3) rank according to population; (4) time observed during winter. Copies are available on request.

Adam Young has signed Thomas & Douglas, Inc., a marketing, advertising, sales promotion firm, to launch a campaign based upon Young's new series of industry research reports.

Personnel changes: Henry O'Neill has joined the Bolling Co.'s New York tv sales staff . . . at Petry, **Edward J. Ruffo** has joined the Chicago office as radio account executive and **Austen Smithers** goes into the New York office also as a radio account executive. . . . **John T. King** has joined Peters, Griffin, Woodward as a radio account executive in New York. . . . Three new appointments at Blair-Tv are: New York, **John Bissell,** new head of the department of sales analysis and **Jack Mohler** as account executive. . . . **Oliver T. Trittler** joins Blair-Tv as account executive in the St. Louis office. . . . Carlos Reese joins John Blair & Co. (radio) as account executive, also in St. Louis. . . . CBS Spot Sales has added two account executives, **Byington F. Colvig** in the Chicago office and **Sam F. Hill, Jr.** in the New York office.

Ernest Lee Jahncke goes to **Petry** next month in the newly created post of v.p. and assistant to **Ed Petry,** President. **Marty Nierman,** tv Eastern sales manager will become v.p. and national sales manager for tv.

Resignations: Thomas E. Knode, v.p. in charge of television and **Charles Philips,** manager sales development, Edward Petry Co., effective 1 June. Future plans to be announced.





76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

You get 76,701 *more* TV homes with WFBG-TV, Altoona, plus Pittsburgh—the best combination of stations in the area! Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. ARB Altoona Coverage Study, March 1956; ARB, November 1956.

Every day, more and more smart timebuyers and advertisers are discovering that the *audience belongs to ALTOONA and Pittsburgh!* Your Blair man will tell you why.

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

ONLY BASIC CBS-TV STATION SERVING THE AREA

CBS Channel 10
ABC-TV • NBC-TV

Represented by **BLAIR-TV**

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

1 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Even though it voted that fee tv should be given a trial, there are no indications of commission haste to get started.

The big preliminary job is to get the thinking of proponents of the pay system—that is, to **get from them answers** to the same list of questions that had been propounded to the FCC (and left unanswered) by Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee.

The long catechism includes:

- **How big would a test have to be** to secure accurate information on whether fee tv would bring better entertainment to the public, or, as the system's opponents argue, kill sponsored tv?
- **Should a test be confined** to markets with four or more stations, or to uhf stations only?
- **What restrictions** should be applied?
- **How many broadcast hours** per station, and what hours?
- Should fee tv be held to a **single system** in a single market?

Deadline for written replies has been set at 8 July. Anybody can file answers, but the FCC would prefer to hear mostly from fee tv proponents.

If the FCC's network study group wants any inside information about certain tv producers and distributors, it knows now that it will have to go to court to get it.

The group learned this week that four producer-distributors—Screen Gems, Ziv-TV, MCA-TV, and Revue Production (an MCA subsidiary)—definitely have no intention of cooperating voluntarily.

The FTC continues with its slow but steady flow of complaints against radio-tv sponsors.

Last week a single complaint covered separate companies with the same name: **Fidelity Storm Sash** of Baltimore, Philadelphia, and Washington, D. C.

The charge: **"Bait and switch"** on tv and newspapers, and of pretending to give **"low, low prices"** in order to take advertising photos of the windows in use.

Meanwhile an **FTC hearing examiner tried to differentiate between mere "puffing" and outright false advertising in a case involving Tanners Shoe Co.**

Said the examiner: Permissible puffing may be described as exaggerating the qualities of a product, whereas illegal advertising would be to claim qualities for a product that it didn't have.

The hearing examiner's reasoning, of course, is subject to correction when the full commission gets around to considering the case.

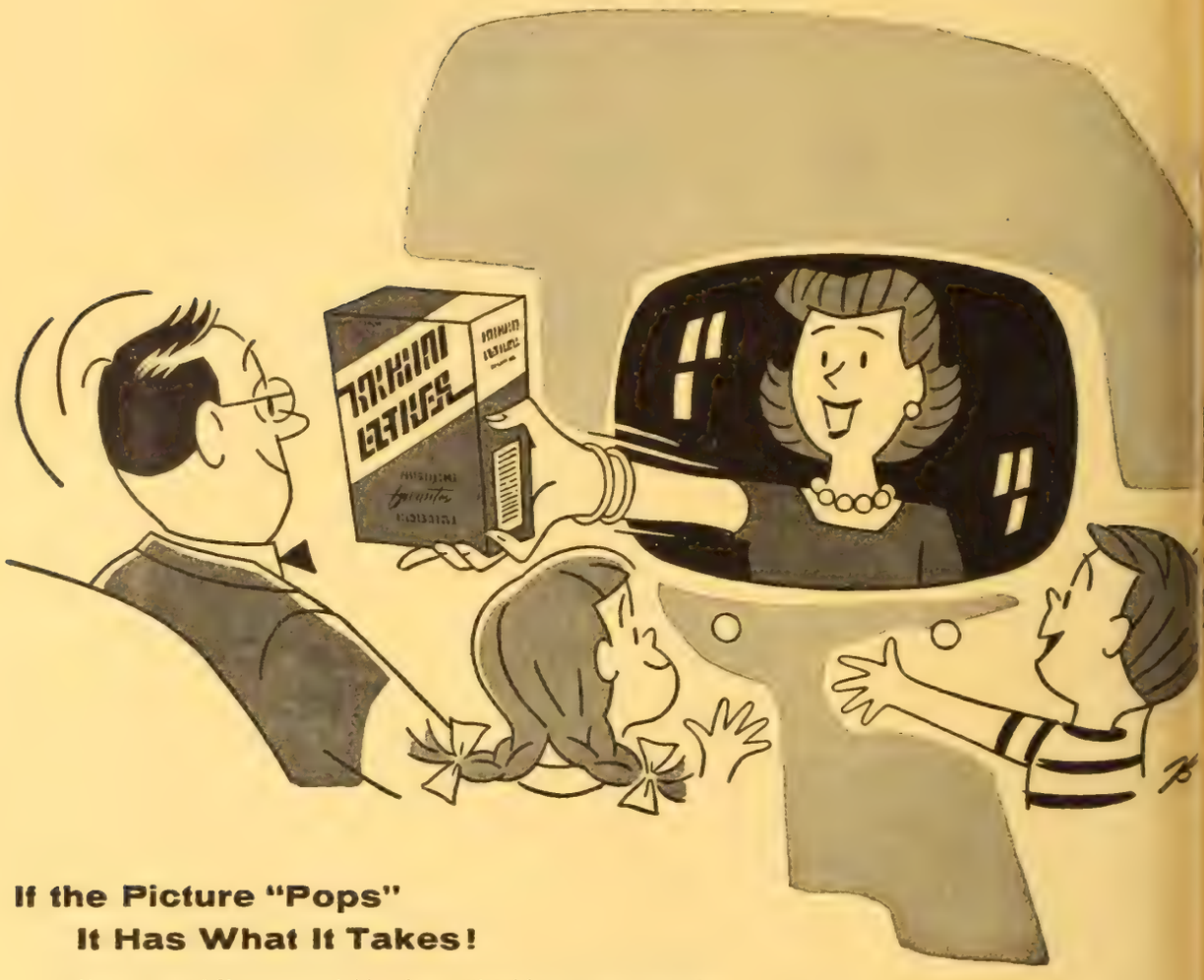
This week's notes from Government agencies on the state of the economy:

DEPARTMENT OF COMMERCE: (1) The **net public and private debt** climbed $28 billion in 1956, compared to a rise of $49.5 billion the previous year. (2) The rise in **individual debt** as 1957 started was $7 billion less than during the previous year, due largely to less credit borrowing—especially for automobiles. (3) **Corporate profits** last year were $1 billion higher than in 1955—up to $43.7 billion.

DEPARTMENT OF LABOR: Factory workers' spendable earnings and buying power went off slightly in April, mainly due to a shorter work-week.

Sen. Warren Magnuson, chairman of the Senate Commerce Committee, would like to have $1 million divvied up among the states for educational tv.

He's introduced a bill to that effect.



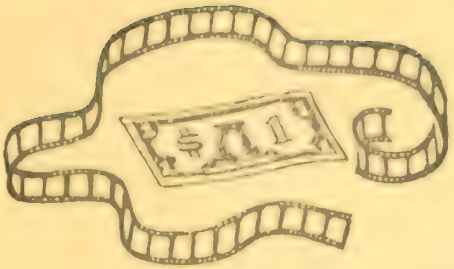
If the Picture "Pops" It Has What It Takes!

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S. HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

CUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

(a) By using Vidicon film cameras

(b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.



Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."

RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



1 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

The Madison Avenue statistical virus is growing catchier.

An agency publicity man lamented this week: "When you approach a columnist or tv editor with a story, right away he wants to know **what's the show's rating?"**

A station rep seeking enlightenment this week on the wherefore of a cancellation was told by the agency:

"We're disciplining the station for dealing with us direct and not going through its rep. We're just trying to protect you."

Retorted the rep: **"A little more protection like that and we'll be out of business."**

Esty's promotion department apparently hadn't caught up with the timebuying department last week when it asked stations to go all out in exploiting an added spot saturation campaign for R. J. Reynolds.

When astounded reps double-checked this (because Reynolds has been cutting back on radio spots) Esty conceded: **"Somebody goofed."**

If agency marketing men don't think they're building up enough prestige among product group heads, say the latter, it might be because they:

- Don't put enough **faith** in the backgrounds and opinions of the group people.
- Try to apply the **same formula** to every situation.
- **Talk over the heads** of the group in an esoteric lingo.

The stumbling blocks Madison Avenue and the theatre film people run into in negotiations are mostly due to semantics.

An adman thinks in terms of using a feature as a **one or two-time carrier of his advertising message.**

The bankers who control the film companies think primarily in terms of the net income to be derived for each feature **from all its tv showings.**

New networks are a dream that perennially gives the business a lift. Just about 25 years ago, radio was buzzing with "third network" enthusiasm.

And indeed, sometimes the challengers even got off the ground — only to be plagued shortly by a **shortage of capital and/or managerial collisions.** Here are a couple that tried to give NBC and CBS a run for their money:

AMALGAMATED BROADCASTING SYSTEM: Comedian **Ed Wynn** provided the bankroll, with vaudeville violinist-producer Ota Gygi as impresario. It lasted a little over a month. Wynn later disclosed that he dropped over $300,000 in the venture.

FEDERAL BROADCASTING SYSTEM: The late Gov. **Alfred E. Smith,** as board chairman, and some Wall Street money men launched this one with WMCA as the New York flagship. WMCA's owner **Donald Flamm** was to get $153,000 on a year's lease, but Federal's backers didn't take long to decide they had enough.

AMERICAN BROADCASTING SYSTEM: At about the time Federal showed signs of folding, **George Storer** moved into the New York arena. He leased WMCA for a while and then shifted to WNEW. The deal was short-lived.

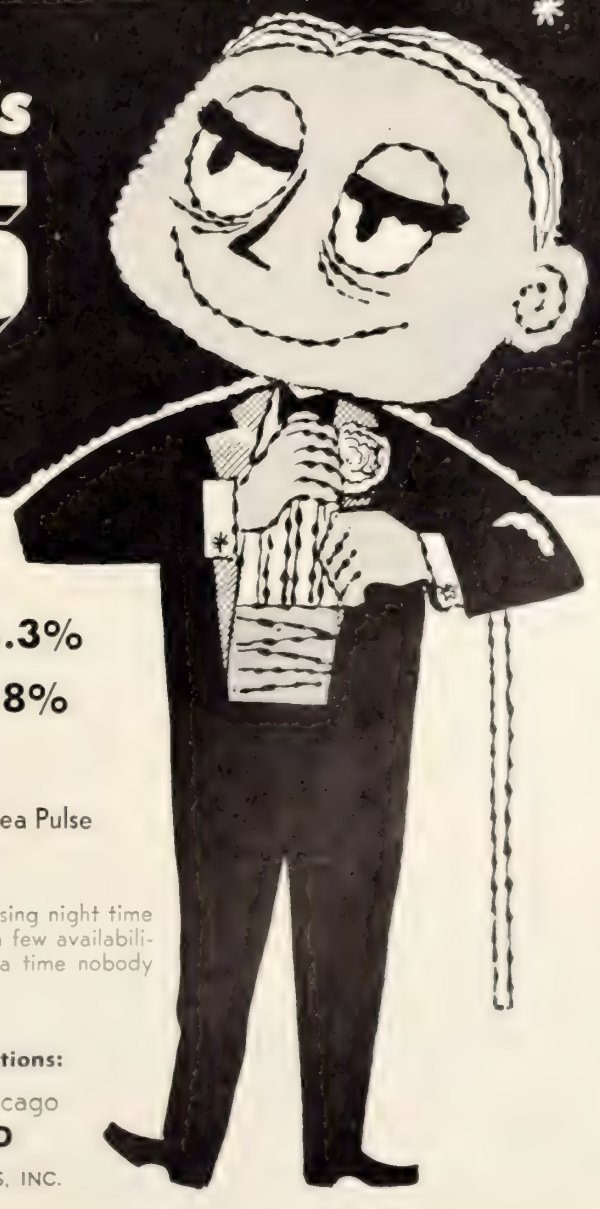
OTHERS: Ford and **Hearst** year-in-and-out were nominees to break the jinx; but they never got interested enough to brave it.

Nighttime is your time*

on

Radio Memphis

WMPS



Consider this:

Average homes using Radio: **23.3%**

Average share of audience: **24.8%**

Average rating: **5.8**

Source: March 1957 Memphis Metropolitan Area Pulse
6 P.M.—10 P.M. Monday thru Friday

*Well, not all of it. Local and regional advertisers have been using night time on WMPS all along with amazing concrete results. There are a few availabilities, but we suggest "he who hesitates is lost." Once upon a time nobody wanted 7 A.M.-9 A.M. or 4 P.M.-6 P.M. either!

Keep your eye on these other Plough, Inc. Stations:

Radio Baltimore	Radio Boston	Radio Chicago
WCAO	**WCOP**	**WJJD**

REPRESENTED NATIONALLY BY RADIO-TV REPRESENTATIVES, INC.



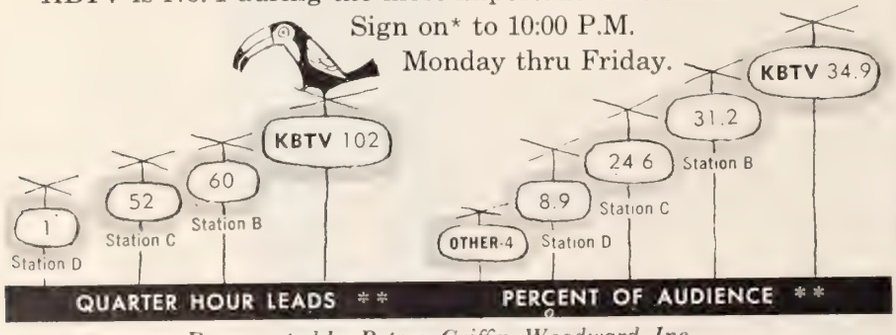


any way you look at it...

KBTV

first in DENVER

Quarter hour leads or percentage of audience...
KBTV is No. 1 during the most important time classification—
Sign on* to 10:00 P.M.
Monday thru Friday.



Represented by Peters, Griffin, Woodward, Inc.

*10 30 A.M.
**Jan. 1957 ARB

channel 9 KBTV
John C. Mullins, President
Joe Herold, Station Manager
1089 Bannock
Dial TAbor 5-6386

NIGHTTIME RADIO

(*Continued from page* 33)

According to the plan, night rates would begin at 7 p.m., night announcement packages would be run-of-schedule or rotating from 7 to 10 or 7 to 11 p.m. (but with limited choice of days of week), and packages would be at the 10-, 15-, or 20-per week levels only. "Current day packages or straight rate announcements," the plan continues, "may apply for night minimums, but not vice versa. Packages at these lower prices to be applicable for minutes or breaks; no separate minute, break or quickie packages. Pre-emptible by other higher priced spots on one week's notice."

To work, the plan needs a majority of stations in a great number of markets. "Agencies have said that they may be interested in night radio if it is priced right," Maillefert said, "and if they know that they can plan on equitable night rates on good stations on a broad regional or national scale. But they are not going to consider it if it can be bought economically in only scattered markets."

Naturally the advertiser who is about to become the first major to enter nighttime spot radio is watching to see how this plan develops. Price will be a consideration. But it will not be the final consideration.

He will move into nighttime radio because he believes in it. He wants to hit at an audience that isn't rushing around burning toast and getting the kiddies off to school. He wants to reach the millions of working women when they are relaxing with their families or dressing for their date. He wants to catch the married couple—not when they are racing against a time-clock in the morning, but when they are driving home from a movie or a dance at the country club.

He has heard all about the peak tv tune-in hours, but he himself is a tv-owner who listens to radio sometimes at night. In his circle of friends, he has found that many of them do the same. He is a selective viewer of television and does not spend all night in front of it. In fact, he sometimes prefers a certain radio program to a certain tv program. And he knews instinctively that he is not alone.

He knows there are more people listening to radio at night than anyone thinks. He is going to be first to reach them.

SPONSOR ASKS

(*Continued from page 55*)

ness when similar themes are taken by competing brands, or when a competing brand comes up with something even more effective.

How *long* you run a tv commercial also depends to a great extent upon how *often* you run it, and particularly upon whether successive repetitions are seen primarily by the same audience or by different audiences. Running the same commercial repeatedly on a program which has largely the same people making up its audience each time is, of course, very different from showing the commercial successively to different groups of people. Our Activation studies have shown that a number of commercials have been used effectively over long periods of time by merely changing the program on which they appear, and therefore the audience, periodically. In other cases, commercials have been run effectively over long periods by occasionally changing the lead-in, providing a cue of news or difference.

Activation Research shows that certain campaigns can sell effectively over a long period of time without major change in campaign strategy. For example, the current top selling tv campaign in the headache remedy field has run almost identical commercials *for several years*, and a leading cleanser campaign produced sales at an exceptionally high rate for an equally long period of time. This suggests that many strong campaigns and commercials could be run effectively for much longer periods than they ordinarily are run.

On the other hand, many advertisers, not taking into account the above factors, often run comparatively weak campaigns far longer than they should, on the theory that a campaign needs sufficient time to produce sales. The Activation data show that such campaigns do not ordinarily "build up" to a high rate of sales effectiveness, no matter how long the commercials are repeated.

This again says that the only way to really know how long to run a given commercial is to periodically determine how much product sales are attributable to the commercial, and to change the commercial or time strategy when this measurement indicates a relatively low level or a decline in sales efficiency.



MEAN TEMPERATURE

The Central Ohio market has a mean temperature of 53.6°, but don't let that throw you — it's the hottest market going when it comes to sales. It has $2,739,249,000 to spend. Pulse places WBNS Radio first in any Monday-thru-Friday quarter-hour, day or night, and that's no mean fact. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

it's KSAN in San Francisco
PROVEN MOST POPULAR WITH NEGRO LISTENERS YEAR AFTER YEAR*
(*Negro Pulse)

KSAN Is Your Best Buy... Because KSAN Goes Where 280,000 Negro Listeners Are.



KSAN Goes Where The Negro Market Is!

for specific proof of all KSAN claims to fame, contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN
1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

1957 Big News on BROADWAY!
DICK WEISS
Teen-ager sales jump on Broadway to RED, HOT AND BLUE with Dick Weiss at the helm. Dick also captures the "going-home" car audience in his daily stint from 4-6 P.M. In order to reach this tremendous buying audience RED, HOT AND BLUE is a "must" in Columbus.
Represented by:
FORJOE Nationally
Dixieland Stations, Inc. Glenn Bldg., Atlanta in the South
WGBA
a DIXIELAND station
Columbus, Georgia

TIMBER-R-R
POWER
LUMBER
AGRICULTURE
Yes . . . to cover completely, you need THE CBS RADIO NETWORK STATION in OREGON'S SECOND LARGEST CITY.
Eugene . . . distribution Center for WESTERN OREGON. 2nd Market in Oregon . . . 5th largest in the Pacific Northwest.
CBS Radio
5,000 WATTS - 1280 KC
KERG
EUGENE, OREGON
WANT MORE FACTS? CONTACT WEED & CO.

Reps at work

Peter F. Yaman, Young Television Corp., New York, feels that a better understanding of the problems faced by both buyer and salesman would eliminate many of the unnecessary aggravations. "Let's take the situation," Pete says, "where the rep doesn't get his avails in on time. There's usually a good reason for it. The times when I submitted late avails I certainly realized that the tardy service might hinder the buyer from selecting a good schedule. But I felt I was offering the best schedule because I had taken the time and effort to consider the buyer's request and set up avails accordingly. So the buyer gained from this rather than lost." Pete points to another particularly sensitive area in the buyer-salesman relationship. "The rep would like to know why his station did not get a portion of the budget allocated to the market. We feel it's a fair question, but generally it creates an air of suspicion and a difficult situation develops. The buyer should realize that the rep has an obligation to the station to ascertain the reasons for the loss of advertising revenue. In that way the television station can appraise the situation and then can correct the problem."



Byron Nelson, CBS Radio Spot Sales, manager of the San Francisco office, comments: "Spot radio has doubled in our office in the past two years because of the tremendous growth of the Pacific Coast area. New residents, lured to the pleasant climate in great numbers, have forced manufacturers to expand nationally. The one-man office on the Coast is now a thing of the past. General offices of large and small companies, in many cases entire factories, have moved here to cope with consumer demands and the competitive picture nationally. The Ford Motor Co.'s new assembly plant covers 44 acres. and even General Motors is constructing a massive assembly plant near San Francisco. The West's expansion is well documented in U. S. Steel's activities. It now handles two-thirds of all West Coast consumption. All of this residential growth—expanding the labor force—has required the industrialist and his agency to make revisions in their public relations, promotion, advertising and marketing plans. Finding it impossible to reach people in this vast area with more expensive media. they have turned to effective and economical radio."

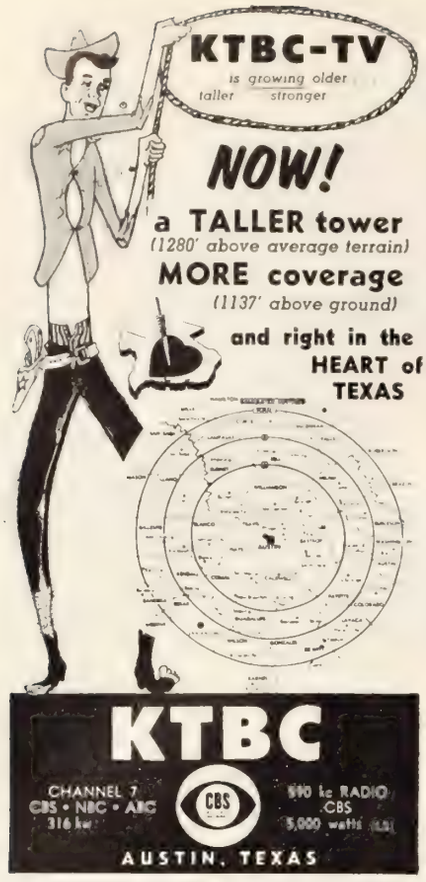




Enter Chicago's charmed circle for sales...WGN-radio

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



Represented Nationally by
Paul H. Raymer Co., Inc.

WTUX
1000 WATTS
IN WILMINGTON
DELAWARE

YOUR BIG BARGAIN

station covering the millions in the rich Delaware Valley

ask your Walker man about the "Timekeeper Show" 6:00-9:00 A.M.

for results that count and can be counted use

Wilmington, Dela.
1290 on the dial
WTUX
1000 WATTS

Tv and radio NEWSMAKERS



J. Robert Kerns has been appointed managing director of WPFH, Storer Broadcasting's newly acquired tv station in Wilmington. Announcement was made by George B. Storer, Jr., tv v.p. Kerns is an 18-year veteran with Storer and also a v.p. He started in the industry in 1939 as a salesman at WHIZ, Zanesville. In 1942 he was made commercial manager of that station and managing director in 1946. Subsequently he managed WOLK, Lima, O.; WMMN, Fairmont, W. Va.; and WASI, Cincinnati. In 1953 when Storer bought WBRC-AM&TV, Birmingham, Kerns moved south to manage the stations. William E. Rine, Storer v.p. for radio, also announced a new appointment: Lionel Baxter as managing director of WIBG, Philadelphia. This station was included in the recent purchase from Paul F. Harron.



Max Wylie has joined Lennen & Newell as production supervisor for the agency's tv shows in New York. In his new position Wylie will work on program development with Nicholas E. Keesely, L&N senior vice president in charge of radio and tv. Wylie, recently, has been associated with *Omnibus* (seen this past season on ABC TV); he was editor of that program during the 1955 season. In the five years prior to that time, he was with William Esty Co. where he supervised programs and the development of new shows. Wylie also was with CBS for nine years. At Columbia he served as editor-in-chief of the script department and during that time was one of the initiators of the award-winning *Columbia Workshop*. A noted author, he has written six books about the broadcasting industry, the most recent of which is titled "Clear Channels."



Raymond Ruff is a Horatio Alger newsmaker. Ruff, who started out as an office boy for KOMA, Oklahoma City, in 1937 has returned to the station this week as manager. He replaces Sol Schildhause, managing partner who has sold his interest in the station. Ruff comes directly from KOTK, Oklahoma City, where he has been commercial manager. He is a 20-year broadcasting veteran with experience in almost every branch of station operation. He served with KOMA from 1937 to 1953 in various capacities including: office boy, traffic manager, program director, sales promotion manager, salesman, sales manager and assistant manager. In 1953 he joined KTVQ, Oklahoma City, as commercial manager and a year later went to KDKA, Pittsburgh. He returned to Oklahoma City in July 1955 to take the KTOK job.



Put your money where the people are!

Does your radio advertising talk to trout instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.

Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives: Peters, Griffin, Woodward, Inc.

SPONSOR SPEAKS

Fee tv again becomes a burning issue with the FCC's request for opinions on how to conduct a fee tv test. Two years ago during lengthy FCC exploration of fee tv, SPONSOR *carried the following editorial. The concern we expressed over the fee tv danger in mid-May 1955,* SPONSOR *feels even more strongly today.*

Fee tv and free tv

The Federal Communications Commission will need the wisdom of Solomon, the vision of Joseph, and the courage of Daniel to safely navigate the treacherous shoals of a lengthy, tedious fee tv hearing and emerge with the right decision.

For here is an issue that, in its basic implications, is more important than anything that has yet come before the FCC.

The issue is the effect of a system of fee tv on a system of free tv. Can the existing system of commercial radio and television, expressing the broadcast concepts of a democratic nation, live side by side in the same household with a system that is not free? Will advertisers be adversely affected by the competition for top-audience sports events and entertainment features? Will fee tv outbid free tv whenever a feature or event looks good enough? Might fee tv, with its staggering box office potential, become the tail that wags the dog?

The battle lines are being drawn. On all sides there are polls of the public, pressure politics, and endless debates. This is all in the great American tradition.

There is much to be said for fee tv. Many of the arguments of its proponents are telling indeed. But the basic consideration is whether the American system of commercial broadcasting can remain strong when a fee tv system becomes its competitor—whether we want our system of free tv to remain basically unchanged.

The responsibilities of the Commission are great. Twice in 10 years it has seen fit to foster broadcast developments which, in retrospect, we believe the Commission would change if it could. For what happened after the advent of commercial fm and commercial uhf could happen after the adoption of fee tv—only worse.

10-SECOND SPOTS

Coverage: When a 30-pound chunk of ceiling plaster fell and missed Texas Governor Price Daniel by inches, KITE, San Antonio, was on the air with a first-hand beeper telephone report almost before the plaster dust settled. *Newscasts, sportscasts, and now —plastercasts!*

Impulsive: A Brooklyn dock worker was recently jailed for trying to turn down a neighbor's television set with an automatic pistol. *What Madison Ave. would call "Selective Inattention."*

Synopsis: From a daily's tv log—"10:00—VIDEO THEATER—Drama: The Armed Venus. With Esther Williams. Man falls in love." *Unusual plot!*

IT: "Imagery Transfer," Joe Culligan's radio concept is now being promoted by NBC through half-bushel baskets filled with leading cigarettes in sacks imprinted only with such slogans as "Filter, flavor," "Live Modern," "Light up time." Idea: to pick your brand by Imagery Transfer. *The first guy to reach the moon will be a network promotion man.*

Longhair: Philadelphia Radio Month climax was a motorcade of station cars carrying show personalities — except for WFIN-FM whose car contained a bust of Ludwig van Beethoven. The young lady driving sported a button reading, "I like Ludwig." *You gotta say this for Ludwig; he's been around longer than Elvis.*

Progress: The Forum, a new restaurant planned for New York's Radio City, will feature table-side tv sets for busy admen. *If the boys sit long enough they may even get the over-lunch Trendexes.*

Homework? Teen-age panel at New York teachers conference revealed that when students get book review assignments, they try to work from tv feature films rather than read the books. *Another coup for Educational Tv!*

Goode olde days: Spot advertiser Chock Full O' Nuts sent in this ad copy from a 1657 London paper—"The drink called Coffee . . . closes the Orifice of the Stomack. fortifies the heat within, helpeth Digestion, quickneth the Spirits . . . is good against Eye-Sores, Coughs or Colds, Rhumes, Consumption, Head-ach, Dropsie, Gout, Scurvy, Kings Evil and many others. . ." *What a fieldday FTC would have had with that one!*



HEY, MoN

Sales in Cleveland are gonna be hot...
Ond you get eberyt'ing we got!

Yes, sales in Cleveland are going to be hotter than Front Street in Trinidad on an August afternoon! Summer's Special on KYW-TV, and we're beating out a planned product promotion that will keep your sales figures whirling merrily. Here's what is going on to back up your *Summer's Special* buy on KYW-TV:

- **Eleven supermarket and drug store chains co-operating**
  (1027 separate sales center units)
- **Giant-sized contest with such prizes as 21" color TV —Electronic organ—Fishing boat and motor**
  (Participation by entry blank available only at your point-of-sale)
- **Trade mailing to all food and drug dealers**
- **Full page ad in "Grocer's Spotlight" . . . including your product**
- **5-15 extra promotion spots per week showing your product**
  (Tying it in with Summer's Special on KYW-TV Contest)
- **Televiewers will be told to go to your product point-of-sale for Free Entry Blank**

THERE'S MORE...MUCH MORE TO KEEP CASH REGISTERS PLAYING A HAPPY TUNE!

For all the facts, make with the phone to Al Krivin, KYW-TV Sales Manager in Cleveland . . . CHerry 1-0942; A. W. "Bink" Dannenbaum, Jr., WBC Sales Manager, MUrray Hill 7-0808, New York; or your PGW Colonel.

SUMMER'S SPECIAL ON

KYW 3 TV

CLEVELAND, OHIO

WBC

WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio BOSTON, WBZ + WBZA · PITTSBURGH, KDKA · CLEVELAND, KYW · FORT WAYNE, WOWO · CHICAGO, WIND · PORTLAND, KEX
Television BOSTON, WBZ-TV · PITTSBURGH, KDKA-TV · CLEVELAND, KYW-TV · SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales KPIX represented by The Katz Agency, Inc. All other WBC stations represented by Peters, Griffin, Woodward, Inc.



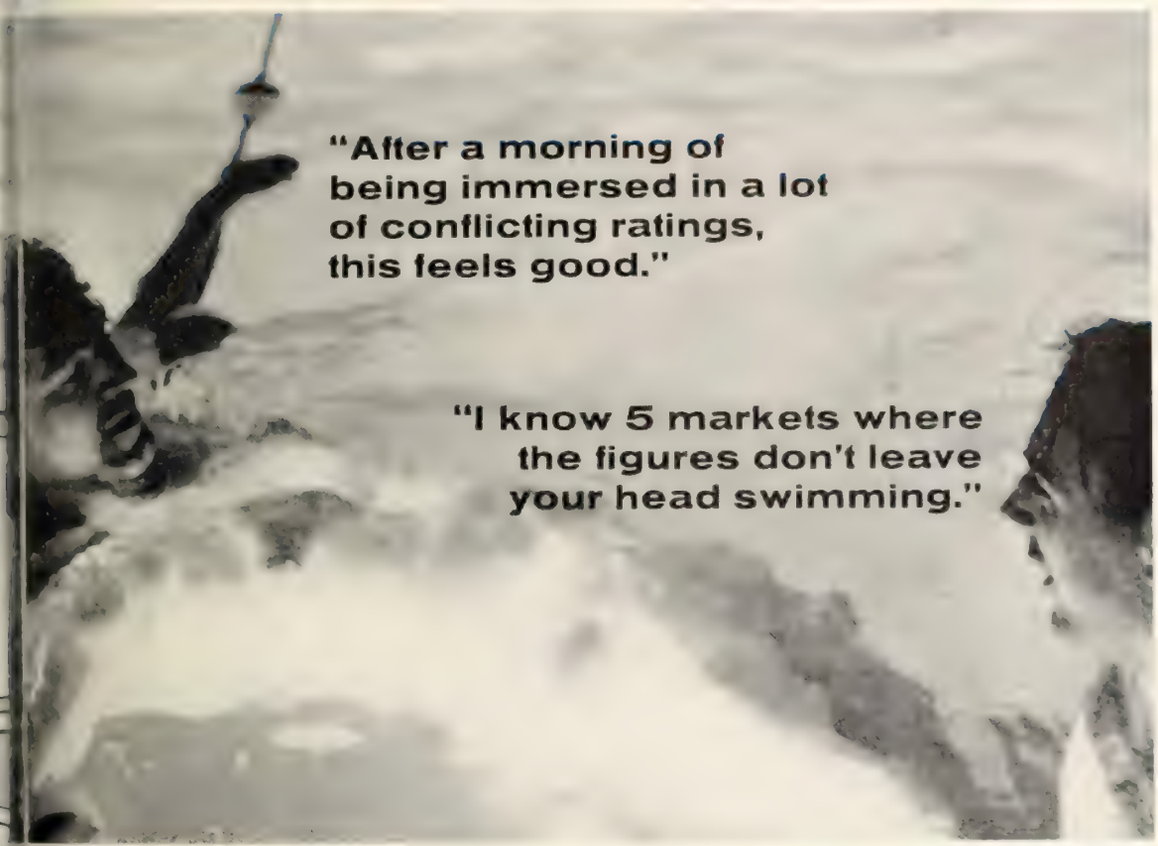
Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.

8 JUNE 1957
40¢ a copy • $10 a year

SRV 12-57 12500 NSS
WM ANDERSON
N B C-TIM 320
30 ROCKEFELLER PLAZA

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



ny of these 5 important markets you get the big audience with the z Station.

NEAPOLIS-ST. PAUL . . . with WDGY. 1957 Nielsen shows WDGY first (NSI Area, 6 p.m., Mon.-Sat.). Latest Trendex ranks first all day. Latest Pulse has WDGY first afternoon. Make sure you're working with late data from the Twin Cities. See JOHN or WDGY GM STEVE LABUNSKI.

HA . . . with KOWH. First all day on all aha surveys. First on latest (March-April) Hooper, 40.9% first place all-day average, Omaha Trendex, 246 out of 264 first-place e quarter-hours, on latest Pulse. Contact M YOUNG INC., or KOWH GM VIRGIL PE.

SAS CITY . . . with WHB. First per O Pulse, Nielsen, Trendex and Hooper—first per AREA Nielsen and Pulse. 87% renewal rate among Kansas City's biggest advertisers proves dynamic sales power. See JOHN BLAIR or WHB GM GEORGE W. ARMSTRONG.

NEW ORLEANS . . . with WTIX. Month after month WTIX maintains or widens its first place position in New Orleans listening. First on Pulse (6 a.m.-6 p.m., Mon.-Fri.). And first per latest Hooper. Ask ADAM YOUNG INC., or WTIX GM FRED BERTHELSON.

MIAMI . . . with WQAM. Way out front. More than 2½ times the audience of the second station, per latest Hooper. Now Pulse, Hooper and Trendex are in agreement: All *three* show WQAM first—all day! See JOHN BLAIR, or WQAM GM JACK SANDLER.

he Storz Stations
day's Radio for Today's Selling

TODD STORZ,
President

WILL INTERURBIA MEAN MEDIA REVOLUTION?

As the U.S. population spreads from the cities, creating more city-town-city areas, media will follow also. Tv and radio will benefit most.

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Hollywood paints scathing picture of tv and admen

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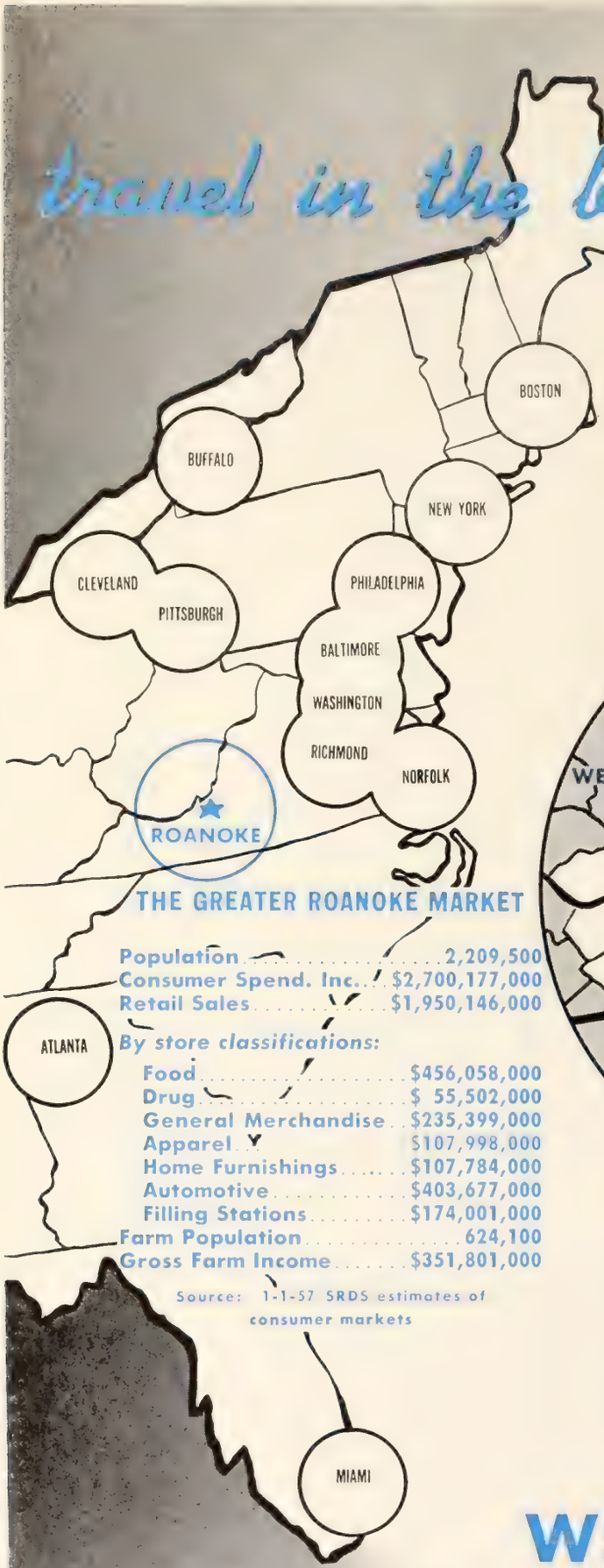
Fee vs. free television: A debate

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TV BASICS: Costs, ratings, programing

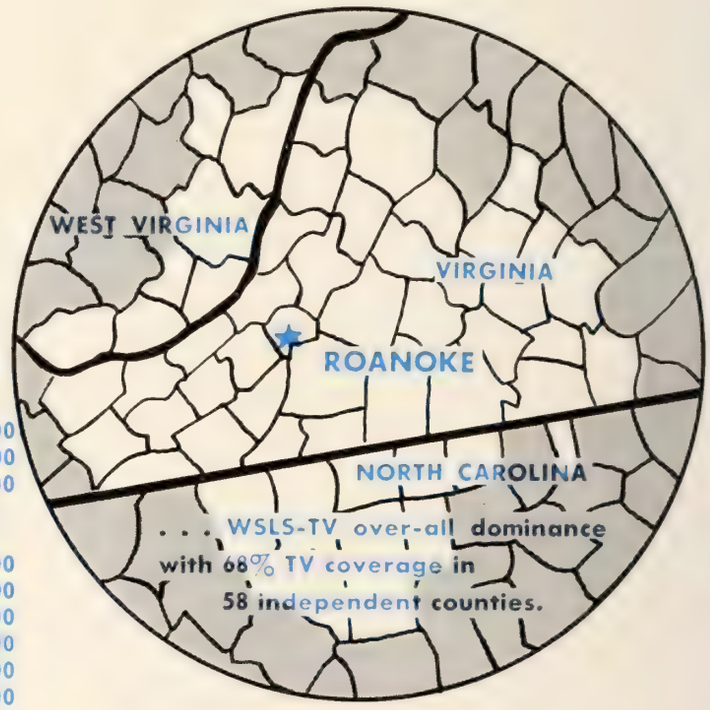
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travel in the best circles



The circle of **WSLS-TV** influence reaches a 2 billion dollar market and bringing 548,200 households within sales range.

Confirmed by NCS #2 Spring 1956



THE GREATER ROANOKE MARKET

Population	2,209,500
Consumer Spend. Inc.	$2,700,177,000
Retail Sales	$1,950,146,000
By store classifications:	
Food	$456,058,000
Drug	$ 55,502,000
General Merchandise	$235,399,000
Apparel	$107,998,000
Home Furnishings	$107,784,000
Automotive	$403,677,000
Filling Stations	$174,001,000
Farm Population	624,100
Gross Farm Income	$351,801,000

Source: 1-1-57 SRDS estimates of consumer markets

HIGHEST RATED IN AREA

16 of the top 20 nighttime network programs on WSLS-TV.

11 of the top 13 half-hour film shows on WSLS-TV.

Rated highest in 341 of 499 quarter-hours. (March '57 A. R. B.)

WSLS-TV Roanoke

316,000 Watts NBC **Channel 10**

REPRESENTED BY AVERY-KNODEL, INC.

Don Lee's Do-it-yourself Hints



Mutual
DON LEE
RADIO

1313 North Vine Street
Hollywood 28, California

1000 Van Ness Avenue
San Francisco 9, California

For the U.S. Government type Mint...

...add the 45-station Don Lee Network—the only radio network specifically designed to fit the recipe, "How to Make a Mint on the Pacific Coast." No matter what other media you use, Don Lee (and only Don Lee) will give you the broad base you need for complete coverage of the Pacific Coast market.

LOS ANGELES 5000 W KHJ 930 KC
SAN FRANCISCO 5000 W KFRC 610 KC

To make a mint in the West's two largest, most concentrated markets, Don Lee recommends its network key stations, KHJ and KFRC

DON LEE IS PACIFIC COAST RADIO

Represented, naturally, by H-R Representatives, Inc.

8 June 1957 • *Vol. 11, No. 23*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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What is the philosophy of the man who heads AB-PT? Where is he headed? The answers are in an article scheduled for 15 June issue

How timebuyers rate the reps

An analysis of what makes good service and good selling today with an evaluation of where reps do best and where they need to improve

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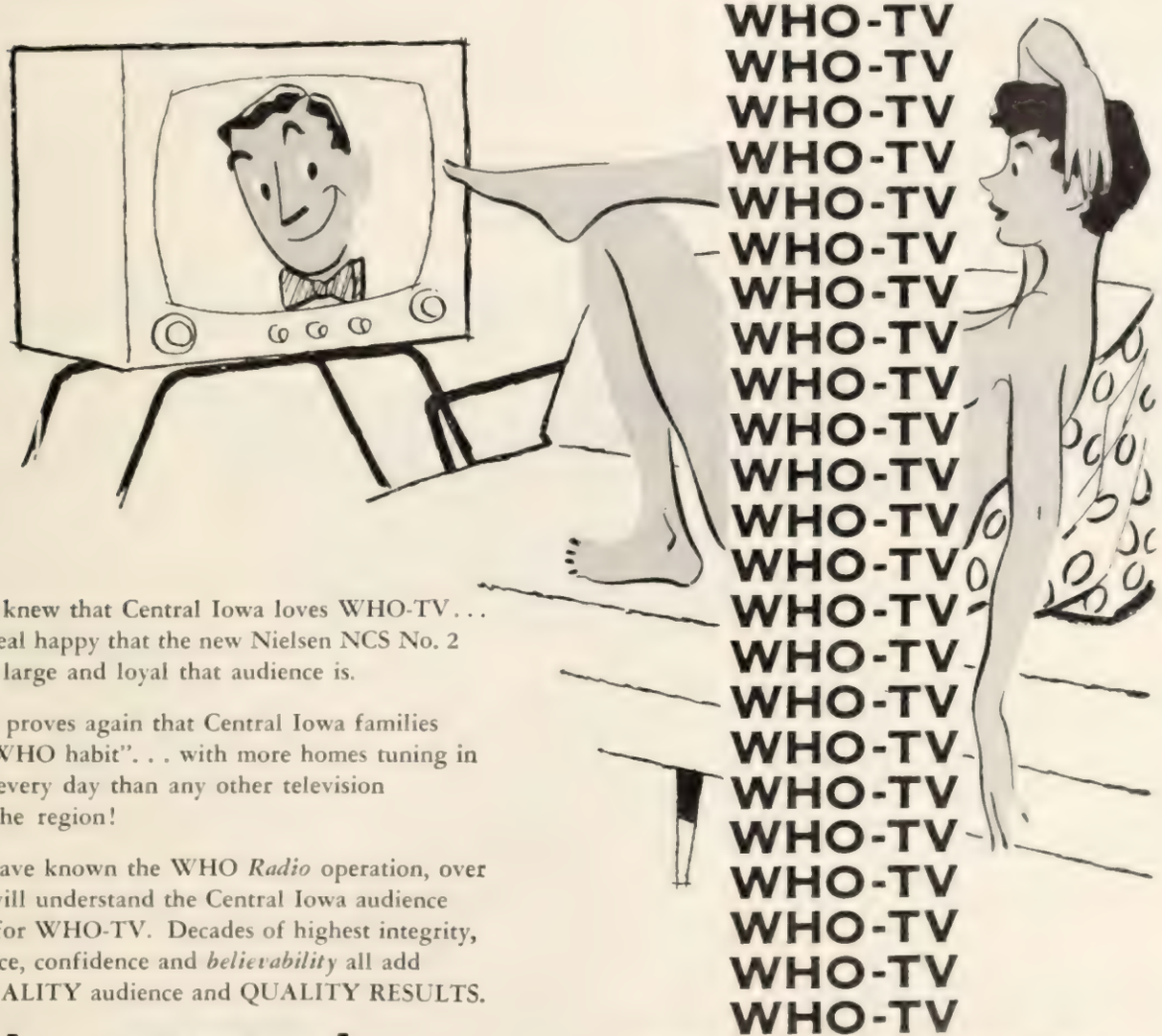
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Sponsor Publications Inc.

LOVIN' and LOYAL

NCS No. 2 CIRCULATION

	DAYTIME HOMES		NIGHTTIME HOMES	
	WEEKLY	DAILY	WEEKLY	DAILY
WHO-TV	181,490	121,620	211,500	166,460
Station B	175,650	123,430	204,280	163,920
Station C	176,340	104,930	218,690	148,320



We always knew that Central Iowa loves WHO-TV . . . and we're real happy that the new Nielsen NCS No. 2 shows how large and loyal that audience is.

NCS No. 2 proves again that Central Iowa families have the "WHO habit". . . with more homes tuning in WHO-TV every day than any other television station in the region!

You who have known the WHO *Radio* operation, over the years, will understand the Central Iowa audience preference for WHO-TV. Decades of highest integrity, public service, confidence and *believability* all add up to a QUALITY audience and QUALITY RESULTS.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport

WHO-TV

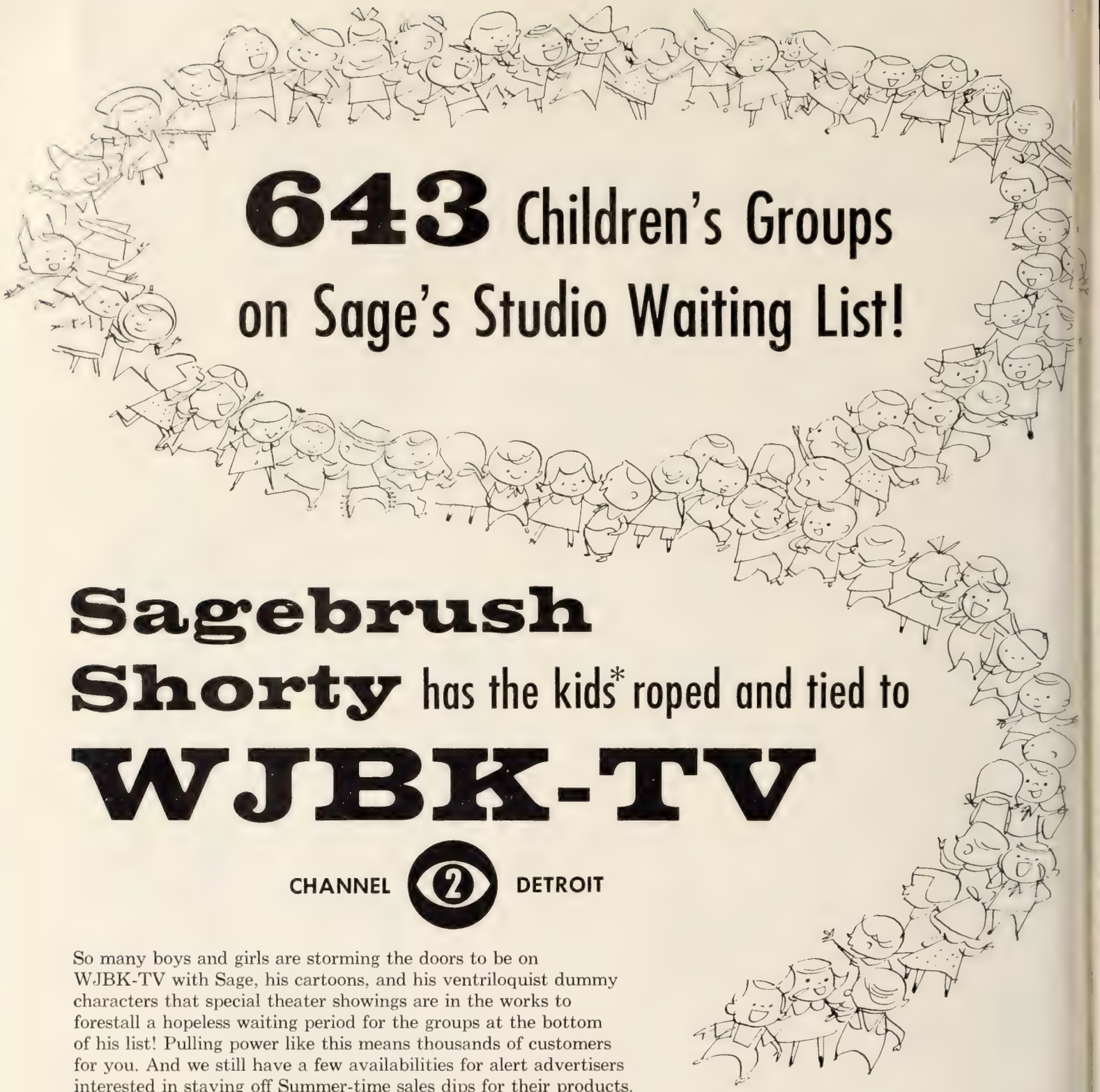
Channel 13 • Des Moines

Col. B. J. Palmer, President
P. A. Lovet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.
National Representatives

NBC Affiliate



643 Children's Groups on Sage's Studio Waiting List!

Sagebrush Shorty has the kids* roped and tied to WJBK-TV

CHANNEL 2 DETROIT

So many boys and girls are storming the doors to be on WJBK-TV with Sage, his cartoons, and his ventriloquist dummy characters that special theater showings are in the works to forestall a hopeless waiting period for the groups at the bottom of his list! Pulling power like this means thousands of customers for you. And we still have a few availabilities for alert advertisers interested in staving off Summer-time sales dips for their products.

(and tens of thousands of their doting parents, too)

Typical of WJBK-TV's local programming

SAGEBRUSH PULLS TOP RATINGS

up to 16.3 Saturday and Sunday; 8.5 Mon. thru Fri. (when "Breakfast Time" rates* apply)

Ratings from April, 1957, ARB and Pulse

* Ask your Katz man about these terrific bargain buys on Detroit's CBS station that saturates southeastern Michigan's 1,700,000 TV homes. Maximum 100,000-watt power, 1,057-foot tower. Commanding Channel 2 dial position.

A STORER STATION

Represented by THE KATZ AGENCY, INC.

STORER NATIONAL SALES OFFICES: 625 Madison, New York 22, N.Y.; 230 N. Michigan, Chicago 1, Ill.; 111 Sutter, San Francisco, Cal

NEWSMAKER of the week

The news: *The first substantial addition to regularly-reported radio audience data in the two-decades-plus history of C. E. Hooper, Inc., may be forthcoming this summer. The ratings firm has completed a pilot study designed to test how accurately information on sex, age, income and education of listeners can be gotten by phone.*

The newsmaker: In the promotion-conscious world of Madison Ave., James L. Knipe, president and board chairman of C. E. Hooper, Inc., is a little out of place. This is not the same thing as saying he's uncomfortable in it, which he's not, since he thrives in a competitive atmosphere. Perhaps the contradiction here can be hastily resolved by saying that he operates quietly but effectively. For example: the fact that the radio markets regularly measured by Hooper have risen from 30 to 175 in less than three years is not commonly known. It's typical of Knipe that he's at a bit of a loss to explain how it happened, though the span of time during which this rise took place covers practically his entire career with Hooper.



James L. Knipe

It's also typical that he's rather cautious about making claims for the new qualitative data on radio listening that Hooper will begin gathering on a regular basis in a dozen-odd cities shortly. He is aware of the problems of bias involved in asking people about their age, income and education.

However, at this point Hooper researchers are convinced they have a formula for gathering the data in fairly accurate form. And, Knipe points out, even with the bias, the information is useful in making comparisons since the assumption is that the bias is constant.

The pilot study, which was made in four cities (San Francisco, Hartford, Buffalo and Dallas), was primarily for the purpose of working up a usable questionnaire and gauging the reaction of people to intimate questions. Regarding the latter point, Knipe says Hooper interviewers have always found people willing to talk. Indeed, the problem is often in shutting them up. While the pilot study was not intended to answer basic questions about radio audiences, Knipe told SPONSOR: "It is our guess that we will find radio audiences a substantial group of citizens in terms of income and education, not just a bunch of teen-agers, as some detractors of radio claim." One tentative conclusion: The characteristics of audiences to network radio shows do not differ significantly from audiences to disk jockeys.

Among Knipe's quiet accomplishments are a Ph.D. in economics from Yale (in 1940) and an almost-finished treatise on the part played by the Federal Reserve Bank in maintaining employment.

IF YOU WANT TO KNOW THE SHAPE OF THINGS TO COME



READ

"THE DYNAMIC CHANGE IN RADIO"

This revealing report will be sent promptly on request

Adam Young INC.

3 East 54th Street, New York 22, N. Y.

the fastest rising name in Radio-TV





Point well taken

As in purebred pointers, championship traits are transmitted within a great television-station family.

Each station of the WKY Television System excels in programming, production, and public service. Each station offers the same experienced management that has won the confidence of America's leading advertisers since 1921.

In television advertising, it pays to choose a championship line.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency



FOUR IN ONE PLUS

This one television station delivers four standard metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- $3¾ billion retail sales
- $6¼ billion annual income

CHANNEL 8 MULTI-CITY MARKET



WGAL·TV

LANCASTER, PENNA.
NBC and CBS

STEINMAN STATION • Clair McCollough, Pres.

Representative:
The MEEKER Company, Inc.
New York · Chicago
Los Angeles · San Francisco



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Now that spot planning is high on everybody's agenda, **the station reps have an etiquette problem: It's getting to be harder and harder to set up agency appointments for visiting station people.**

Here's the hint that reps are getting from timebuyers:

"We'd love to meet your man, but there aren't enough hours in the working day to chew the fat—unless we have something in mind at just that moment for a particular market."

This is how several reps told SPONSOR-SCOPE stations could get a bigger travel benefit: "Instead of coming to New York, the **manager might spend his time working on brokers and distributors of national products.** There he can help his rep plenty—and even the agency for a nationally distributed product."

In the conflicting opinions about spot's "over-commercialization," you could begin to see a slight current in spot's favor this week.

True, the accusers were still going strong. A plans board meeting at one of Madison Ave.'s biggest shops heard:

"It looks as though radio is choking itself to death. Stations are offering huge weekly packages without making sure that the schedules will hold them.

"Even though a saturation campaign is best for our plan, **our timebuying department should first examine a station's log before placing an order."**

But **on another important front, spot found a defender.** Recently **Esty checked a mass of station logs for R. J. Reynolds** to determine how big the commercial logjam is. This week SPONSOR-SCOPE was informed that the survey shows:

1) **Relatively few stations are derelict** in spotting Reynolds-tabooed products close enough to the tobacco company's announcements to cause trouble.

2) **Most "offending" stations were unaware of the "abuses";** in fact, some of the **stations' top managements thanked the agency for calling the situation to their attention.**

Implied **John Peace,** Esty v.p.-media director: **The agency was gratified by the overwhelming sense of responsibility** it found.

Note the restraints against over-commercialization that KSFO, San Francisco, is setting up:

- **No more than eight minutes of commercial copy in any half-hour period,** including copy on the breaks and in sponsored news periods.
- **No double spotting of minutes,** or back-to-backing of a minute and a 30-second announcement. Even two 30-second announcements must be separated.
- **Anything less than 30 seconds will be counted as a 30-second announcement.**

According to PIB, NBC TV's gross time sales for **April** came out about even with the prior April. **NBC TV's $15,154,338 represents a margin of 0.1% compared to an upturn of 8% for ABC TV, and 9.7% for CBS TV.**

ABC TV grossed $6,667,427 and CBS TV $19,385,098.

The gain for the first four months: ABC TV, 2.7%; CBS TV, 11.1%; NBC TV, 6.1%.

What does a tv network do when it reaches the end of the fall selling season and finds itself with some open half-hours—plus a flock of bids for several-shot participations?

Naturally, it is **tempted to match supply and demand.**

The definitive answer will come early in August. But meantime several agencies are putting out feelers.

One indicates it has three several-shot clients in the wings, and even promises it would **bow out politely** whenever a longer-term customer comes along.

The chances of your tv show getting by the second year are improving, according to Nielsen's latest observations on network program mortality.

Nielsen makes this contrast:

- Until two years ago, about half the newcomers took a brody the first year and more than two-thirds were dead by the third year.
- In the past two years, though, **the second-year mortality rate has been going down sharply—from 61% to 47%.**

Contrast Kraft's plans for its NBC Wednesday night Theatre with the average tv network client's tendency to cut costs in summer (usually with film re-runs).

Kraft this week advised JWT: **Use the current budget level for the show—$50,000 gross—throughout the summer.**

Note: **In the May Trendex report, the Kraft Theatre topped all other hour dramatic shows,** including Climax!

More women view tv than men and children, but what are their program preferences by age?

A Park Avenue agency's research department this week came up with the following table of **average female viewers by age groups per 100 homes:**

TYPE	16-34 YEARS	35-49 YEARS	50 AND OVER
Situation Comedy	42	36	22
Mystery-Crime	31	26	21
Quiz-Panel	24	35	41
Westerns	37	33	20
Comedy-Variety	28	27	30
Dance Music	19	24	33
Hour Drama	23	25	28

Indications are that United Artists, after much dickering, will throw the high-powered segment of its post-1950 feature into syndication.

UA's top echelon (basically bankers) looks to **net a minimum of $250,000 per film.** The roster includes High Noon, Barefoot Contessa, African Queen, Moulin Rouge, Red River, Summer Time.

Why hasn't the banking business in the east by and large kept step with the retail service revolution in using the modern techniques of advertising?

An agency's marketing director summed up his answer to SPONSOR-SCOPE thus: **"The eastern banks,** with New York as their Mecca, **are still living in the traditions of J. P. Morgan the Elder.**

"In practically all other sections of the country, the banking people realize that they are in the service business and you find them merchandising themselves with consistent radio and tv campaigns."

P.S.: **The Manufacturers Trust Co., ranked among New York's very largest, is switching its advertising from McCann-Erickson to Y&R.**

Admittedly, the schedule, rates, discounts and packages available on network radio would put a commuter timetable to shame. So CBS Radio is codifying the whole shebang into a sort of primer which will:

1) Explain in elementary terms the **various types of CBS radio units and packages** available and how they can be used most effectively.

2) Show how the **planning of a network radio campaign** in 1957 differs from the old days, and the **basics** to bear in mind.

As **John Karol,** CBS Radio sales chief, put it to SPONSOR-SCOPE this week: "We've been talking glibly in symbols about a lot of new elements, so **it's about time we slowed down and reduced it all to simple equations**—not only for the generation in the ad trade nurtured on tv, by also for the oldtimers who think of radio in terms of 20 years ago."

In the same vein, **the Katz Agency has just turned out a "primer" on spot radio.**

Campbell-Ewald (for Chevrolet) showed this week it doesn't harbor a peeve very long.

Two weeks ago, C-E reproached CBS Radio sales for not giving it a whack at the radio deal Ford got. This week **Campbell-Ewald not only renewed the Chevrolet newscasts but added two more segments—making a total of 14 a week.**

The billings will be around $32,000 gross per week for time and talent.

Other new CBS Radio business: **Toni** (North), twenty 7½ minute drama units per week; **Dodge** (Grant), five segments a week(nights and weekend) for 10 weeks; **Kitchens of Sara Lee** (C&W), weekly quarter-hour of Godfrey; **R. J. Reynolds** (Esty), renewal, three weekly five-minute segments of sports; and **Sleep-Eze** (Milton Carlson), weekly unit of House Party.

NBC Radio's big plum was bringing Pepsi-Cola (K&E) back to network radio (via cosponsorship of Fibber McGee & Molly and Ray & Bob).

NBC also got: **R. J. Reynolds,** extension of News of the World; **Dodge,** half of the Monitor sports package; **No-Doze** (Sidney Garfield), 10 weeks of News of the World; and **RCA** (K&E), thirteen weeks of Monitor.

This may be an omen of big tidings for radio: A network radio sales executive in recent visits to P&G and Campbell Soup found them as wide-eyed as kids at the circus.

Said the network official to SPONSOR-SCOPE this week: "I was amazed at the interest and questioning, as compared, say, to only six months ago."

There may be a note of encouragement in all this for BBDO, particularly. It's been **trying to nudge Campbell back to radio for several months.**

This week's **status report on Professor A. W. Frey's study** on advertising-agency-media relations and compensation: **Ad managers throughout the country are faced with filling out a 12-page questionnaire mailed by Frey.**

Purpose of the 55-questions quiz: **Supplement the data that Frey is gathering for the ANA through personal interviews.**

Note: The signature of the answering ad manager is optional.

P&G this week dished out heavy orders for spot tv. But it's interesting to note how some reps looked the gift horse in the mouth.

Even though contracts were issued on a 52-week basis, **these reps posted the business on the basis of 13 weeks.**

If the reps' behavior implies skepticism, it's because of P&G's record in the past year: Issuing hefty 52-week schedules and then watering them down with sudden floods of cancellations.

Said one rep: **"No P&G cancellation is going to catch me again on Cloud 7."**

AFTRA could turn out to be one of spot radio's best allies in competing with the networks.

Here's a case in point:

A client had agreed to a network saturation campaign, provided it included **commercial break-ins by local announcers.**

His agency checked, and found that according to AFTRA rules the salaries for **local announcers would add 30% to 40% to the cost of the proposed campaign.**

P.S.: The network buy is forgotten—for the present at least.

A second NBC radio o&o—WMAQ, Chicago—now limits a spot advertiser to three months' protection against future rate increases. (WRCV, Philadelphia, started it.)

WMAQ's latest rate card—with the 90-day protection limit—was issued 27 May and became effective 1 June.

Because, of the steady climb in radio station rates, **more and more agencies are figuring on a contingency of 10% for increases during a campaign.**

Not so long ago they allowed 5%.

Y&R's Rod Erickson has found British film producers a puzzled bunch of showmen.

Just back from London after planning next season's Robin Hood product, Erickson says Britons are asking: "Why can't we sell our films to your network advertisers? Why are they so cold?"

This may suggest the answer: **Two British costume pieces (Lancelot and Buccaneer) bit the network dust this season.**

Erickson also reports he found that **all sorts of financing available to American advertisers interested in British tv product.**

Because of the need for American dollars, as much as **$10,000 might be absorbed under the British film quota**—bringing delivery for network use down to as low as $15,000.

To NBC Tv's claim that it has caught up with CBS TV from 11 a.m. to 1 p.m. in ratings, CBS TV answers: that depends on what part of the elephant you're measuring.

Using Nielsen as source, NBC TV is boasting this average audience summary:

PERIOD	CBS TV	NBC TV	% DIFFERENCE
May 1, 1956	9.4	3.2	—66%
May 1, 1957	6.7	6.7	0

CBS TV counters with these figures for the full daytime span, 7 a.m. to 6 p.m.:

May 1, 1956	7.8	4.8	—38%
May 1, 1957	6.6	5.6	—15%

Media measuring sources and trade papers that downgrade tv and radio billing were rapped across the knuckles this week by TvB and SRA.

Share-of-budget charts in two ad publications prompted TvB's Pete Cash to point out this statistic:

When missing spot tv figures are added to net tv, the video medium dominates with 50% or more of the total ad budget of 45 national advertisers in the top 100; magazines are the dominant media of only 9; newspapers of 6.

SRA's Lary Webb, complained "Why habitually leave spot radio out? Last year it accounted for $150 million alone."

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 67; Spot Buys, page 74; News and Idea Wrap-Up, page 76; Washington Week, page 85; SPONSOR Hears, page 88; and Tv and Radio Newsmakers, page 94.



the fallen angel

"There I was flying along like a bat out of heaven," said this sore angel. "There was a stack of nimbostratus stretching for miles right across my course and I was late. My flight plan called for two thousand feet but I figured what the hell and dropped down a bit to fly under the stuff when *splatt!*"

"What happen?" asked the dispatcher.

"What happen? I fly smack into the WMT-TV tower my map says was blown over last winter."

"You been skipping Bulletins again. It was on the last All-Angel release—the tower's going up again and it'll be full of juice any minute. You lucky your wings weren't scorched. Get on the ball or He'll ground you again."

There's more to Florida!

The state's 8,426 miles of tidal coastline, its 30,000 lakes and its 71° average temperature are irresistible to corporations as well as individuals: each year hundreds of businesses move to Florida. For example, the state has become a major insurance center, with business increases since 1940 of from 555% (life insurance) to 628% (other insurance).

There's Jacksonville, for instance

. . . financial center of the Southeast, where more than 50 stories of new insurance office buildings have gone up recently. One company, Prudential, serves a ten-state area from a new 22-story showplace; its 1,500 local employees take home $6,000,000 annually. All told, the city is regional headquarters for more than 50 insurance firms, who echo the words of Prudential Vice President Charles W. Campbell, "We at Prudential are certainly sold on Jacksonville."

and WMBR-TV *insures your sales in Jacksonville's $1,775,521,000 market by delivering almost five times the audience of its competition inside the metropolitan area*— and eleven times the audience in the vast "outside" area!***

WMBR-TV *— Channel 4, Jacksonville · Operated by The Washington Post Broadcast Division*
Represented by CBS Television Spot Sales

**Latest (March) ARB **NCS #2*



WHEN TWO SOUTHERN CALIFORNIA trademarks get together, it means business . . . increased business, when they're the famed mermaids of Marineland of the Pacific, world's most spectacular circus of marine life (Julie Reding, left)—and of radio station KBIG Catalina (Marilyn Smith).

FOUR - MILLION - DOLLAR MARINELAND of Palos Verdes Peninsula opened in 1954. Originally it relied chiefly on seasonal promotion. Then in 1956 William F. Monahan, Marineland's new vice-president and general manager, decided to seek patronage on a year-round basis.

SPOT PACKAGES on four radio stations were bought on a 12-month schedule by Roger Combs, vice-president of West-Marquis, Inc. advertising agency, Los Angeles. Results? A spurt of 40% in business for the fiscal year ended April 1957 . . . and the authorization of a million-dollar addition to Marineland this fall by a delighted board of directors.

"SPOT RADIO, which gets a major share of our media budget, also receives prominent mention from customers as the inspiration of their visit" says Mr. Monahan. "KBIG's 600 spots over the past year have brought us business from below San Diego to well above Santa Barbara—and from everywhere in between!"

YOUR WEED MAN is a prime source for other case histories to help you evaluate Southern California radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Franklyn W. Dyson, Roy S. Durstine, Inc., New York, says this of timebuying from an account man's viewpoint: "When an account man sits down to discuss tv buying with his media man, what does he want to know? Obviously, the first point of importance is to get the largest possible audience for the client's always-too-limited budget. And this, of course, ties in with natural desire for excellent adjacencies. But high on this list of requirements is that the spots be timed to reach the type of audience most likely to buy the client's products. No point in having a huge audience at a nice low cost-per-1,000 if they're not your client's prospects and not the slightest bit interested in his product. Station coverage is the third important consideration. Naturally we have selected only those cities that fall into the client's over-all marketing plan. But even without these cities, the area covered by the station is important. For the availability of the product must dovetail with the area covered by the station's signal. An account man has other considerations, but all else must wait until he is happy with cost-per-1,000, type of audience and coverage."



Jack Giebel, Benton & Bowles, New York, all-media buyer for Florida Citrus Commission, comments: "Cost-per-1,000 is an important consideration for any media purchase. But use of this criteria alone eliminates the judgment and experience of the buyer. For example, in daytime spot tv, the alternative availabilities might be either a highly rated announcement adjacent to a network show or a lower rated participation in a local program. While the network adjacency is more efficient, a local participation may be the better buy. Remember, a 60-second spot is available in a participating program, whereas the network adjacency is limited to 20 seconds. Here are some things to consider: (1) The product's story in local participation can often be fully told—a very important point because many products to be adequately sold to an audience need the time a minute commercial offers. (2) The local personality often has a loyal local following which will buy the recommended products. (3) The local personality can often naturally integrate the message with entertaining continuity and give it impact an adjacency to a network program might not have."



NOT LOCAL...

REGIONAL

WRGB
SCHENECTADY-ALBANY-TROY, NEW YORK
CHANNEL 6



A prestige station that delivers the advertiser's message to a maximum audience in a vital market

America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

WRGB, Channel 6 **Represented nationally by NBC SPOT SALES**

IN SUMMER SELLING, TOO—THERE'S A SOUND



Summertime . . . and the sellin' is easy, especially with WBC Summer Service Songs to air-condition audiences in the big, sunny markets beamed on by WBC Radio.

WBC has a raft of Summer Service Songs built to waft *your* warm-weather story onto the patios and into the pocketbooks of *one out of every five people in America!*

We've got songs on where-to-go, what-to-do, fishing, boating and the like . . . and, of course, weather and traffic info around the clock. Served up with your spiel, they make wonderfully light summer sales snacks.

Baseball? WBC plays ball. Coverage varies from station to station, but wherever there's WBC Radio (and shh . . . tv, too!), there's the Great American Game drawing fans as loyal to WBC and the products we advertise as they are

DIFFERENCE ON WBC RADIO!



to the rookie who got an early shower yesterday.

Yes, there's a *sound* difference on WBC Radio, and in the heat-beating way WBC pitches summer hiatus right into oblivion. Get the hot scoop on why . . . in the good ol' summertime . . . no selling campaign is complete without the WBC stations. For a hand in paddling your sales canoe this summer, call A. W. "Bink" Dannenbaum, Jr., WBC VP-Sales, MUrray Hill 7-0808, N. Y.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBC

RADIO:
BOSTON
PITTSBURGH
CLEVELAND
FORT WAYNE
CHICAGO
PORTLAND

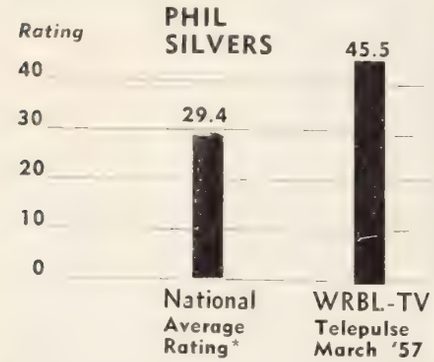
TELEVISION:
BOSTON, WBZ TV
PITTSBURGH
CLEVELAND, KYW TV
SAN FRANCISCO

more for your money on . . .



COMPARE RATINGS

on nation wide top once-a-week TV shows



Ratings are higher on Ch. 4 for ALL these shows:

	WRBL-TV % above nation avge.
"I Love Lucy"	32.6
"Ed Sullivan"	23.5
"64,000 Question"	52.6
"I've Got a Secret"	57.5
"December Bride"	50.0
"Burns & Allen"	55.3
"Climax"	35.6
Multi-Weekly Shows	
"Mickey Mouse Club"	32.7
"CBS News"	18.3

*Radio-Television Daily—May 7, 1957

WRBL
AM - FM - TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Bob Foreman

Agency ad libs

Nothing new but time-slots and badmen



Though the best laid schemes of mice, men and tv entrepreneurs gang aft agley and in the latter category they can agley in a handbasket, this is usually the time of year when the fall season can be considered all set. Right now, therefore, one may view what lies ahead—meaning for the 1957-58 season—with assurance that today's plans are pretty much what tomorrow's television will be revealing.

It is a bit disquieting to view this upcoming season since, to my jaundiced eyes at least, there seems to be little evidence and less chance that what does lie ahead in the area of regular programing—not one-shots—can be expected to bring new heights to the medium. The reasons for this unhappy state are fairly apparent and quite understandable.

Let's start with the networks, alphabetically. ABC without question will have its biggest year. Nighttime-wise this aggressive young group will come in with more shows sold than ever before. These programs, too, it is fairly certain will assure their sponsors of more circulation (people, that is—I'm beginning to talk like a media-mogul) than ABC has delivered. Furthermore, previous incumbents will benefit greatly since fewer, if any, island spots will exist here; feed-ins and follow-ups will make ABC a logical place for viewers to spend the entire night.

The survival of the safest

However, to get back to my premise, ABC dedicated to building traffic and holding same (more media patois!) has refrained from doing anything which will cause the little theater movement to desert their downtown stages. It is good business, in fact, essential that they operate this way! Nevertheless, the net effect on the medium will be as stated.

Next leave us look through the key-hole at CBS, already just about as sold-out as movies banned in Boston but for a different reason. That reason is—all season long, week in and week out, CBS was so far ahead that few advertisers had a care over there: hence, there is less compunction on the part of CBS program and sales executives to change things.

This passing season also demonstrated the aesthetic as well as rating wisdom of CBS' weekly hour-and-a-half gamble, *Playhouse 90*. This program not only won almost every award but confounded the skeptics by maintaining its standards week after week (at least in its live shows) and at the same time pleased the Philistines (including myself) by delivering whopping big audiences, a tribute to Messrs. Robinson, Manulis and della Cioppa and the other talents who accomplished same.

With the difficulty of doing one—as well as clearing such a time slot—you can't blame CBS for not attempting another.

(*Please turn page*)



You Might Win 7 National Tennis Championships — BUT . . .*

YOU NEED WKZO RADIO TO WIN SALES IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	Radio Homes In Area	Monthly Homes Reached	DAYTIME Weekly NCS Circ.	DAYTIME Daily NCS Circ.
WKZO	**208,450**	**107,490**	**95,520**	**67,470**
B	106,570	43,420	38,670	25,630

WKZO—CBS for Kalamazoo-Battle Creek and Greater Western Michigan—is one of America's most obvious radio buys. Nielsen figures, left, show that WKZO delivers over 2½ times as many radio homes as its nearest competitor . . . and WKZO has almost *twice* the share of audience, according to Pulse!

Take a good look at those November 1956 Nielsen figures. WKZO actually delivers 56% more homes *daily* than the second station can deliver *monthly!*

Your Avery-Knodel man has all the facts.

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Bill Tilden did it in 1920, 1921, 1922, 1923, 1924, 1925, and 1926.*



HOUSTON'S BEST BUY
KTRK-TV
CHANNEL 13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingbery Co.
500 Fifth Avenue, New York 36, New York

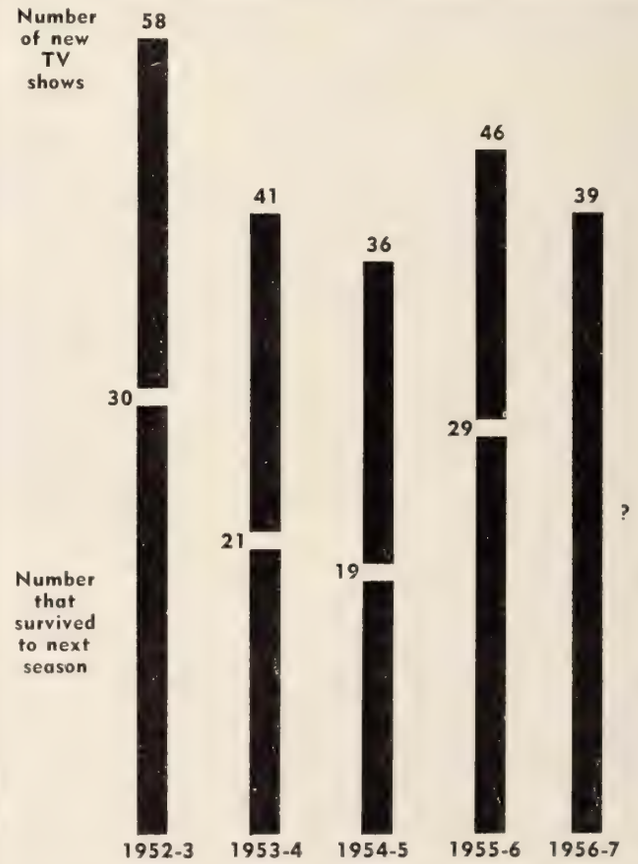
And finally we come to NBC. These folks have just made the move to get on a competitive basis at 7:30 p.m. Monday through Friday, where the other two networks have been solidly entrenched with half-hour epics. Whether NBC is right to approach the tilt with the same type of programing as ABC and CBS remains to be seen. Sets-in-use may even decline once the 15-minute news and music programs vacate, leaving three networks to split the family viewing that heretofore had been shared by two. Regardless of who gets the lion's share, the tv viewer will probably have nothing unusual to witness at 7:30, the only changes being in the trimming on the holsters and who holds the six-shooters.

A field day for tv critics

As for the later spots which will see changes in programing on NBC, there seems to be little if any desire on NBC's part to do anything but try to get back into the Trendex battle for which one can't blame their brass. Them's the economics of the business.

However, as stated, it all adds up to a no-new-look in tv next year, merely a change of hats, time-slots, and bad men; something sure to give the critics juicy September columns to compose and the public less reason than ever to be loyal to any one channel. As for advertisers and their harried advertising agents, when you consider the mortality rate (see below), you can understand, I believe, why so few adventurers are found on Madison Avenue.

NUMBER OF NEW TV SHOWS WITH NUMBER THAT SURVIVED TO NEXT SEASON



T. V. spot editor

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"Sunday breakfast is a sunshiny meal, isn't it? Peaceful. Relaxed". And this 60-second Sarra spot for Pet Evaporated Milk sustains the mood of the opening lines. Yet the leisurely pace is more artful than it seems, because it allows time to show the product in use throughout the commercial. Selling by understatement, this live action commercial shows what can be done with friendly atmosphere and strong viewer identification. Produced in black and white and color, another in the continuing series by SARRA for PET MILK COMPANY through GARDNER ADVERTISING COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Sarra shows how television commercials for pharmaceutical products can be kept lively and interesting in this series of one minute and 20-second spots for MUSTEROLE. Full orchestral accompaniment, jingle, and different stylized animation treatment are used in each spot. Believable live action sequences added to the animation show the soothing "baked heat comfort" Musterole brings, as well as emphasize the availability of the product in three strengths. Produced by SARRA for PLOUGH, INCORPORATED, through LAKE-SPIRO-SHURMAN, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



This 60-second commercial for Breck Hair Set Mist successfully translates the "soft sell" technique of Breck print advertising into television. Charm and simplicity characterize the live action that is used throughout. An original score, a carefully-chosen cast and tasteful sets bring the "joy of living" mood to life. Natural use of the product makes identification an integral part of the action. Produced by SARRA for JOHN H. BRECK, INC. through H. B. HUMPHREY, ALLEY & RICHARDS, INC.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



The top award winner of the 1957 Chicago Federated Advertising Clubs for dramatized one minute commercials, this spot for Stopette features an enchanting water ballet. Both setting and action underscore the sponsor's message: "How clean you feel . . . with new Stopette", whose "deodorant ingredient is actually used to purify the water you drink". Another example of agency-producer teamwork that results in winners at exhibitions and on the selling line. Produced by SARRA for the Stopette Division of HELENE CURTIS INDUSTRIES, INC. through EARLE LUDGIN & COMPANY.

SARRA, INC.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Summer
Sellin's Easy...



Go BeeZee!

WBZ 4 TV

IN BOSTON, NO SELLING CAMPAIGN IS COMPLETE
WITHOUT THE WBC STATION

We've got everything you need...People! Programs! Promotion!

WE'VE GOT PEOPLE! You bet we have! WBZ-TV reaches 5.8 million people . . . more than half of New England's entire population. And because only 3% of these people are away from home at any given time during the summer, you can be assured of a tremendous audience for your sales message and this normally large audience is boosted by 5.5 million more people who flock to New England for summer vacations. WBZ-TV audiences don't melt away during June, July, and August. Wise advertisers don't either!

WE'VE GOT PROGRAMS! The best! Our strong line-up of new programming is geared to gain an even greater share of audience than last year, when WBZ-TV made its competitors rather hot under their limp collars (with a 25% increase over 1955!). Here are just a few of the audience-capturing shows that will brighten summer viewing on WBZ-TV . . .



- **"Big Brother"—Bob Emery, 1956 Sylvania Award for "Outstanding Local Children's Show in America" and favorite entertainer of New England children, has even more viewers now that school is out.**

- **"Hollywood Playhouse," "Boston Movietime," "Pleasure Playhouse," "Saturday Movietime," and "Hollywood's Best" . . . all feature first-run films that provide first-rate spots for your sales message.**

- **Several new syndicated shows such as "Silent Service," and "Whirlybirds".**



- **"Rudder and Reel"—a thrilling boating and fishing show hosted by Don Kent, recognized throughout New England as an authority in these fields.**

- **"Let's Go Places"—a highly entertaining travel show, in which viewers are taken on filmed auto trips through scenic, historic New England.**

- **Red Sox Baseball Games—51 of them, both home and away, carried live by WBZ-TV *exclusively*. Pre-game shows "Lookin' at Sports" on Saturdays and at night feature the dean of New England sportscasters, Leo Egan.**



- **"Boom Town"—Rex Trailer, a *real* cowpoke, draws a huge and loyal audience of youngsters—and grown-ups, too—with his western films, songs, tales of authentic Western folklore and guest stars.**



- **"2000 A.D."—Jonathan Karas, noted professor of physics at New Hampshire University, conducts an educational program packed with showmanship, gets consistently high ratings.**

These and many more will keep 'em tuned to Channel 4 all summer long!

WE'VE GOT PROMOTION! Scads of it! We'll be doing on-the-air promotions such as singing jingles, talent plugs, special programs. We'll use car cards, newspaper ads, taxi posters, 24-sheet billboards, magazine ads, laundry stuffers, direct mail, window displays, and a host of other devices.

There'll be contests, exploitations, and giant remote programs.



People will know what's going on at WBZ-TV. And because they'll know, they'll look and listen, *and they'll buy!* Sign up with WBZ-TV for the greatest summer sales you've ever experienced. It won't take long to convince you that *Summer Sellin's Easy when you Go BeeZee!*

Yes, sir (or madam)! We've got people, programs, and promotion. And, we've got *power*, too. New Power from our brand new tower . . . 1,349 feet of television sell that puts your message into an additional 100,000 homes that competition just can't deliver.

So check with us right NOW for availabilities. We still have some real beauties. Then let us take it from there. We'll make the cash registers ring for you in Boston . . . all summer long!

And you . . . why you can just sit in the shade, sipping a long, cooling drink while you count your money and congratulate yourself on your good judgment!

Summer Sellin's Easy...Go BeeZee!

BOSTON

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO BOSTON, WBZ + WBZA · PITTSBURGH, KDKA · CLEVELAND, KYW · FORT WAYNE, WOWO · CHICAGO, WIND · PORTLAND, KEX
TELEVISION BOSTON, WBZ-TV · PITTSBURGH, KDKA-TV · CLEVELAND, KYW-TV · SAN FRANCISCO, KPIX
WIND represented by A M Radio Sales KPIX respresnted by The Katz Agency Inc. All other WBC stations represented by Peters, Griffin, Woodward, Inc.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR
AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open . . .

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

News and views for women in advertising and wives of admen

Women's week

Stock-buying week: Gals who are interested in making money (and what gal isn't) might take note of a tip given by Wilma Soss of NBC Radio's *Pocketbook News,* Sunday 11:15 p.m.:

"Buy stock in the spring, and, if you want to make a quick profit, sell before Labor Day. That's an old-time stock market adage particularly during times of inflation. So, girls, wherever you go on your vacation, keep an eye on the market. Who knows, you may be earning your vacation with the twist of the tickertape."

Wilma, whose interest in the stock market derived from "the inheritance I lost in 1929," says, 'If I can get interested in finance, any woman can."

So great did her interest become that she founded an association, Woman Shareholders of America, to promote her cause of more women in top management and more women who are better informed about finance. The big thing Wilma's still trying to live down is *The Solid Gold Cadillac,* a play and movie she says were written about her.

Psychology of Blandings' Dreamhouse: The latest study of American living habits (conducted by *Newsweek* for its 3 June article on exurbia) reveals that the "tug of normalcy" draws the highest-paid, most anxiety-ridden, greatest creative minds of the country into exurbia. Hence, says *Newsweek,* admen and air media executives abound.

What is an exurbia? It's the area *beyond* the suburbs where city folk (well-heeled) move for country living.

Leading exurbanite clusters throughout the country are: Paoli to Coatesville for Philadelphia; Bucks County, Pa., for New York and Philadelphia (though the literati cluster around New Hope). Lake Forest, Barrington and Wayne, Ill. for Chicago; Bel Air, Beverly Hills, Palos Verdes Hills and Rolling Hills, for Los Angeles.

New York is rich with exurban areas, ranging from two near the Hudson River in Rockland County to Sneden's Landing, and, of course, Fairfield County, Conn.

Warning from socio-psychologists to wives: Do not urge husband to move to exurbia for an address as you might with a chic city or suburban location. A move to exurbia implies more than the will to belong. Exurbia has been defined as the one living area where a man earning $12,000 can feel a total failure.

Lady v.p. at BBDO: The growing recognition of women in advertising agencies is brought into focus this week by the recent appointment of Olive Plunkett as v.p. at BBDO. Olive, who is account supervisor for DuPont and works on new business development, has been at the agency for 10 years.

Her specialty, she says is "speechifying, after all, women are supposed to talk a lot." Her talks to trade associations, dealer groups and industry meetings are all the more unusual since the chemical industry is still one of the last virtually "all male" strongholds.

WBAY

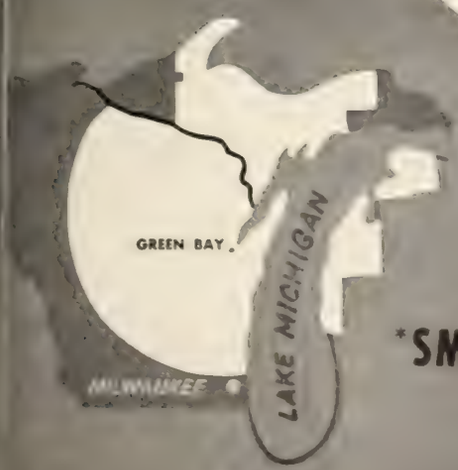
GREEN BAY

CH. 2

GIVES PERSONAL SERVICE TO

the Land of Milk & ~~H~~Money!*





*SMALL CITIES & BIG FARMS...A MILLION FOLKS

AN Essential BUY IN WASHINGTON STATE



KPQ WENATCHEE

The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ Wenatchee, Wash.

GUARANTEE
TO OUTPULL all other North Central Washington media
TWO to ONE

National Reps: FORJOE AND CO., INC.
Portland and Seattle Reps: ART MOORE & ASSOCIATES
One of the Big 6 Forjoe Represented Stations of Washington State

49th an
Madiso

Nighttime radio breakthrough

The article in the June 1 issue, "Who Will Make the Big Night Radio Breakthrough?" hits right on the button. Nighttime radio listening has been overlooked for no very valid reason.

Perhaps since the advent of tv we have been putting too much emphasis on peak viewing times and have missed a very good bet in the sister media.

Joe Ostrow, *research*,
Young & Rubicam, New York

Zenith's case for fee tv

The "remarkable calm" with which advertisers, agencies, and the broadcast industry react to the prospects of subscription tv—in your recent editorial—is at least partly due to a remarkable attitude which SPONSOR ought to look at and report objectively:

A very large number of the people you are talking about want subscription television. They are prepared to welcome it in their homes, for their families, and for themselves. This group includes top executives whose days are largely devoted to programing, time-buying and devising commercials, and they are not disloyal to the hand that feeds them. It is true that, like all of us, they want relief from the worst of tv commercialism. But as workers in the vineyard, they realize that in other ways, too, sponsored tv can only benefit as business history shows—by a measure of competition.

The friendly attitude toward subscription tv which is so widespread among your readership — try a poll among them if you doubt it—can be very easily understood, simply by disposing of the three arguments you yourselves list against subscription:

1. It is not a minority which would benefit from subscription programs as you say, but the vast majority of the low and middle income group to whom subscription would bring first-run movies and other top box office entertainment, at a fraction of box office prices—and do so as routine programing, not as a matter of ballyhooing

and "spectaculars." This majority also includes practically all Americans who are out of reach of New York City, and therefore of Broadway openers, music, and ballet. . . .

2. Subscription tv will not impair commercial television, as you fear, but will strengthen it. Subscription tv is one way, perhaps the only way, to provide independent tv stations, especially those in smaller cities, with the supplementary revenue they need to survive and prosper. To that end Zenith Radio Corporation has suggested that the FCC limit subscription programing to 15% of any station's broadcast time. During at least 85% of the time therefore, the station would broadcast "free" programs.

Such an authorization would permit independent stations to broadcast, for not more than two or three hours per day, subscription programs not provided by networks or advertisers, paid for directly by the people who see them. They would provide the supplementary income needed to support independent stations in many of the 1400 allocated tv channels that are now standing idle. This would bring nearer to fulfillment the Commission's plan for a truly nationwide, competitive tv system. These hundreds of new stations, each devoting 85% of its time to sponsored and sustaining programs, would greatly increase the amount of "free" programing available to the public.

3. You are 180° off course when you say subscription tv would "make the government party to a discriminatory system that bars freedom of the airways to viewers." Various companies, including the Telephone Company and Western Union, use the airwaves directly to sell services. So do the broadcasting companies — they simply collect their fees indirectly, but ultimately, from the tv viewer. It is not the function of government to stand in the way of enterprises which wish to offer a particular service to the public, and stand or fall on whether the public will buy it or not.

The fact is that today's tv system is the one that is discriminatory. Programs are restricted to what networks, stations, and advertisers want to present. . . .

Ted Leitzell,
director public relations,
Zenith Radio Corp., Chicago

• SPONSOR is glad to allow Ted Leitzell opportunity for rebuttal. For "Fee tv vs. free tv" debate, see page 37 this issue.

"The big K is 50,000 watt KSL radio, the *best seller* in the big and booming greater Salt Lake Market. It's a market that includes KSL,s leadership in metropolitan areas as well as dominance of the eager-to-buy thousands in smaller cities and towns, a market area of 1,671,200 people. It's 111 counties† in 8 states where people are reached and sold by KSL radio.

†Nielsen: 40 to 100 percent coverage

BEST SELLER



THE BIG K KSL RADIO

50,000 WATTS
CBS for the Mountain West
Represented by CBS
Radio Spot Sales

Reaches and sells a GREATER SALT LAKE!

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .
More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .
National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .
Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.



. . . *because* **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper—
whether it be *Area* Nielsen or Pulse — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers — as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB
10,000 watts on 710 kc. Kansas City, Missouri

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ,
President

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami
Represented by John Blair & Co.

KOWH Omaha
WTIX New Orleans
Represented by Adam Young Inc.



1957
14 Interurban areas account for over 50% of U.S. sales

1975
Many more interurbias are expected to ring up 70% of sales

INTERURBIA:
WILL IT REVOLUTIONIZE MEDIA?

This week if you followed the moving vans of the nation you could see a media revolution in the making. For if media follow people, then media over the next few years have a lot of traveling to do.

The people are headed for Interurbia, not to be confused with Suburbia.

What is an Interurbia? How does it differ from Suburbia or that new darling word of the intellectual set, Exurbia (see Women's Week, page 201)?

An Interurbia is a complex of cities, towns, suburbias which have grown together. Example: the 600-mile strip from Boston to Washington which virtually constitutes a single city. It took a team of J. Walter Thompson, Yale University and *Fortune* research men to document the importance of Interurbia to the

Concentration of retail sales in relatively few population strips may boost value of spot radio and television, and stimulate new media combinations

nation's marketers. This is what they found that contains within it the germs of media and marketing revolution:

- Today over 50% of the nation's retail sales come from 14 Interurbias which amount to just a fraction of the nation's land area (see map).
- By 1975 over 70% of retail sales and over 60% of the U. S. population will, it's predicted, be concentrated in Interurbias.
- Moreover the people who live in Interurbias are the marketer's best target: richer, more active, quicker to try new things.

The growth of Interurbia represents an unparalleled opportunity for the air media. For many of the strengths of both radio and television stations fit the Interurban pattern like a glove. Conversely, for printed media, Interurbia may mean a struggle to adapt to the population trend.

Consider radio. It has always sold against the printed media on the basis of wider coverage out of a metropolitan center at far lower cost and higher intensity than its competitor, the newspaper, can offer. This is particularly true of the "powerhouse" station. Says JWT Media V.P. Arthur Porter: "People are now going where radio's always been."

Said a top agency media buyer (nameless because after all JWT *is* a competitor): "The national magazines are too inflexible at the moment. The city newspapers are not sufficiently sectionalized. . . . And the truly local weekly newspapers can't compete pricewise as individual buys."

Into this pot stir just one fact about Interurbia: It is the car-usingest country on the American continent, a land in which the two-car and eventually the three-car family will abound. If radio did not exist except for its use in cars, the medium would today be on the threshold of great expansion as Interurbia's importance multiplies. (Prediction: this week Kiplinger's *Changing Times* projected a total of 70 million cars and trucks on the highways by 1965, 100,000,000 by 1975.)

Consider television. It is the showcase medium which all acknowledge has helped to fill the gap in personal salesmanship left by the growth of self-service. And Interurbia today—and more so tomorrow—is the land of self-service and drive-ins which sell everything from groceries to hardware to personal services.

Moreover, television like radio is strong in terms of its ability to reach out from a metropolis and embrace surrounding communities.

Does all this add up to a picture of domination by key stations beaming to ever-larger, ever-richer empires? Far from it. The indications, say media buyers, are that the pattern will be one of combination, a situation already common. In other words there is opportunity for the station with the big umbrella as well as opportunity for the station operating under that umbrella at an efficient price. The very richness of Interurbia assures that the advertiser will want to mine it thoroughly. But he will use the media which deliver customers most efficiently.

Although the population shift is on to existing Interurbias, and there are more Interurbias forming, stations outside Interurbias may benefit as well. The strength of spot radio and television has always been its ability to pick a target economically. The non-Interurban area will always be important; the question will become one of how to reach it efficiently. As population grows, the isolated city far away from an Interurban complex, will be more important than it is today—even though it is a smaller slice of the pie; for the pie will have grown. (Population specialists predict the U. S. will have 250,000,000 people by 1982, compared with 170,000,000 today.)

Interurbia's growth has so many implications, all of them are not yet evident. The more SPONSOR spoke to me-

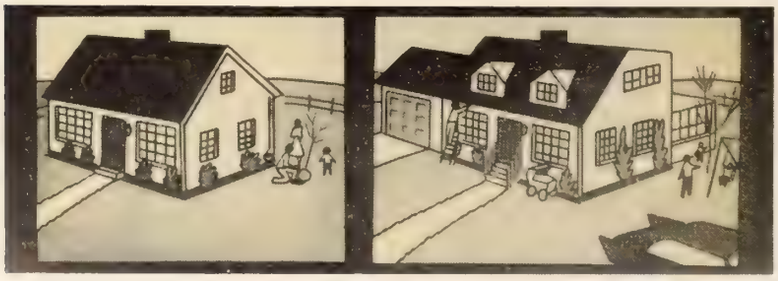


INTERURBIA IS RICH TARGET

Product hunger and upgrading urge is concentrated in Interurbia, says JWT study. Interurbia determines when luxury becomes a necessity. As in case of clotheswasher (above) social pressure to consume is strong, making Interurbanite most receptive to advertising, new product introductions.

Mobility of Interurbanite dictates need for more cars per family (below) and longer use of car for home-to-work-shopping center commuting. This trend puts focus on car radio audience not only because of its growing size, but because car radio can influence closest to time of purchase.

Homogeneousness and sophistication of Interurbanites favors tv programing for broad Interurban coverage. Program taste differences between city and Interurbia will melt away, according to the study. As population in tv fringe coverage area grows, it may dictate program, commercial slant.



dia strategists, the more implications occurred. Examples:

1. Will the growth of Interurbias stimulate the formation of more and stronger regional networks designed to give advertisers an area's rich potential in one package?

2. Will radio and tv research itself be forced to adapt? Obviously the growth of Interurbia makes two types of radio-tv research more important: (a) ratings which cover beyond the metropolitan area to counties spread way beyond; (b) coverage studies.

3. Will the television networks evolve so as to concentrate on Interurbia, winnowing down overlapping coverage and easing "must buy" requirements? Or will they go the other route, maintaining their identity as the truly national coverage medium and leaving concentration on the Interurbias to the individual station and the regional combination?

4. Will Network radio, already highly flexible, regroup still further around the interurbias?

ARTICLE IN BRIEF

In the new "Interurbia" study, JWT, Yale and Fortune analyze the significance of the population shift into 14 city-town-suburb-city complexes. Air media, favored by people's move into outer rim of radio tv coverage, may be bought in new patterns soon

These are questions of long-range significance. But they are also short-range. For Interurbia is no futuristic concept. Many things which have already happened in media buying relate right back to the growth of Interurbia.

Whether they recognize it in sociological terms or not, media buyers have been quick to sense the importance of population spreadout from the cities.

The real importance of concepts like Interurbia is not that they discover the brand new but that they dramatize for marketing and media strategists what must be uppermost in their attention. Interurbia, then, is simply a word that helps make the trees stand out from the forest.

Nonetheless there are some SPONSOR encountered who scoffed at the Interurbia concept. Said one such critic: "Fancy gobbledegook. Everybody knew this was happening anyway."

But the general response SPONSOR found among media people at major agencies was one of interest. If anything, the Interurbia concept, first unveiled at the 4A's spring meeting, has not yet had its full impact. Reasons as SPONSOR sees it, time. It will take planners months to focus their thinking upon the Interurbia concept and measure their own needs against its implications.

One place you can go for a look into

(*Please turn to page 90*)

Four JWT contributors to "Interurbia" research were (l. to r.): R. Woo!, v.p.; M. Hanson, v.p.; A. Porter, media v.p.; W. McKeehan, v.p.

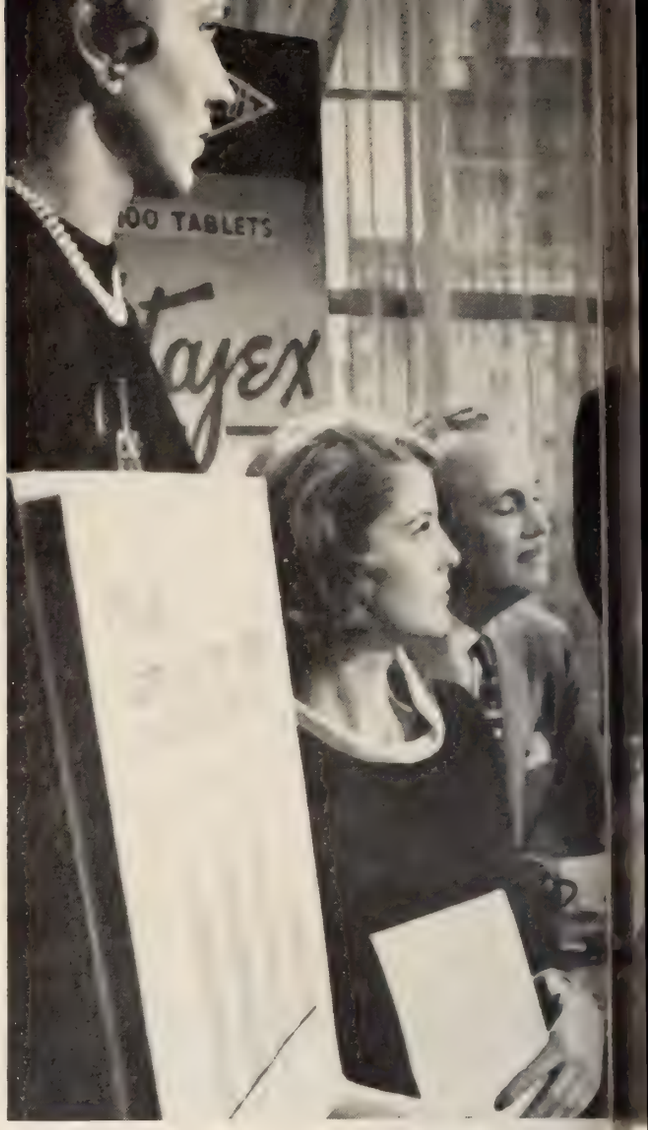


HOLLYWOOD PAINTS A SCATHING PORTRAIT OF TV AND ADMEN



Budd Schulberg

Pro or con, you'll talk about Budd Schulberg's movie, *Face in the Crowd*. Schulberg researched Madison Ave. for four months. Here he sums up admen



"Advertising agencies are packed with talent and overloaded with fear."

So says Budd Schulberg who feels he should know after completing a four-month survey of advertising and television for his new picture, *A Face in the Crowd*. The picture, which opened late last month in New York, is a biting portrait of tv which tells the story of a radio station personality ("not Arthur Godfrey," says Schulberg), who rises to network tv fame and power.

Best-selling author Schulberg (*The Disenchanted*, *What Makes Sammy Run*) became intrigued with tv as a subject for a behind-the-scenes movie as far back as 1952. The result is a movie in which "tv's Sammy" out-Sammies Hollywood's Sammy at every turn.

Schulberg says of Madison Avenue and television:

"It's worse than Hollywood! There most of us ran scared some of the time and a few of us trembled all of the time. Our impression was that in tv and advertising finding a man who isn't scared might make Diogenes' job look like a cinch."

"I don't want to pose as an expert," Schulberg told SPONSOR. A mild-mannered, almost diffident man of 43, he says he's concerned with "being honest in my writing, not pleasing everybody."

"In this movie, I wrote what I saw. In fact, I think I'd be a good reporter. In the space of about four months, I interviewed about 200 people in agencies and at the networks. They were good to us. They let me sit in on client presentations and when I heard some of the things that went on, I wondered that they did let me sit in. Me, if I were in their place, I wouldn't."

Schulberg talks slowly and seems almost reluctant to repeat face-to-face some of the criticisms he made so bitingly in *Face in the Crowd*. He underscores the fact that he has no answers to the very advertising and television problems he posed in the movie.

"The problem hasn't even begun yet," he says. "There's a tv generation being born now and they're the toughest audience tv has yet had to face." He hesitated momentarily, then mused, "I wonder what agencymen will do for tranquilizers then, when their system's become immunized to the stuff they're taking now."

The problem admen will have to face, as Schulberg sees it, is the constantly increasing sophistication of the younger viewers.

"In Hollywood they used to say, 'Let's appeal to the 12-year-old.' Well, tv would do well to learn from the movie people and upgrade its product. Most of tv tends to play to the six-year-old.* The 12-year-old's too wise. My kids automatically turn off the sound on the commercials, and I certainly never told them to. In fact, some of the stuff I think is kind of funny, but the kids spot phoniness. They just yawn."

Schulberg's two youngsters are eleven and twelve-and-a-half respectively, hence according to his defini-

*For SPONSOR's reply to the growing number of tv criticisms on this basis, see editorial this issue, page 96.



tion, the ideal Hollywood audience.

"Hell, the worse tv is, the better for pictures," he said with a slow grin. "So I want tv to stay just as it is. . . ." Then, seriously, "It could be so great though. But what admen are facing now is the law of diminishing returns, especially on the commercials. They can't make absurd claims and expect people to believe them. People are getting smarter all the time. The only answer is softer and softer sell."

These are off-the-cuff observations. But for the movie Schulberg went at the job of researching tv and advertising with the same intensity he says he previously employed in researching *Waterfront*.

"I told Gadg (Elia Kazan) when *Waterfront* came out that I wanted to do something on the tv industry, and we both decided we wanted to work together again. Two or three months later we decided to use my short story, *Arkansas Traveler*, as a base, and to do our researching here in New York."

Hero moves from local radio to net tv

Hero-villain Lonesome Rhodes (Andy Griffith) rises from local Arkansas radio operation to big-time network tv through his guitar and folksy patter. Irreverent sponsor kidding on air pays off, makes him unbridled. Power goes to his head. At left, he makes agency pitch

Reverse sell *pitches sponsor until he sees sales curve zoom skyward*



Tie-in merchandise *catapults tv star to head of "Rhodes empire"*



Tv advisor *to presidential candidate, hero becomes political force*



So Schulberg spent the summer with Kazan in Connecticut and came into town to make the rounds at the agencies. First he called Sig Larmon, president of Y&R, whom he knew from Dartmouth days, and set up a lunch with him and with Kazan.

"He was terribly nice and said he'd help us, which he did."

All in all, Schulberg talked to four agency presidents, to numerous radio-tv v.p.'s, heads of media departments, account supervisors and assistant account men "and even all the way down to copywriters." (Schulberg's biggest surprise: the "gigantic salaries of copywriters.") In fact, he expressed genuine awe over copywriting careers.

"How they can do it," he said, shaking his head in bewilderment. "How they can sit there and write that stuff all day long. . . ."

He will not mention the names of most of the agencymen he interviewed, "because they really bared their souls." Among names he will mention: Bill Paley, Ed Murrow, Pat Weaver.

"We asked the heads of networks how they felt about their responsibility to the people . . . and they gave beautiful answers."

His own interpretation of this responsibility is "continuously improved programing, preferably conceived and produced well out of reach of the advertisers." In fact, the sure way to have mediocre programing, says he, is to let agencies and clients get into it.

ARTICLE IN BRIEF

Schulberg made four-months' survey of agency life and network tv to supplement short story on which his new movie, *Face in the Crowd*, is based. His conclusion, broadly: Tv's and advertising's "Sammies" run because they're anxiety-driven and insecure.

"They don't tell the *New York Herald Tribune* that it should change its front page, do they? Why should they be able to dictate programing? And they do. . . ." He seemed utterly stunned by the latter discovery, continued with total amazement, "Why, I've seen agencymen actually try to change lines in scripts."

Schulberg seemed almost apologetic about criticizing the medium, although he satirizes it with great glee and freedom in his new feature.

"I don't want to write a fairy tale," he said. "I know someone has to foot the bill. But one thing is certain: the creative people will entertain viewers better than business executives and admen. The future of tv lies with the Chayevsky's. The trouble with advertisers is that they think, 'Will they like this? Will they like that?' A guy, say Stravinsky, who takes his chances, doesn't take a popularity poll.

"The turnover in shows indicates that there's too much creative work allocated to the wrong department. Agencies are just not the proper home for top talent. The talent is there—some of the brightest people I've met are in this business, but the structure of the business defeats them.

"The trouble is that advertising is neither an art nor a science, so no one knows where he stands.

"I guess that's the reason for all the charts in agencies . . . charts and charts and more miles of charts. . . . It gives them a sense of security, something tangible to show how they spent their week. . . . Sad," he said, "very sad."

In the picture, an agency account supervisor is so fearful of losing his job, when his main account is being stolen from him, that he keels over with a heart attack.

The television networks, he feels, aren't immune from anxiety either.

"Unfortunately, advertisers seem to have almost as much influence on the networks as on the agencies, but the proper place for the programing function, I think, should still be the network. One thing's sure: How many homes you reach for a dollar is no measure of artistic success."

What would Schulberg do if he were in the shoes of an account executive?

"Well," he said, with a smile. "I'd probably counteract all my lovely theories. I'd try to take control and run the shows after all. Then I'd get fired and have a heart attack. . . ."



Telethon *at height of his popularity convinces tv-star Rhodes he's "a power, an influence"*



Account man *fears losing job, keels over*



THIS WE FIGHT FOR: *No one who buys or sells tv time can afford to stand aloof from the question of fee vs. free tv. Fee tv will seriously damage tv as we know it. Tell your congressman how you stand on fee tv; tell him why.*

A DEBATE

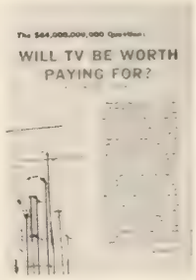
FEE TV vs. FREE TV

With FCC on brink of considering tests of toll tv, the issue becomes pressing. On pages that follow, SPONSOR debates published views of leading fee tv advocate, Dr. Millard Faught

Before it will consider authorizing experimental fee tv tests, the FCC is asking 11 specific questions on how the experiment would be handled (SPONSOR 1 June). Since 8 July has been set as the deadline for these answers, the chances are that the Commission may not make a decision until fall. Meanwhile proponents for fee tv—Zenith Radio Corp., Skiatron Electronics & Television Corp., and International Telemeter Corp.—are pushing hard. Fee tv is even being named as the fulcrum on which balances the proposed shift of the Brooklyn Dodgers and New York Giants to the West Coast. In the June issue of *Pageant*, an article by Dr. Millard C. Faught presents the case for fee tv to the public. He contends that channels and talent are available, and that tv can perform miracles in programing once it is untied from the limited apron strings of advertising revenue. SPONSOR, an uncompromising opponent of fee tv, takes up the gauntlet and debates some of the key argument from Dr. Faught's brief on the pages following.

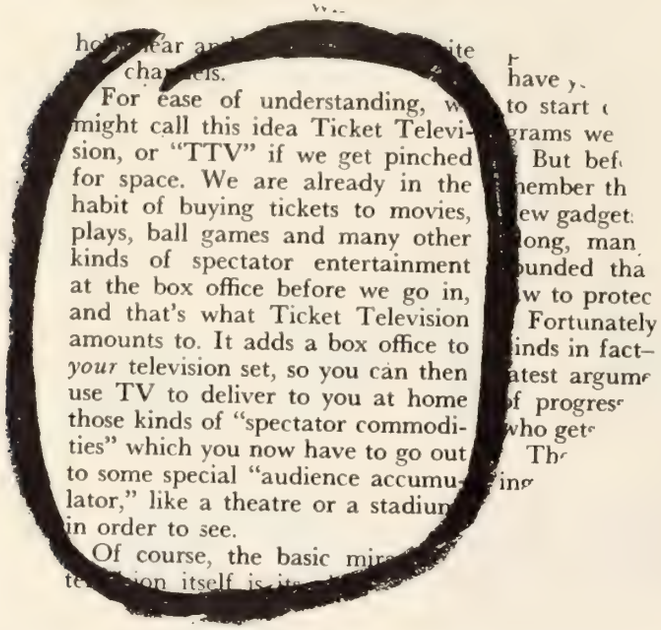


Dr. Millard C. Faught, television economist and author, is probably the most articulate advocate of fee tv. Since 1949, when he published a monograph titled "Some Billion Dollar Questions about Television," Faught has turned out thousands of words of copy and delivered hundreds of addresses in favor of pay-as-you-watch television.



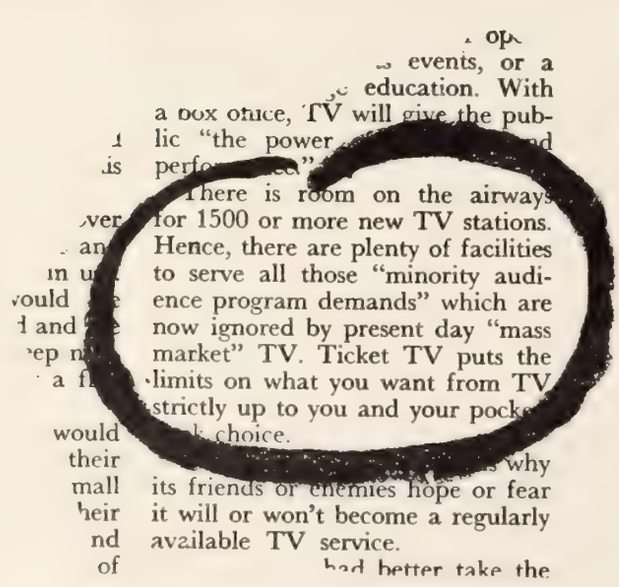
His latest word on the subject is an article in the June issue of *Pageant* called. "The $64,000,000,000 Question: Will Tv be Worth Paying For?" It is a thought-provoking, well-balanced article, but clearly a case for fee tv. SPONSOR, which contends that approval of fee tv would not be in the public interest, has received from Dr. Faught and the editors of *Pageant* permission to excerpt and debate some major points. Here are the points and our rebuttals.

FAUGHT SAYS . . .



For ease of understanding, we might call this idea Ticket Television, or "TTV" if we get pinched for space. We are already in the habit of buying tickets to movies, plays, ball games and many other kinds of spectator entertainment at the box office before we go in, and that's what Ticket Television amounts to. It adds a box office to *your* television set, so you can then use TV to deliver to you at home those kinds of "spectator commodities" which you now have to go out to some special "audience accumulator," like a theatre or a stadium, in order to see.

Of course, the basic mira[cle] of television itself is its [ability]



events, or a education. With a box office, TV will give the public "the power [to] perfo[rm]."

There is room on the airways for 1500 or more new TV stations. Hence, there are plenty of facilities to serve all those "minority audience program demands" which are now ignored by present day "mass market" TV. Ticket TV puts the limits on what you want from TV strictly up to you and your pocke[t] choice.

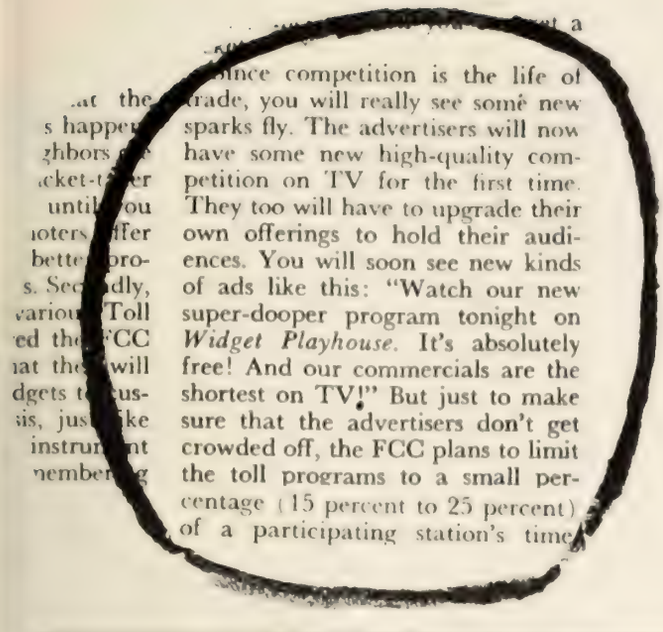
[Th]is why its friends or enemies hope or fear it will or won't become a regularly available TV service.

[We] had better take the

AS SPONSOR SEES IT . . .

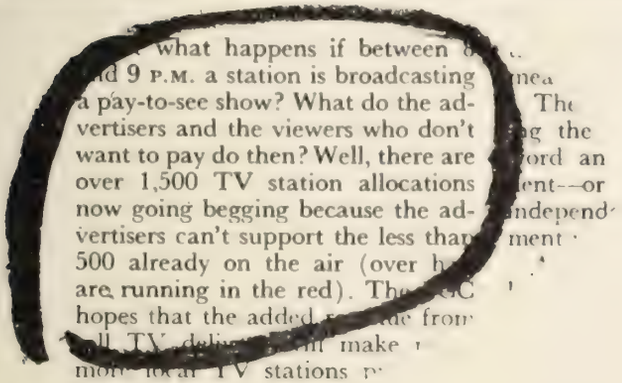
Fee tv would indeed add a "box office to *your* television set." But how necessary is such a box office? Television already delivers *free* to our homes a wide variety of "spectator commodities." Without having to go to a theater or stadium—and without even having to stir from our armchairs to drop coins in a box—we can watch major league baseball games including the entire World Series, boxing, ice hockey, horse races, golf and tennis tournaments, basketball, bowling, professional and collegiate football complete with all the top bowl games, spectacular musicals and plays (*Cinderella, Peter Pan*, etc.), feature films, and even original television dramas such as *Marty* and *12 Angry Men* which Hollywood later turns into successful motion pictures. Tv also gives us our own free home news-reel theater where we can follow political conventions, around-the-world coverage of events. Would the Kentucky Derby be any more thrilling if we had to pay for it instead of Gillette? In short, why pay for the cow when we're getting milk for nothing?

What businessman deliberately sets out to market his product to a "minority"? If he is to be successful in such an approach, then the price tag of his product must be so high as to make it prohibitive for the "majority." It was not in such spirit that television itself was pioneered. The 40 million tv sets now in use were sold to the public with the understanding that these sets were their "windows on the world," their *free* admission to whatever was programed. It is a question how far off the ground television would have flown if, ten years ago, tv salesmen had told the public, "You buy a receiver, and then you pay for the programs you want to watch." When it comes to a mass form of communication—under the control of a government commission supported by public taxation—the public has every good reason to resent being discriminated against on grounds that they may only watch according to their ability to pay.



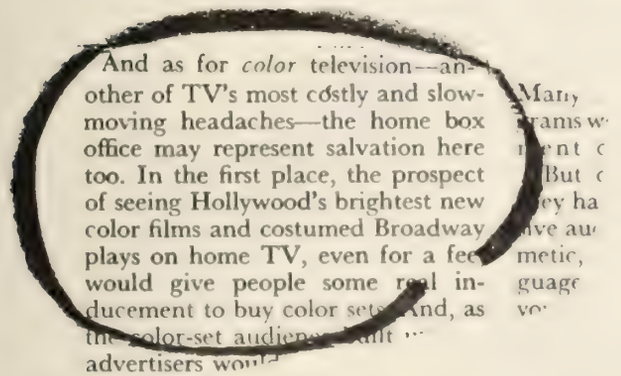
since competition is the life of trade, you will really see some new sparks fly. The advertisers will now have some new high-quality competition on TV for the first time. They too will have to upgrade their own offerings to hold their audiences. You will soon see new kinds of ads like this: "Watch our new super-dooper program tonight on *Widget Playhouse*. It's absolutely free! And our commercials are the shortest on TV!" But just to make sure that the advertisers don't get crowded off, the FCC plans to limit the toll programs to a small percentage (15 percent to 25 percent) of a participating station's time.

Competition is certainly the life of trade. But unfair competition is the death of it. The government itself wisely recognizes this, keeps a watchful eye on industry for trusts or monopolies dangerous to the economy. Already between television sponsors there is keen, brisk competition to upgrade the quality of their individual shows. They hire top talent, spend all that budgets permit. But how could they begin to compete with fee tv, a Gargantua which if it captured only five percent of the potential U. S. audience at a dollar-per-home, would be able to spend close to $2 million on a single show? Even if FCC plans to limit fee tv to 15 or 25% of a participating station's time, this could well be the hours between 7 p.m. and 11:30 p.m. Where would other stations in the market find advertisers willing to pay nighttime Class "A" rates to compete? Fee television for the minority could end free television for the majority.



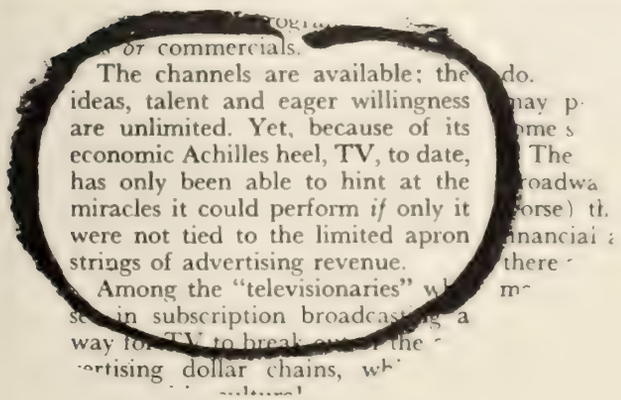
what happens if between ... and 9 P.M. a station is broadcasting a pay-to-see show? What do the advertisers and the viewers who don't want to pay do then? Well, there are over 1,500 TV station allocations now going begging because the advertisers can't support the less than 500 already on the air (over h... are running in the red). The FCC hopes that the added ... from ... TV ... will make ... more local TV stations ... hence increasing the ... service. It is parti...

The concern shown by proponents of fee tv for the welfare of stations may be altruistic but hardly realistic. The big problem in tv growth has been the struggle between u.h.f. and v.h.f., with u.h.f. not yet technically on a par with v.h.f. in most areas. So if fee tv should get the nod from FCC, who is to say that this new type of programing will not be grabbed off by these stations who are now most successful on the theory that they are in the best position to handle it? Actually, latest FCC profit-loss figures show that of the 466 tv stations operating sometime during 1955, *more than half showed a profit*: 238 reported a gain, 186 a loss, and 42 with no data available. The '56-57 picture may be brighter.



And as for *color* television—another of TV's most costly and slow-moving headaches—the home box office may represent salvation here too. In the first place, the prospect of seeing Hollywood's brightest new color films and costumed Broadway plays on home TV, even for a fee, would give people some real inducement to buy color sets. And, as ... color-set audience built ... advertisers would ...

There is no solid foundation in fact for the supposition that fee tv will be the "salvation" of color television. Color tv is already here, although not yet in depth. It is technically acceptable and there is no lack of spectacular color entertainment. Even so it has not broken through as a mass medium. But it will, in its own good time and without an "assist" from fee tv. One of the deterrent factors has been found to be the cost of receivers. If the public is now dragging its feet because it feels color tv sets are too high in price, will they rush in any faster to buy knowing that, in addition, they must pay for the shows? This seems unlikely.



... or commercials.

The channels are available; the ideas, talent and eager willingness are unlimited. Yet, because of its economic Achilles heel, TV, to date, has only been able to hint at the miracles it could perform *if* only it were not tied to the limited apron strings of advertising revenue.

Among the "televisionaries" who ... in subscription broadcasting a way for TV to break ... the ... ertising dollar chains, wh...

In summing up, SPONSOR contends that tv is doing an exceptional job in the public interest as a *free* medium "tied to the apron strings of advertising revenue." The airwaves belong to the public and they have a right to watch without paying. Fee tv revenue would attract top talent from current sponsors; free programing would be hurt. Free, commercial tv is a vital part of our national economy. In ten short years, it has proved itself a prime mover of goods from manufacturer to consumer. As No. 1 Salesman, it turns factory wheels faster, digs mines deeper. Hurt it with fee tv, and which of us will have coins for the tv toll?

SINCLAIR'S 10,000 RADIO SHORT-SHORTS

What do you do when you've got a much bigger distribution area than your competitors but a lot less money? Sinclair is using 10,000 five-second commercials weekly, biggest number of spots in radio history, instead of previous thin spread in all media

The average person has a 5,000-word vocabulary—yet there are 120,000 manufactured items bearing brand names. These facts are building blocks in the advertising strategy of James J. Delaney, ad manager of Sinclair Refining Co.

Delaney's problem, how to get your name across to the public, is the same one facing every marketer, but with this difference: Sinclair has to cover an unusually big territory for its size.

Sinclair — a billion-dollar corporation and seventh largest oil company in the country — and its New York advertising agency, Morey, Humm & Warwick, chose radio not only to get the name across but have it remembered. "We're buying remembrance," says Delaney. "We're registering our name and our product. This is the biggest thing we have to do."

The radio advertising schedule is 100% spot—some 10,000 announcements weekly spattered through Sinclair's 36-state distribution area. The coverage looks casual but in actuality is the refinement of a formula which has been developing for at least three years.

The formula: 10,000 quickie (12-word) live announcements weekly on 900 radio stations in 450 cities for 52 weeks. This schedule, according to Sylvester M. Morey, president of the agency, adds up to an industry record.



President of Morey, Humm & Warwick agency, S. M. Morey

SINCLAIR'S SHORT-SHORT SATURATION STRATEGY

Objective:
Wide coverage, low cost

Markets used:
450 in 36 states

Duration:
52 weeks

Frequency:
Up to 200 per week

Length:
5 seconds, 12 words

Allocation:
$1.5 million

*SPONSOR estimate



Timebuyer who placed record campaign, Kathryn Shanahan

EVERY WEEK



Idea came in a cab. Originators were (from l.) S. F. Ellsworth, agency account exec.; J. J. Delaney, Sinclair ad mgr.; W. L. Wernicke, MHW tv-radio director

He says: "Within my knowledge there never has been and is not now any campaign so big, none with as many stations with as many announcements for as many continuous weeks."

The station representatives, who've had to deliver many thousands of availabilities during the buying period between mid-April and late May, are more than inclined to agree with him.

What's the tab for a schedule with this much breadth and depth? About $1.5 million, by SPONSOR's estimate. SPONSOR calculates Sinclair's total advertising budget at some $12 million, which includes radio, newspapers, billboards, farm, industrial, motor and fuel oil, co-op, point-of-sale and many other phases of the over-all program.

Newspapers, which used to be the primary advertising effort, get about $900,000, with outdoor billing 20% of the total, an estimated $600,000. Television spot has been omitted from the 1957 schedule. (It used to be a favored medium for Sinclair and its dealers.)

These dealers are vital to Sinclair, as they are to all oil companies. There are 25,000 of them—all independent, franchised gasoline station operators in the 36 states serviced by the oil firm.

These 36 states represent a coverage problem for Sinclair's ad budget. One major competitor, for example, sells about four times as much as Sinclair and operates in only 18 states yet has a much larger advertising budget. Few oil companies have such a wide distribution area (Texaco, as a matter of fact, is the only one operating in all 48 states), and Sinclair's only major gaps are New England and the West Coast.

This marketing situation has provoked many a question at Sinclair's Fifth Avenue headquarters in New York. How do we compete with bigger and richer companies? How do we cover a bigger geographical area than they do? How can we get the most mileage out of our gasoline advertising dollar? How do we get people to pay attention to us and remember the name? How do we back up our dealers locally?

The answers for Sinclair take the form of its unique saturation spot radio campaign. The real answers on whether the company is succeeding in its goals won't even "begin to be seen for six months," says Advertising Manager Delaney. "We think it'll just *have* to register with people because of the copy impact and the saturation buying."

He has more tangible reasons to think the campaign will hit home with consumers.

In the fall of 1955, Delaney and two agency vice presidents, William L. Wernicke, radio and tv director, and Stanley F. Ellsworth, account executive, were riding in an Atlanta cab—a radio cab. They heard occasional traffic messages for the driver, all interspersed between directions as to where he should pick up a load.

That triggered the idea. During the long ride (to a Sinclair distributor), they dreamed up a quickie spot radio drive based on a public service and traffic theme.

Today the strategy conceived in a taxi is being used on 900 stations: a five-second announcement at saturation frequency in prime listening times. The announcement, then and now, simply reminds listeners, "Driving today? Remember to drive with care and buy Sinclair—Power-X gasoline."

This is when Delaney started to get the tangible returns which lead him to think he's betting on a winner. After using eight stations in the New York area, he commissioned Advertest to check response in television homes. He learned only one month after the campaign took the air that 37% of the men and 27.4% of the women had heard the radio announcements. Two months after the start of the commercials, 39.6% of the men and 27.3% of the women had heard them. And dealers were enthusiastic.

This clinched a marketing plan which provided for expansion to 100 stations in 50 cities in the spring of 1956. Shortly after this new schedule was added, Sinclair asked Trendex to interview listeners in a five-city sample. Philadelphia results were typical: 106 commercials ran every week for 40 weeks, and 300 persons were interviewed. Some 30% of the men and 74% of the women said they had heard the commercial.

Impact of this 100-station schedule was also indicated by the presentation last April to Sinclair of the Alfred P. Sloan radio-tv award for its contribution to highway safety, as well as the National Safety Council award.

Sinclair moved into high gear early this year. A thorough media appraisal was prepared for Reynolds Girdler, Sinclair's director of public relations and advertising, and then presented for executive approval to L. W. Leath, vice president and general sales manager, and to other company officers. They approved the general plan for a

ARTICLE IN BRIEF

Sinclair has huge distribution area, less ad money than competitors. Radio—five-second announcements on 900 stations in 450 cities at frequency up to 200 per week—is the new answer. Time and copy aim at car drivers.

switch in advertising funds so that radio, for the first time in company history, would get the biggest share of the firm's media allocation. This meant eliminating tv, cutting back on newspapers.

It took them from January through part of April to get the final lines on the radio blueprint. Planners took to the road to talk with key field marketing managers, showing how the projected schedule would help them locally.

By April everyone had been contacted — and field support was assured. The blueprint came to life, particularly the buying part of it. The theory which had been applied to one city, New York, was now being put to the test in 449 others.

This theory, in Ellsworth's opinion, "is the best way we have found yet to give dealers support with a high degree of consistency. Radio used in this way gives us the quantity in the degree we want—total impressions." All he hopes for, at this point, is "favorable association with the Sinclair and Power-X names." Then, he says, "when people are ready to buy they'll remember us—and our dealers."

The quickie public-service-plus-small-commercial announcement contributes to a consumer picture of a friendly dealer and company. "We tell a more direct sales story in other media," says Ellsworth. "In the meantime, if we can register one thought with listeners with radio we figure we're doing very well. Long copy is used to better advantage in our other ad media."

Buying was finished in late May for a campaign which may well have as its minimum the staggering number of 400,000 spot announcements.

Here are the dimensions of the buy.

► *Markets:* Buying was directed by Bill Wernicke, with 450 markets divided as to (1) major areas of importance to Sinclair, some 150 of them and (2) areas of lesser magnitude, in some of which it had never advertised before, accounting for the remaining 300.

Kathryn Shanahan, timebuyer, purchased schedules in the top 150 cities, with her assistant buyer, Alice Middleton, handling the others. In the major cities, the oil company maintains staffs of salaried personnel. These cities are usually points on product pipelines or to which tankers carry the petroleum product, terminal from which it is later shipped. The smaller markets are called marketer-distributor areas where the company has extensive oil marketing and dealer structures.

► *Frequency:* The number of announcements ranges from 15 to 200 weekly, proportionate to the population and to the relative importance of the city to Sinclair in terms of sales. New York and Chicago (Sinclair is very strong in the latter) would get the maximum; a city such as Birmingham, although a major market, is not so major in terms of Sinclair sales and gets 40.

► *Multiple stations:* Most cities have three stations carrying the Power-X quickie but larger areas have as many as six to eight stations in the lineup.



Friendly station theme is used in newspapers, on billboards as well as on the radio

"Many times," says Wernicke, "we buy every station in the market because we want the entire audience regardless of its listening loyalties or preferences.

He "spots the advertising where the pumps are. So if the pumps are in the metropolitan area, rather than scattered throughout the trading area, we buy the heavy in-city stations. Powerhouses, by and large, base their rates on total coverage of the signal area and this, many times, is a secondary consideration. We don't have distribution everywhere and we try to match, very exactly, our advertising to our pumps."

► *Air times:* Sinclair is insistent on peak driving times and *only* peak driving times—from 7 to 8:30 a.m. and 4 to 7:30 p.m., plus peak tune-in times on Sunday afternoon. Because the quantity of announcements could become unwieldly in the purchase of time by specifics—such as 7:08 a.m.—Morey, Humm & Warwick left it to the station rep in many cases to slot the quickies as best he could within these time ranges.

► *Audience:* The reason for the selection of these times is obvious — and typical. Sinclair's top consuming target is the man in his car. Sinclair thinks so much of this in-car audience and its potential that the home audience is the bonus audience. Home listeners are fine, but the biggest help comes from the car driver. The Sunday audience, which Sinclair tries to reach from 1 to 5 o'clock, is likewise not vulnerable to tv. That's why they buy wheel-rolling times.

► *Copy:* Until now, all copy has been the same—the "drive with care" theme handled live by staff announcers or personalities (disk jockeys, commentators). The agency is currently broadening the scope of the quickies by writing a special announcement for

(*Please turn to page* 44)

Safety awards: J. E. Dyer (l.), pres., Sinclair Refining, receives the Alfred P. Sloan highway safety award from Sloan, Jr., for "62,500 safe driving appeals on 93 radio stations" in '56





TOPS in Rochester, N. Y. is Channel 10 with * 15 of the Top 16 Favorite TV Programs!

TOPS in every category!

Comedy, Mystery, Drama, Juvenile
Western, Quiz, Variety, Serial, Network News,
Local News & Weather and Sports!

TOPS in the Morning Six days out of Seven!
SHARE OF AUDIENCE 60%

TOPS in the Afternoon Five days out of Seven!
SHARE OF AUDIENCE 53%

TOPS in the Evening Seven days out of Seven!
SHARE OF AUDIENCE 58%

and . . . out of 459 competitive weekly quarter-hours in Rochester,
Channel 10 rates FIRST 277 times plus 6 first-place ties!

CBS TELEVISION

*LATEST ROCHESTER TELEPULSE SURVEY MARCH 1957

NATIONAL REPRESENTATIVES:
THE BOLLING CO. WVET-TV
EVERETT-McKINNEY WHEC-TV

ROCHESTER, NEW YORK

IT ALL ADDS UP TO 10

SINCLAIR ON THE AIR

(*Continued from page 42*)

each holiday, when motor traffic increases. It has also developed a standby commercial which stations toss in if the weather is bad. Instead of opening with a cheery "Driving today?", it begins with "if you *must* drive today . . ."

► *Ratings:* Wernicke doesn't buy on ratings. "We used ratings only in isolated cases," he explains. The usual case: when one station was, say, charging five times as much as any other outlet in the market for the five-second commercial. "Then we'd check to see if he had an audience five times as great to justify the huge cost differential. And he never did!"

Unless the cost was 'way out of line, he'd buy every significant station in the market to get the total audience in that area.

The agency estimates it gets in major markets an average rating of three (per cent of the total population) for each spot announcement. And this, says Wernicke, "times the number of commercials we use per week gives us a lot of ears at a very nominal cost."

► *Costs:* Rates for the quickies go up and down the entire dollar scale. Some stations had no provisions for copy this short and had to invent a new rate. Others didn't want any part of the whole quickie scheme (but these were few). Then there were some who, figuring them more trouble than they were worth, set unusually high prices. In one market area of some million persons, one station charged $50 for a quickie—and no frequency discounts—whereas the other four stations in the market charged an average of $7. The cost for five seconds averages out to about one-third of the minute rate.

In smaller markets—and Sinclair is using many of these—costs sometimes dropped to less than $1 per announcement. The tv and radio vice president of the agency, however, has set $1 as the cutoff point below which he will not pay. If he wants a station, and it charges 50 cents, he still pays the dollar.

► *Products:* Only Power-X with X additive gasoline, the premium brand, gets specific commercial mention. But the pull of the copy is expected to bring the driver into the station, first, and to sell him on specific Sinclair items, second.

Among its product line are the H-C gasoline, the regular grade; a variety of motor oils and lubricants, many specialty items such as auto polish, etc. Advertising the premium grade brings in customers for the regular, as well, says Advertising Manager Delaney.

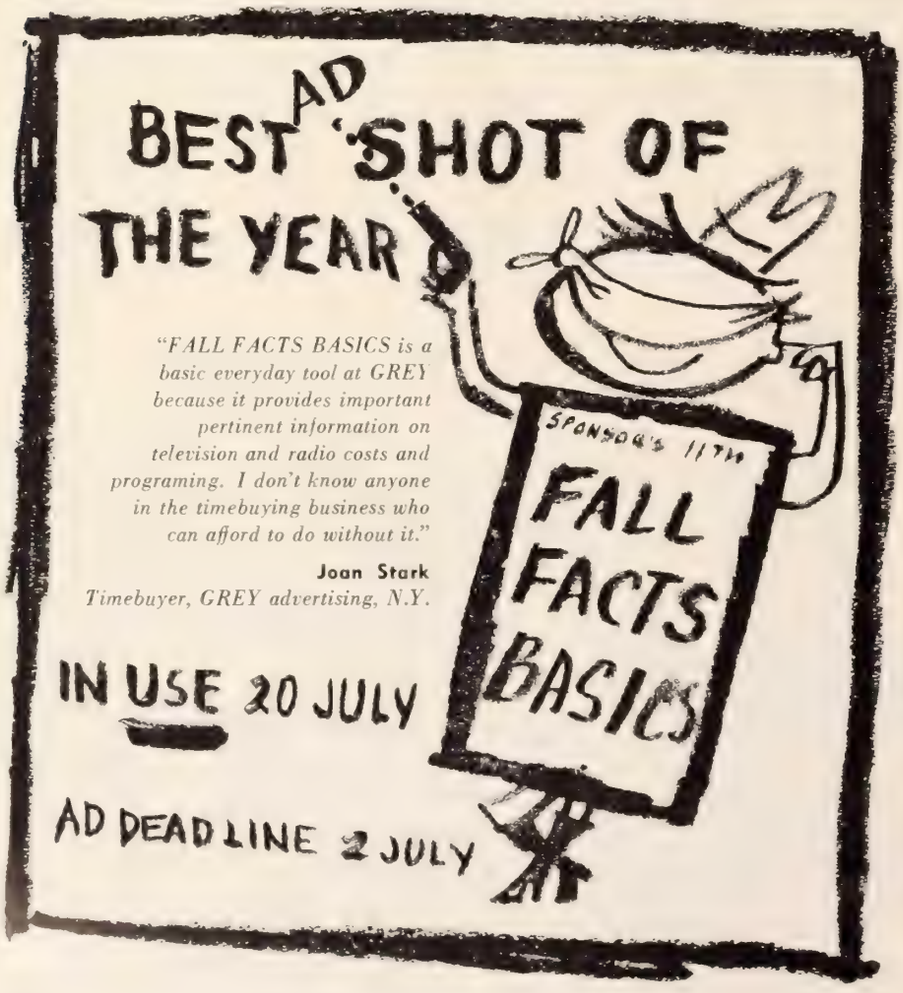
"We want to reach the guy who has a new car, because the new models are high-compression cars which need superior or premium gasoline. But we also want to sell the man who's driving an older car—and there are many!"

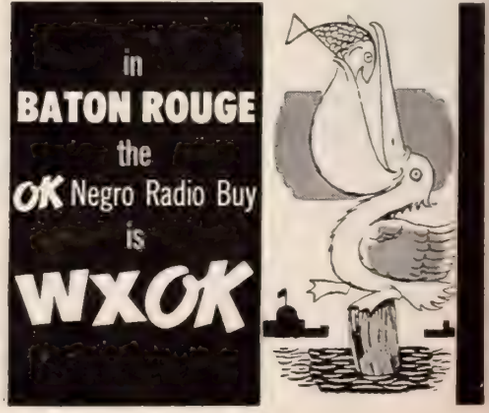
► *Other media:* "We're set through the rest of the year with this saturation radio schedule," says Delaney, "and we hope we'll still be riding it throughout 1958. However, we know in our business that the plans you lay today can be obsolete in six months."

Ellsworth explains the account group's approach to other media. "We use heavy newspaper and billboard, and in each case we integrate the feeling and some of the phrasing of our radio commercials. Print has to do the straight selling, however."

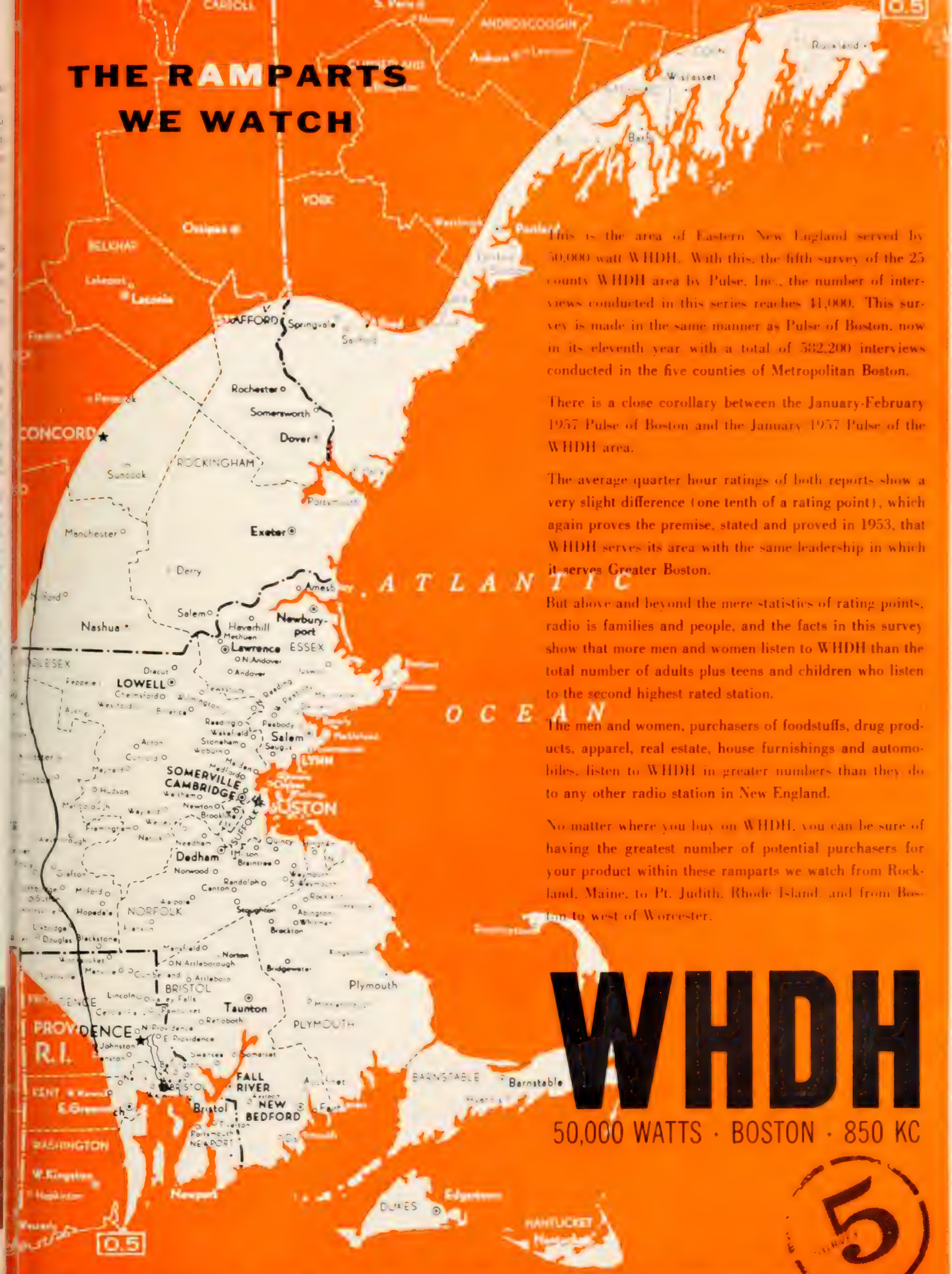
As for the possibility of network radio or tv, tv is out of the question because of the money involved and the waste which would be implicit in the purchase of a network because of Sinclair's spotty distribution. Network radio, on the other hand, offers future possibilities because of its relatively new flexibility in lining up station affiliates to match the marketing needs of an advertiser.

In the meantime, Delaney is happy with the prospective results of his new spot radio campaign. He likes the bare statistics of there being "almost one radio set in the country for every person." But he's most impressed with the nation's 35 million automobile radios, and the fact that the in-car audience is 60% adult males.





THE RAMPARTS WE WATCH



This is the area of Eastern New England served by 50,000 watt WHDH. With this, the fifth survey of the 25 county WHDH area by Pulse, Inc., the number of interviews conducted in this series reaches 41,000. This survey is made in the same manner as Pulse of Boston, now in its eleventh year with a total of 582,200 interviews conducted in the five counties of Metropolitan Boston.

There is a close corollary between the January-February 1957 Pulse of Boston and the January 1957 Pulse of the WHDH area.

The average quarter hour ratings of both reports show a very slight difference (one tenth of a rating point), which again proves the premise, stated and proved in 1953, that WHDH serves its area with the same leadership in which it serves Greater Boston.

But above and beyond the mere statistics of rating points, radio is families and people, and the facts in this survey show that more men and women listen to WHDH than the total number of adults plus teens and children who listen to the second highest rated station.

The men and women, purchasers of foodstuffs, drug products, apparel, real estate, house furnishings and automobiles, listen to WHDH in greater numbers than they do to any other radio station in New England.

No matter where you buy on WHDH, you can be sure of having the greatest number of potential purchasers for your product within these ramparts we watch from Rockland, Maine, to Pt. Judith, Rhode Island, and from Boston to west of Worcester.

WHDH

50,000 WATTS · BOSTON · 850 KC

5

THESE ARE THE RAMPARTS WE WATCH, FROM ROCKLAND, MAINE TO POINT JUDITH, RHODE ISLAND AND BOSTON WEST THROUGH WORCESTER

In the first area survey, January 1953,
it was proved that:
The listening habits of [illegible] twenty counties [illegible] area [illegible] those of [illegible] county city area.
Listeners-per-hundred-sets differed in the two areas.
The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.





In the second area survey, January, 1954,
it was proved that:
There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted.
The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

In the third area survey, January, 1955,
it was proved that:
The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week.
WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.





In the fourth area sur[illegible] January, 1956,
it was proved that:
The metropolitan factor of WHDH more closely a[illegible] the ideal factor than did any other Boston radio s[illegible] WHDH penetrated the 25 area more deeply than did any other statio[illegible]



In this Fifth Area Survey, January 1957, in addition to other pertinent data we show:

Audience in total numbers of men, women, teens and children listening per half hour Monday through Friday, and hourly on Saturday and Sunday to WHDH and the four next highest rated Boston stations.
This is the first time such a study has been made, and it enables an advertiser to figure the cost per thousand for men, women, teens and children listening to the major Boston stations.



COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	½
Lincoln	½
Sagadahoc	½
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	½
*Essex	10
*Middlesex	21
Nantucket	½
*Norfolk	8
*Plymouth	4
*Suffolk	16
Worcester	2
NEW HAMPSHIRE	
Belknap	½
Hillsboro	3
Merrimack	1
Rockingham	2
Strafford	1
RHODE ISLAND	
Bristol	½
Kent	2
Newport	1
Providence	11
Washington	½
TOTAL	100

The counties listed to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total 25 counties contain 1,493,800 radio homes.

This 25 county area contains 75% of the population of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 77% of the retail sales of the four states.

The people in the area bought seven and a quarter billion dollars worth of retail goods last year.

Therefore, we believe that time buyers should be aware of the facts about this seven and a quarter billion dollar market.

METROPOLITAN FACTOR

The Metropolitan factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area. In this 1957 Total Area Study there are 1,493,800 homes in the total 25 county area and 912,700 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 61.1%. This 61.1% becomes the ideal Metropolitan factor, and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

In the table to the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957. The table also includes the ideal and actual metropolitan factors. It will be observed that WHDH's metropolitan factor closely approaches the ideal factor with a slight margin of tolerance of only two and two-tenths percent, thereby showing intense listening to its facilities outside the metro area.

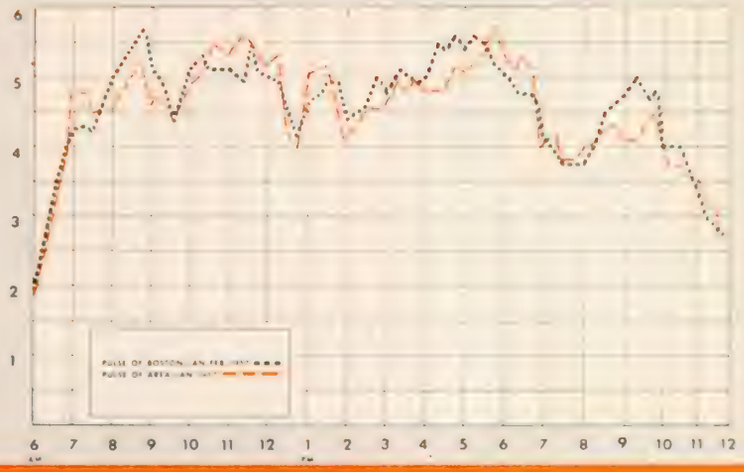
RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

METROPOLITAN FACTOR

Or Projectability of City Ratings to Total Area

STATION	AVERAGE ¼ HOUR RATING 6 AM—12 MID. MONDAY THRU SUNDAY, JAN. 1957		METROPOLITAN FACTOR	
	PULSE OF 5 COUNTIES	PULSE OF 25 COUNTIES	IDEAL FACTOR	ACTUAL FACTOR
WHDH	**4.6**	**4.5**	**61.1%**	**62.4%**
A	3.03	2.38	61.1%	77.8%
B	3.73	2.60	61.1%	87.6%
C	3.64	2.88	61.1%	77.2%
D	2.50	1.75	61.1%	87.2%
E	2.26	1.43	61.1%	96.5%
F	2.17	1.34	61.1%	98.8%

The accompanying graph shows the close relationship between WHDH "city" and "area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM through 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957.



CUMULATIVE PULSE AUDIENCE

As further proof of WHDH's status in its 25 county area, the chart on the right shows the penetration of WHDH and six other Boston stations into the 25 county area. For simplification we have compressed the report into five 5-county breakdowns of Maine, New Hampshire, Rhode Island, Metropolitan Boston and other Massachusetts counties. In each case WHDH reaches more homes in the course of a week than any other Boston station.

PENETRATION OF 25-COUNTY TOTAL AREA IN 5-COUNTY GROUP

STATION PENETRATION	MAINE 5 MAINE COUNTIES	NH 5 NH COUNTIES	RI 5 RI COUNTIES	MASS 5 OTHER MASS COUNTIES	BOSTON 5 BOS METRO COUNTIES	TOTAL 25 COUNTIES
PERCENT **WHDH** FAMILIES	**64.7%** **55,400**	**63.4%** **61,800**	**44.3%** **100,300**	**68.0%** **117,000**	**78.9%** **720,300**	**70.6%** **1,054,800**
PERCENT WBZ FAMILIES	44.3% 37,900	43.0% 41,900	17.4% 39,500	52.0% 89,500	69.3% 632,700	56.4% 841,500
PERCENT WCOP FAMILIES	11.7% 10,000	8.9% 8,700	4.3% 9,800	29.1% 50,100	61.2% 559,000	42.7% 637,600
PERCENT WEEI FAMILIES	51.7% 44,200	42.9% 41,900	34.7% 78,500	58.4% 100,500	78.6% 717,900	65.8% 983,000
PERCENT WNAC FAMILIES	20.9% 17,900	29.0% 28,200	12.0% 27,300	26.2% 45,100	59.8% 546,500	44.6% 665,000
PERCENT WORL FAMILIES	6.0% 5,100	6.0% 5,900	1.5% 3,500	13.7% 23,600	33.6% 306,900	23.1% 345,000
PERCENT WVDA FAMILIES	21.4% 18,300	16.3% 15,900	9.4% 21,400	17.1% 30,500	36.2% 330,700	27.8% 416,800
PERCENT All Radio FAMILIES	94.8% 81,200	94.3% 91,900	94.6% 213,800	90.5% 155,700	91.5% 835,200	92.3% 1,377,800

PULSE OF THE

WHDH

AREA, JANUARY 1957

WHDH

FIRST 480

OUT OF

500

RATED QUARTER

HOURS!

WHDH

FIRST OR SECOND 495

OUT OF

500

RATED QUARTER

HOURS!

MONDAY THROUGH FRI

MORNING 6:00 AM TO 12:00 NOON

6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM
WHDH 2.0	WHDH 2.7	WHDH 3.5	WHDH 4.7	WHDH 5.6	WHDH 4.8	WHDH 5.2	WHDH 5.8
WEEI 0.9	WBZ 1.2	WBZ 1.8	WEEI 2.2	WBZ 3.8	WBZ 3.5	WEEI 4.1	WBZ 4.3
WBZ 0.8	WEEI 1.0	WEEI 1.2	WBZ 1.9	WEEI 2.7	WEEI 2.9	WBZ 4.0	WEEI 4.0
WNAC 0.6	WCOP 0.8	WCOP 1.0	WCOP 1.4	WCOP 2.0	WCOP 2.1	WCOP 2.3	WNAC 2.4
WCOP 0.4	WNAC 0.8	WNAC 1.0	WNAC 1.1	WNAC 2.0	WNAC 2.1	WNAC 2.3	WCOP 2.3
WVDA 0.3	WVDA 0.3	WVDA 0.5	WVDA 0.6	WVDA 0.6	WVDA 0.8	WVDA 1.0	WVDA 1.1
WORL —	WORL 0.1	WORL 0.3	WORL 0.4	WORL 0.5	WORL 0.6	WORL 0.8	WORL 0.9

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM
WHDH 4.6	WHDH 4.8	WEEI 3.8	WEEI 3.4	WHDH 4.8	WHDH 4.7	WHDH 4.8	WHDH 4.7
WEEI 3.8	WEEI 3.6	WHDH 3.5	WHDH 3.1	WEEI 3.3	WEEI 3.5	WEEI 3.2	WEEI 3.3
WBZ 3.1	WBZ 2.9	WBZ 2.7	WBZ 2.5	WCOP 2.7	WCOP 2.8	WCOP 2.7	WCOP 2.6
WCOP 2.4	WCOP 2.3	WCOP 2.5	WCOP 2.4	WBZ 2.3	WBZ 2.4	WBZ 2.2	WBZ 2.2
WNAC 1.9	WORL 1.9	WORL 1.7	WNAC 1.7	WNAC 2.0	WNAC 1.7	WNAC 1.5	WNAC 1.6
WORL 1.8	WNAC 1.7	WNAC 1.6	WORL 1.6	WVDA 1.8	WVDA 1.6	WORL 1.5	WVDA 1.6
WVDA 1.3	WVDA 1.4	WVDA 1.4	WVDA 1.5	WORL 1.5	WORL 1.4	WVDA 1.5	WORL 1.4

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM
WHDH 5.3	WHDH 5.3	WHDH 5.1	WHDH 5.1	WHDH 3.6	WHDH 3.8	WHDH 3.3	WHDH 3.5
WBZ 4.3	WBZ 4.0	WBZ 3.9	WEEI 4.1	WEEI 3.1	WEEI 2.9	WEEI 2.8	WEEI 3.2
WEEI 3.6	WCOP 3.4	WCOP 3.6	WBZ 3.6	WNAC 2.4	WCOP 2.2	WNAC 2.5	WCOP 2.4
WCOP 3.3	WEEI 3.4	WEEI 3.2	WCOP 3.5	WVDA 2.2	WBZ 2.1	WCOP 2.3	WNAC 2.3
WNAC 2.4	WNAC 2.1	WNAC 1.9	WNAC 2.6	WBZ 2.1	WNAC 2.1	WBZ 2.1	WBZ 2.2
WVDA 1.6	WVDA 1.7	WVDA 1.6	WVDA 1.7	WCOP 2.1	WVDA 1.8	WVDA 1.7	WVDA 1.8

SATURDAY 6:00

MORNING 7:00 AM TO 12:00 NOON

6:00 AM	6:15 AM	6:30 AM	6:45 AM	7:00 AM	7:15 AM	7:30 AM	7:45 AM
WHDH 1.5	WHDH 2.0	WHDH 3.0	WHDH 3.0	WHDH 3.5	WHDH 4.5	WHDH 5.0	WHDH 4.3
WEEI 0.8	WEEI 1.0	WEEI 1.3	WEEI 1.5	WBZ 2.5	WBZ 3.0	WBZ 4.0	WBZ 3.8
WBZ 0.5	WBZ 0.5	WCOP 0.8	WBZ 1.0	WCOP 2.0	WCOP 2.3	WEEI 2.8	WEEI 2.5
WCOP 0.3	WCOP 0.5	WBZ 0.5	WCOP 0.8	WEEI 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0
WNAC 0.3	WVDA 0.5	WNAC 0.5	WNAC 0.8	WNAC 1.5	WNAC 1.5	WNAC 1.8	WNAC 1.8
	WNAC 0.3	WVDA 0.5	WVDA 0.5	WVDA 0.8	WVDA 0.8	WVDA 0.8	WVDA 1.0
						WORL 0.3	WORL 0.3

AFTERNOON 12:00 NOON TO 6:00 PM

12 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM
WHDH 6.0	WHDH 5.8	WHDH 6.3	WHDH 6.0	WHDH 5.5	WHDH 6.0	WHDH 5.5	WHDH 5.0
WCOP 3.0	WCOP 3.3	WEEI 3.5	WCOP 3.5	WEEI 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.3
WBZ 2.8	WBZ 3.0	WCOP 3.0	WEEI 3.3	WCOP 3.0	WEEI 3.0	WEEI 2.8	WBZ 3.0
WEEI 2.5	WEEI 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.5	WBZ 2.8	WBZ 2.5	WEEI 2.3
WNAC 2.5	WORL 2.3	WNAC 2.5	WNAC 2.0	WNAC 2.5	WNAC 2.3	WNAC 2.0	WNAC 1.8
WORL 2.3	WNAC 2.0	WORL 2.5	WORL 2.0	WORL 2.0	WORL 1.8	WORL 1.8	WORL 1.8
WVDA 1.0	WVDA 1.0	WVDA 1.0	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.3

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM
WHDH 5.5	WHDH 4.8	WHDH 5.0	WHDH 5.0	WHDH 4.8	WHDH 5.3	WHDH 4.8	WHDH 5.3
WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.0	WCOP 3.0	WCOP 3.3	WCOP 3.0	WCOP 3.5
WEEI 3.0	WEEI 2.5	WEEI 2.3	WEEI 1.8	WBZ 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.5
WNAC 2.5	WNAC 2.3	WNAC 2.3	WNAC 1.8	WEEI 2.0	WVDA 2.0	WBZ 2.3	WBZ 2.0
WBZ 2.3	WBZ 2.0	WBZ 2.0	WBZ 1.5	WVDA 1.5	WBZ 1.8	WVDA 1.5	WNAC 1.8
WVDA 1.5	WVDA 1.8	WVDA 1.8	WVDA 1.5	WNAC 1.3	WNAC 1.5	WNAC 1.3	WVDA 1.5

SUNDAY 7:00

MORNING 6:00 AM TO 12:00 NOON

7:00 AM	7:15 AM	7:30 AM	7:45 AM
WBZ 0.5	WBZ 0.8	WBZ 0.8	WEEI 0.8
WEEI 0.3	WEEI 0.3	WEEI 0.5	WBZ 0.5
		WHDH 0.8	WHDH 0.8
		WCOP 0.3	WCOP 0.3

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N	12:15 PM	12:30 PM	12:45 PM	1:00 PM	1:15 PM	1:30 PM	1:45 PM
WHDH 6.5	WHDH 5.3	WHDH 5.5	WHDH 5.8	WHDH 5.8	WHDH 5.3	WHDH 5.8	WHDH 5.3
WCOP 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.0	WCOP 3.0	WCOP 3.3	WCOP 3.5	WCOP 3.3
WEEI 1.8	WEEI 2.0	WEEI 1.8	WEEI 1.5	WEEI 2.5	WEEI 3.0	WEEI 3.3	WEEI 2.8
WORL 1.0	WORL 1.0	WORL 1.0	WNAC 1.0	WORL 1.3	WORL 1.5	WORL 1.5	WORL 1.5
WNAC 0.8	WVDA 1.0	WVDA 1.0	WORL 1.0	WNAC 1.0	WNAC 1.3	WBZ 0.8	WBZ 0.8
WVDA 0.8	WNAC 0.8	WNAC 0.8	WVDA 0.8	WBZ 0.8	WBZ 0.8	WNAC 0.8	WNAC 0.5
WBZ 0.5	WBZ 0.3	WBZ 0.5	WBZ 0.5	WVDA 0.3	WVDA 0.3	WVDA 0.5	WVDA 0.5

EVENING 6:00 PM TO MIDNIGHT

6:00 PM	6:15 PM	6:30 PM	6:45 PM	7:00 PM	7:15 PM	7:30 PM	7:45 PM
WHDH 4.5	WEEI 1.5	WHDH 5.0	WHDH 4.8	WHDH 4.5	WEEI 5.0	WEEI 4.8	WEEI 3.8
WEEI 1.0	WHDH 4.0	WEEI 1.8	WEEI 4.3	WEEI 4.5	WHDH 4.5	WHDH 4.8	WCOP 2.3
WNAC 3.3	WNAC 3.0	WCOP 2.8	WCOP 2.5	WBZ 2.5	WBZ 2.3	WCOP 2.3	WHDH 4.8
WCOP 3.0	WCOP 2.8	WNAC 2.5	WNAC 2.3	WCOP 2.5	WCOP 2.3	WBZ 1.5	WBZ 1.5
WVDA 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WNAC 1.5	WNAC 1.8	WNAC 1.0	WNAC 1.0
WBZ 2.3	WVDA 2.5	WVDA 1.5	WVDA 0.8	WVDA 0.8	WVDA 1.0	WVDA 0.8	WVDA 0.3

A.M. TO 12:00 MIDNIGHT

8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 5.1	WHDH 5.7	WHDH 5.9	WHDH 6.3	WHDH 6.1	WHDH 6.5	WHDH 6.7	WHDH 6.2	WHDH 6.7	WHDH 6.9	WHDH 6.6	WHDH 6.9	WHDH 6.9	WHDH 6.8
WEEI 3.8	WEEI 3.6	WEEI 3.3	WEEI 3.2	WEEI 3.5	WEEI 3.4	WEEI 3.3	WEEI 3.1	WEEI 3.4	WEEI 3.4	WEEI 3.8	WEEI 4.1	WEEI 3.9	WEEI 3.9
WBZ 3.1	WBZ 3.1	WBZ 3.1	WBZ 3.0	WBZ 2.7	WBZ 3.0	WCOP 3.1	WCOP 3.3	2:00 3.4	WCOP 3.1	WCOP 3.1	WCOP 3.1	WCOP 3.1	WCOP 3.0
WORL 3.1	WCOP 3.1	WNAC 3.0	WCOP 3.0	WCOP 3.0	WCOP 3.0	WBZ 3.0	WBZ 3.0	WBZ 2.9	WBZ 2.9	WBZ 3.0	WBZ 3.0	WBZ 3.1	WBZ 3.1
WNAC 2.8	WNAC 2.9	WCOP 3.1	WNAC 2.5	WORL 2.2	WORL 2.1	WORL 2.0	WORL 1.9	WORL 1.8	WORL 1.8	WORL 1.9	WORL 1.8	WNAC 1.8	WORL 1.9
WCOP 2.6	WORL 2.1	WORL 1.9	WORL 2.0	WNAC 2.0	WNAC 1.9	WNAC 1.9	WNAC 1.9	WNAC 1.9	WNAC 1.8	WORL 1.8	WORL 1.8	WORL 1.8	WVDA 1.5
WVDA 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.6	WVDA 1.7	WVDA 1.6	WVDA 1.7	WVDA 1.7	WNAC 1.7	WVDA 1.6	WVDA 1.7	WVDA 1.8	WNAC 1.7
2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.4	WHDH 4.5	WHDH 4.7	WHDH 5.0	WHDH 4.8	WHDH 4.3	WHDH 4.9	WHDH 4.8	WHDH 5.0	WHDH 5.4	WHDH 5.1	WHDH 5.3	WHDH 5.4	WHDH 5.9
WEEI 3.1	WEEI 3.3	WEEI 3.5	WEEI 3.6	WEEI 3.4	WEEI 3.6	WCOP 3.6	WCOP 3.1	3:00 3.2	3:15 3.3	3:30 3.4	3:45 3.5	WBZ 3.9	WBZ 3.9
WCOP 2.8	WCOP 3.0	WCOP 3.0	WCOP 3.0	WCOP 2.7	WCOP 2.9	WBZ 2.9	WBZ 2.9	WBZ 2.9	WBZ 2.9	WCOP 3.0	WCOP 3.0	WCOP 3.0	WCOP 3.0
WBZ 2.1	WBZ 2.3	WBZ 2.3	WBZ 2.3	WBZ 2.2	WBZ 2.2	WBZ 2.0	WBZ 2.0	WEEI 1.9	WEEI 1.9	WEEI 1.9	WEEI 1.8	WEEI 2.0	WEEI 2.0
WNAC 1.7	WNAC 1.8	WORL 2.0	WORL 2.0	WNAC 1.8	WNAC 1.8	WNAC 1.7	WNAC 1.7	WNAC 1.7	WVDA 1.7	WVDA 1.7	WVDA 1.6	WVDA 1.6	WNAC 1.6
WVDA 1.6	WVDA 1.8	WNAC 1.7	WVDA 1.7	WORL 1.7	WORL 1.7	WVDA 1.6	WVDA 1.6	WVDA 1.6	WNAC 1.6	WNAC 1.6	WNAC 1.6	WNAC 1.7	WVDA 1.6
WORL 1.4	WORL 1.5	WVDA 1.4	WNAC 1.4	WVDA 1.6	WVDA 1.6	WORL 1.5	WORL 1.4						
8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 4.7	WHDH 4.6	WHDH 3.9	WHDH 3.8	WHDH 4.1	WHDH 4.2	WHDH 3.8	WHDH 3.4	WHDH 3.4	WHDH 3.1	WHDH 2.8	WHDH 2.1	WHDH 2.8	WHDH 2.6
WEEI 2.7	WEEI 2.6	WEEI 2.2	WEEI 2.2	WNAC 2.0	WEEI 2.1	WBZ 2.1	WBZ 1.9	WBZ 1.9	WBZ 1.8	WBZ 1.8	WEEI 1.9	WBZ 1.7	WBZ 1.6
WNAC 2.7	WNAC 2.5	WNAC 2.5	WCOP 2.5	WEEI 2.2	WBZ 2.0	WEEI 2.1	WEEI 1.9	WEEI 1.8	WEEI 1.8	WEEI 2.1	WBZ 1.8	WEEI 1.7	WEEI 1.5
WCOP 2.3	WBZ 2.2	WBZ 2.2	WNAC 2.1	WBZ 2.1	WCOP 2.0	WNAC 2.0	WCOP 1.9	WCOP 1.9	WCOP 1.8	WNAC 1.9	WNAC 1.8	WCOP 1.5	WCOP 1.5
WBZ 2.2	WCOP 2.1	WCOP 2.0	WBZ 2.1	WCOP 1.9	WNAC 1.9	WCOP 1.9	WNAC 1.8	WNAC 1.8	WNAC 1.8	WCOP 1.7	WCOP 1.7	WNAC 1.4	WNAC 1.4
WVDA 1.7	WVDA 1.5	WVDA 1.5	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.4	WVDA 1.2	WVDA 1.0

2:00 MIDNIGHT

8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 4.5	WHDH 4.8	WHDH 3.8	WHDH 4.0	WHDH 5.0	WHDH 4.8	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 6.3	WHDH 6.3	WHDH 6.5	WHDH 6.3	WHDH 6.0
WCOP 3.0	WBZ 3.5	WBZ 3.8	WBZ 3.5	WBZ 3.0	WBZ 3.5	WBZ 3.3	WBZ 3.5	WCOP 3.8	WCOP 3.5	WBZ 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.8
WBZ 2.5	WCOP 2.8	WNAC 3.0	WCOP 3.0	WCOP 3.0	WCOP 2.8	WCOP 3.0	WCOP 3.5	WBZ 3.5	WBZ 3.3	WCOP 3.5	WBZ 3.3	WBZ 3.5	WBZ 3.5
WEEI 2.5	WEEI 2.3	WCOP 2.8	WEEI 3.0	WEEI 2.5	WEEI 2.5	WEEI 2.5	WORL 2.8	WORL 2.3	WORL 2.5	WEEI 2.5	WEEI 2.5	WEEI 3.0	WEEI 2.8
WORL 2.5	WNAC 2.0	WEEI 2.5	WNAC 2.5	WORL 2.5	WNAC 2.5	WORL 2.5	WEEI 2.3	WEEI 2.0	WEEI 2.0	WNAC 2.0	WNAC 2.3	WNAC 2.0	WORL 2.5
WNAC 2.3	WORL 2.0	WORL 1.8	WORL 2.0	WNAC 2.3	WORL 2.3	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WORL 2.0	WORL 2.0	WORL 1.8	WNAC 2.0
WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.6
2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.3	WHDH 4.3	WHDH 4.8	WHDH 4.6	WHDH 4.4	WHDH 4.8	WHDH 4.8	WHDH 4.0	WHDH 4.5	WHDH 4.0	WHDH 4.1	WHDH 5.0	WHDH 5.1	WHDH 5.3
WCOP 3.3	WCOP 3.0	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.3	WCOP 3.5	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.5	WCOP 3.5	WCOP 3.8
WBZ 2.5	WBZ 2.8	WEEI 2.8	WEEI 2.5	WEEI 2.3	WEEI 2.5	WBZ 3.0	WEEI 2.8	WEEI 2.5	WBZ 2.5	WEEI 2.5	WEEI 2.5	WEEI 2.8	WEEI 2.5
WEEI 2.3	WEEI 2.5	WBZ 2.5	WBZ 2.5	WBZ 2.0	WBZ 1.8	WEEI 2.5	WBZ 2.5	WBZ 2.3	WEEI 2.3	WBZ 2.0	WBZ 2.0	WBZ 2.3	WBZ 2.0
WNAC 1.8	WORL 1.8	WNAC 2.0	WNAC 2.0	WVDA 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 2.0
WORL 1.5	WNAC 1.5	WVDA 1.5	WVDA 1.8	WNAC 1.8	WVDA 1.8	WORL 1.5	WVDA 1.3	WVDA 1.8	WVDA 1.8	WVDA 2.5	WVDA 1.5	WVDA 1.3	WVDA 1.5
WVDA 1.3	WVDA 1.3	WORL 1.3	WORL 1.5	WORL 1.3	WORL 1.5	WVDA 1.3	WORL 1.0						
8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 5.5	WHDH 5.8	WHDH 5.5	WHDH 6.6	WHDH 6.0	WHDH 6.3	WHDH 6.5	WHDH 5.5	WHDH 5.3	WHDH 4.8	WHDH 4.2	WHDH 4.3	WHDH 4.6	WHDH 4.0
WCOP 3.0	WCOP 2.5	WCOP 2.5	WCOP 2.8	WCOP 2.8	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.3	WEEI 2.3	WEEI 2.8	WEEI 2.0	WEEI 1.8
WEEI 2.0	WEEI 2.0	WEEI 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.0	WBZ 2.3	WBZ 1.8	WBZ 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0	WCOP 1.8	WCOP 1.5
WNAC 2.0	WBZ 1.8	WNAC 1.8	WNAC 2.0	WVDA 2.0	WVDA 1.8	WEEI 2.0	WEEI 1.8	WEEI 2.0	WBZ 1.8	WBZ 1.5	WNAC 1.5	WNAC 1.7	WNAC 1.8
WBZ 1.8	WNAC 1.8	WVDA 1.8	WBZ 1.5	WNAC 1.8	WNAC 1.5	WNAC 1.5	WNAC 1.8	WNAC 1.5	WNAC 1.5	WNAC 1.5	WVDA 1.5	WVDA 1.5	WVDA 1.8
WVDA 1.8	WVDA 1.5	WBZ 1.5	WVDA 1.5	WBZ 0.8	WBZ 0.5	WVDA 1.5	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WBZ 1.0	WBZ 1.0	WBZ 1.0

2:00 MIDNIGHT

8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 5.0	WHDH 5.2	WHDH 5.0	WHDH 4.8	WHDH 4.3	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 6.5	WHDH 7.3	WHDH 7.0	WHDH 7.3	WHDH 7.8	WHDH 7.3
WORL 1.5	WCOP 1.5	WEEI 2.8	WEEI 2.5	WCOP 2.0	WCOP 2.5	WCOP 2.8	WCOP 2.5	WCOP 2.3	WCOP 2.8	WCOP 2.5	WCOP 2.0	WCOP 2.0	WCOP 2.0
WEEI 1.3	WEEI 1.3	WCOP 2.0	WCOP 2.3	WEEI 1.9	WEEI 1.9	WEEI 1.9	WEEI 1.9	WBZ 1.9	WEEI 2.3	WEEI 1.9	WBZ 1.9	WBZ 1.8	WBZ 1.9
WCOP 1.0	WORL 1.3	WBZ 0.5	WORL 0.8	WORL 0.8	WORL 0.8	WBZ 1.8	WEEI 1.9	WBZ 1.9	WBZ 1.8	WBZ 1.8	WBZ 1.9	WBZ 1.9	WBZ 1.8
WBZ 0.5	WBZ 0.5	WNAC 0.5	WBZ 0.5	WBZ 0.5	WBZ 0.5	WORL 0.8	WORL 0.8	WORL 0.8	WORL 0.5	WORL 0.8	WORL 0.8	WORL 0.8	WORL 0.8
WNAC 0.5	WNAC 0.5	WORL 0.5	WNAC 0.5	WNAC 0.5	WVDA 0.5	WNAC 0.5	WNAC 0.5	WVDA 0.5	WNAC 0.5	WNAC 0.5	WNAC 0.5	WNAC 0.5	WNAC 0.5
WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5	WNAC 0.5	WVDA 0.5	WVDA 0.5	WNAC 0.5	WVDA 0.5	WNAC 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5
2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 5.2	WHDH 5.0	WHDH 5.0	WHDH 5.3	WHDH 5.0	WHDH 4.3	WHDH 5.0	WHDH 5.3	WHDH 4.0	WHDH 4.6	WHDH 5.0	WHDH 4.2	WHDH 5.0	WHDH 4.2
WCOP 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.5	WCOP 3.8	WCOP 3.3	WCOP 3.3	WCOP 3.3	WCOP 3.3	WEEI 3.5	WEEI 3.8	WEEI 3.3	WEEI 3.3
WEEI 2.8	WEEI 2.5	WEEI 2.9	WEEI 2.5	WEEI 2.3	WEEI 2.5	WEEI 2.3	WEEI 2.3	WEEI 2.8	WEEI 2.8	WCOP 2.3	WCOP 2.0	WCOP 2.0	WCOP 2.0
WBZ 1.8	WBZ 1.8	WBZ 1.8	WBZ 2.0	WBZ 2.0	WBZ 2.0	WBZ 1.8	WBZ 1.8	WBZ 2.0	WBZ 2.0	WBZ 1.8	WBZ 1.8	WBZ 1.8	WBZ 1.8
WORL 1.5	WORL 1.3	WORL 1.5	WORL 1.5	WORL 1.5	WORL 1.5	WORL 1.5	WNAC 1.3	WNAC 1.3	WNAC 1.3	WNAC 1.3	WNAC 1.0	WNAC 1.0	WNAC 1.0
WNAC 0.5	WNAC 0.5	WVDA 0.5	WVDA 0.5	WNAC 0.5	WNAC 0.5	WORL 1.0	WORL 0.7	WVDA 0.7	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5
WVDA 0.5	WVDA 0.3	WNAC 0.3	WNAC 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.5					
8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 3.8	WHDH 3.5	WHDH 4.0	WHDH 4.5	WHDH 4.8	WHDH 3.8	WHDH 3.8	WHDH 3.5	WHDH 3.5	WHDH 3.0	WHDH 2.5	WHDH 2.5	WHDH 2.5	WHDH 2.5
WEEI 3.5	WEEI 3.3	WEEI 2.8	WEEI 2.8	WEEI 2.5	WEEI 2.8	WCOP 2.8	WCOP 2.8	WCOP 2.8	WCOP 2.8	WCOP 2.8	WCOP 2.5	WCOP 2.8	WCOP 2.8
WCOP 2.3	WCOP 2.5	WCOP 1.8	WCOP 1.8	WCOP 1.5	WCOP 2.3	WEEI 2.0	WEEI 1.8	WEEI 1.8	WEEI 1.8	WNAC 1.3	WNAC 1.3	WNAC 0.8	WEEI 0.5
WBZ 2.0	WBZ 2.0	WBZ 1.5	WBZ 1.3	WNAC 1.3	WVDA 1.0	WVDA 1.3	WVDA 1.3	WBZ 0.8	WBZ 0.5	WBZ 1.3	WBZ 0.5	WEEI 0.5	WNAC 0.5
WNAC 1.3	WNAC 1.0	WNAC 1.0	WNAC 1.0	WBZ 1.0	WNAC 0.8	WBZ 1.5	WBZ 1.0	WVDA 0.8	WVDA 0.5	WEEI 0.5	WEEI 0.3	WBZ 0.3	WVDA 0.5
WVDA 0.8	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.8	WBZ 0.3	WNAC 0.3	WNAC 0.5	WNAC 0.3	WNAC	WVDA 0.3	WVDA 0.5	WVDA 0.5	WBZ 0.3

WHDH AUDIENCE COMPOSITION

For the first time, we have determined the actual number of men, women, teens, and children listening to *each radio station.*

From the listenership data obtained in the total area survey, audience composition was tabulated for seven stations. This was done by half hour periods for the Monday-Friday average, and by hours for Saturday and Sunday. The data are reported as the total number of men, women, teenagers, and children listening. This is the combined in-home and out-of-home audience. Men and women are 18 years of age and older. Teenagers are 12 to 17 years of age. Children are 11 years of age and younger.

These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WCOP, WEEI and WNAC. (Data on WORL and WVDA on request)

Monday through Friday by half hours

6:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	25.3	10.5	6.0	10.5	6.7
Women	26.3	10	[illegible]	[illegible]	6.7
Teens	1.4	....	.7	....	.7
Child.	.7				
TOTAL	53.7	21.0	14.3	20.2	14.1

6:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.0	2[illegible]	12.0	18.6	10.5
Women	40.9	21.1	12.7	18.1	11.1
Teens	2.8	.8	1.4	.8	.8
Child.	.6	....	.7	....	.8
TOTAL	86.3	42.1	26.8	37.5	23.2

7:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	56.4	42.6	20.9	30.5	21.8
Women	56.4	42.0	21.8	33.4	21.8
Teens	7.3	2[illegible]	3[illegible]	3.0	2.1
Child.	3.7	1.6	1.5	2.1	2.1
TOTAL	123.8	88.9	47.9	69.0	47.8

7:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	63.4	47.7	24.1	46.0	24.6
Women	64.9	48.4	24.8	43.6	26.8
Teens	7.1	3.7	5.2	5.4	3.2
Child.	4.8	1.9	2.4	3.0	2.1
TOTAL	140.2	101.7	56.5	98.0	56.7

8:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	52.1	39.2	25.5	44.0	25.4
Women	55.2	43.2	29.3	44.0	28.4
Teens	5.4	4.0	6.7	5.0	3.0
Child.	3.1	3.4	3.8	4.4	2.2
TOTAL	115.8	89.8	65.3	97.4	59.0

8:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	43.9	23.1	17.0	31.5	16.6
Women	63.8	37.2	29.3	40.9	29.7
Teens	5.8	2.4	5.1	2.8	3.2
Child.	3.3	2.8	3.2	2.8	3.2
TOTAL	116.8	65.5	54.6	78.0	52.7

9:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	31.8	20.8	14.3	22.3	16.4
Women	59.2	37.5	27.8	41.2	29.7
Teens	3.0	2.3	4.4	2.4	2.3
Child.	4.4	2.8	3.7	2.4	3.0
TOTAL	98.4	63.4	50.2	68.3	51.4

9:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	21.0	11.9	11.9	17.3	9.1
Women	55.2	33.7	29.8	33.7	24.8
Teens	3.3	3.2	3.2	2.9	1.5
Child.	4.6	3.2	2.1	2.9	2.3
TOTAL	84.1	52.0	47.0	56.8	37.7

10:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.7	9.9	12.7	19.2	8.3
Women	56.8	29.9	38.2	52.0	23.3
Teens	5.7	[illegible]	[illegible]	[illegible]	[illegible]
Child.	6.4	2.1	3.8	6.2	2.2
TOTAL	91.6	45.1	59.4	81.1	35.2

10:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	23.4	9.1	12.8	20.3	7.4
Women	57.5	23.9	36.5	50.2	20.1
Teens	5.7	2.9	4.6	3.0	1.4
Child.	6.4	2.3	3.6	5.4	2.2
TOTAL	93.0	38.2	57.5	78.9	31.1

11:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.9	9.1	10.5	19.2	7.6
Women	60.9	27.6	38.7	54.6	25.4
Teens	4.3	3.1	5.3	3.7	1.5
Child.	5.0	2.2	4.3	5.0	2.3
TOTAL	93.1	42.0	58.8	82.5	36.8

11:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	24.2	9.1	11.1	16.0	5.2
Women	62.2	26.1	38.0	50.2	22.5
Teens	5.9	3.1	4.6	4.7	1.6
Child.	4.4	2.2	4.6	4.7	2.4
TOTAL	96.7	40.5	58.3	75.6	31.7

12 NOON

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	23.2	14.8	9.9	18.8	7.5
Women	59.7	35.8	28.5	52.1	21.0
Teens	4.9	3.1	4.6	3.8	2.2
Child.	6.3	4.5	3.9	6.3	3.0
TOTAL	94.1	58.2	46.9	81.0	33.7

12:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	15.8	11.3	10.6	14.5	6.7
Women	38.0	32.2	27.5	44.1	20.0
Teens	3.9	4.7	3.7	4.3	1.5
Child.	5.4	3.9	3.7	4.8	2.2
TOTAL	63.1	52.1	45.5	67.7	30.4

1:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.2	9.9	11.1	12.2	8.3
Women	57.0	28.5	32.9	44.2	21.6
Teens	3.5	2.1	4.5	2.0	1.4
Child.	5.6	3.2	3.7	3.6	2.2
TOTAL	88.3	43.7	52.2	62.0	33.5

1:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.9	9.9	11.1	12.1	6.7
Women	60.9	25.3	30.1	40.3	18.6
Teens	4.3	2.3	5.1	2.4	1.4
Child.	4.3	3.0	3.2	2.9	2.3
TOTAL	92.4	40.5	49.5	57.7	29.0

2:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	18.4	9.0	9.7	13.6	6.7
Women	49.0	24.8	29.9	41.8	16.5
Teens	5.2	3.2	5.0	3.7	3.0
Child.	3.5	2.3	3.1	4.7	1.5
TOTAL	76.1	39.3	47.7	63.8	27.7

2:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.6	9.9	12.1	14.3	7.4
Women	53.2	24.7	32.9	38.7	18.5
Teens	6.6	3.6	7.4	4.3	3.0
Child.	3.3	2.3	3.0	5.3	2.2
TOTAL	85.7	40.5	55.4	62.6	31.1

3:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	29.7	13.5	15.1	19.6	8.3
Women	55.9	28.2	35.8	41.3	16.8
Teens	9.4	5.1	8.9	5.2	2.2
Child.	5.1	2.9	2.8	5.2	1.6
TOTAL	100.1	49.7	62.6	71.3	28.9

3:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	33.4	14.8	15.7	18.0	10.5
Women	55.8	26.4	33.8	41.0	20.2
Teens	10.1	5.3	9.7	4.5	2.9
Child.	3.6	3.2	2.8	5.0	2.4
TOTAL	102.9	49.7	62.0	68.5	36.0

4:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	38.0	21.6	20.0	19.2	11.9
Women	55.9	33.5	36.0	36.0	19.3
Teens	12.9	8.4	13.5	4.6	4.4
Child.	2.2	1.6	3.0	1.4	.7
TOTAL	109.0	64.8	72.5	61.2	36.3

4:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.7	23.8	25.2	19.6	13.4
Women	60.6	36.4	37.2	36.5	20.2
Teens	12.4	10.7	15.0	3.6	3.7
Child.	3.1	1.5	3.1	1.4	.8
TOTAL	118.8	72.4	78.5	61.1	38.1

5:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.8	29.7	23.0	26.7	13.3
Women	59.8	39.8	38.5	38.9	18.5
Teens	14.0	12.2	15.0	7.3	4.4
Child.	3.9	2.1	2.0	2.4	1.5
TOTAL	123.5	83.8	78.5	75.3	37.7

5:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	55.7	35.3	25.5	29.2	17.9
Women	65.0	41.0	37.5	34.2	22.2
Teens	16.9	15.1	16.0	8.2	5.1
Child.	3.4	2.2	2.0	2.3	1.7
TOTAL	141.0	93.6	81.0	83.9	46.9

6:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	63.8	49.6	28.5	42.9	26.3
Women	60.5	42.2	36.0	36.1	23.9
Teens	12.9	9.9	12.5	5.2	4.4
Child.	3.2	1.2	3.0	2.1	1.3
TOTAL	140.4	102.9	80.0	86.3	55.9

6:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	60.6	42.1	32.9	43.6	26.2
Women	59.1	40.4	38.2	38.7	23.9
Teens	10.9	9.5	13.3	4.4	4.4
Child.	2.3	1.7	2.1	2.7	1.3
TOTAL	132.9	93.7	86.5	89.4	55.8

7:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	40.4	22.3	21.3	33.6	24.9
Women	46.5	24.8	24.5	35.4	25.9
Teens	8.8	6.9	8.7	5.4	4.4
Child.	2.8	1.3	1.6	1.8	1.3
TOTAL	98.5	55.3	56.1	76.2	56.5

7:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	43.1	23.2	23.2	34	
Women	48.4	24.5	27.1	3[illegible]	
Teens	9.3	7.1	10.2	4	
Child.	2.3	1.6	1.4	1	
TOTAL	103.1	56.4	61.9	[illegible]	

8:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.5	25.5	21.6	29	
Women	43.2	24.1	22.5	2[illegible]	
Teens	9.8	6.2	7.7	4	
Child.	1.2	1.0	1.3		
TOTAL	99.7	56.8	53.1	6[illegible]	

8:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	49.6	23.0	21.4	30	
Women	42.4	23.7	23.7	2[illegible]	
Teens	9.1	4.9	8.2	4	
Child.	1.2	1.6	1.3	[illegible]	
TOTAL	102.3	53.2	54.6	64.2	

9:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.5	22.9	21.8	29	
Women	39.7	21.9	22.4	27.9	24
Teens	8.1	2.9	9.0	4	
Child.	1.2	.6	6	4	
TOTAL	94.5	48.3	53.8	62.1	

9:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	49.6	21.5	21.5	26.1	2[illegible]
Women	43.4	21.5	20.9	24.1	2[illegible]
Teens	9.3	2.2	9.5	2.8	
Child.	1.2	.6	.6	7	
TOTAL	103.5	45.8	52.5	53.7	

10:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.8	30.2	21.6	25.4	2[illegible]
Women	39.7	26.2	21.9	24.5	2[illegible]
Teens	7.2	3.9	7.6	3.1	
Child	1.0	1.1	.9	.6	
TOTAL	90.7	61.4	52.0	53.6	

10:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	43.2	26.4	19[illegible]	24.2	2[illegible]
Women	40.1	24.2	20.2	23.7	2[illegible]
Teens	7.1	3.1	6.0	3.5	
Child.	1.0	.6	.8	.9	
TOTAL	91.4	54.3	46.7	52.3	

11:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	40.9	23.7	17.9	24.5	2[illegible]
Women	36.5	22.2	16.0	21.8	2[illegible]
Teens	4.4	2.3	4.8	3.0	
Child.	.5	.3	.5	.3	
TOTAL	82.3	48.5	39.2	49.6	

11:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	32.5	19.8	13.7	18.4	1[illegible]
Women	28.9	17.8	12.5	1[illegible]	
Teens	3.6	2.2	3.5	1[illegible]	
Child.	.4	.2	.4	.2	
TOTAL	65.4	40.0	30.1	37.5	

WHDH AUDIENCE COMPOSITION

Saturday by hours

WHDH				WNAC
27.0	6.6	5.0		5.0
28.0	6.6	6.0		
1.1	—	1.0		
—	.9	1.0		
56.1	13.1	1.1.1		10.0

WHDH			WEEI	
49.1		20.5	26.6	
51.7			26.6	
3.9		3.7	1.8	
2.0	1.0	2.8		.7
106.7				

WHDH				
42.6				
51.0	37.3	29.0	34.8	25.5
3.9	2.9	7.4	2.7	2.0
2.6	2.0	1.7	1.8	1.0
100.1	71.4	61.5	67.3	50.3

WHDH				WNAC
28.3	22.7	14.3	16.9	15.8
52.6		29.0	29.8	
7.2	7.7	9.5	4.7	4.6
2.6	1.0		.8	1.9
90.7	68.0	55.8	52.2	49.6

	WHDH				
	44.7				
	61.6				
	14.3				
	3.4				
TOTAL	124.0				

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	47.8				
	66.5				
	17.8				
	3.7				
TOTAL	135.8				

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.9				
	70.4				
Teens	14.4				
	2.7				
	133.2				

	WHDH	WBZ	WCOP	WEEI	WNAC
	41.9				
Women	65.8	31.8	37.3	34.1	24.4
	15.6				
Child.	2.5	2.0	2.0	1.7	2.2
TOTAL	125.8	60.8	73.1	61.4	47.4

	WHDH
	30.7
	51.8
	11.5
	3.8
	97.8

	WHDH
	38.2
	49.8
	12.1
	2.6
	97.7

	WHDH				
	31.0				
	54.3				
	12.3	8.5	13.2	5.8	4.8
	2.6				
TOTAL	100.2				

	WHDH
	42.4
	60.9
	13.4
	3.0
TOTAL	119.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	50.8	17.9	27.2	25.5	22.0
	60.6				
	11.4				
	3.8				
	126.6				

	WHDH
	56.6
	55.9
	12.1
	4.9
	127.6

	WHDH
	79.2
	56.5
	11.3
	1.6
	139.6

	WHDH
	74.7
	63.1
	13.3
	1.8
	152.9

	WHDH
	79.2
	59.6
	9.1
	8
TOTAL	138.7

	WHDH
	51.5
	44.0
Teens	3.7
TOTAL	99.2

WHDH AUDIENCE COMPOSITION

Sunday by hours

WHDH	WBZ	WCOP	WEEI	WNAC
2.3				
4.5	5.9	1.2	7.2	
—	—	—	1.0	—
—	—	—	—	—
6.8	13.7	3.5	14.4	

WHDH	WBZ	WCOP	WEEI	WNAC
20.7	5.6	9.5	17.9	5.8
28.3	4.7	10.5	19.0	
1.1	—	2.9	.8	.9
4.9				
55.0				

WHDH	WBZ	WCOP	WEEI	WNAC
42.3	3.8	19.7	18.8	3.2
52.0	5.6	24.4	20.7	4.2
5.9				
2.0	.9	1.1	.8	—
102.2	10.3	51.7	42.2	7.7

WHDH	WBZ	WCOP	WEEI	WNAC
67.3	7.7	26.4	11.3	2.3
68.3	10.7	34.0	12.4	3.4
16.6	2.8	11.2	.9	
6.8	.9	2.0	.9	—
159.0	22.1	73.6	25.5	5.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	70.3				3.4
Women	72.5				2.3
	18.7			1.9	
	7.7				
	169.2	19.1	55.9	28.6	5.7

	WHDH	WBZ	WCOP	WEEI	WNAC
	61.8				
	69.3				
	14.1				
	4.7				
	149.9				

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	46.4				
	62.2				
Teens	14.9	3.0	11.2	6.5	
	5.8				
	129.3				

	WHDH	WBZ	WCOP	WEEI	WNAC
	58.3				
	60.7				
Teens	14.2				
Child	3.9	1.0	1.0		
TOTAL	137.1	40.7	81.8	63.0	

	WHDH	WBZ	WCOP	WEEI	WNAC
	53.3				
	56.2				
Teens	11.8	5.5	13.1	2.4	1.0
	2.2	.9	2.7	1.0	—
	123.5				

	WHDH	WBZ	WCOP	WEEI	WNAC
	51.4				
Women	56.4	23.4	35.6	29.3	13.5
	11.4				
	2.9	1.9	3.0	2.8	
TOTAL	122.1	53.8	79.8	64.2	28.5

	WHDH
	55.6
	56.4
	13.9
	3.7
TOTAL	129.6

	WHDH	WBZ	WCOP	WEEI	WNAC
	51.3				
Women	51.3				
	9.6				
	3.4				
TOTAL	115.6				

	WHDH
Men	34.7
	36.7
Teens	6.4
	2.9
	80.7

	WHDH
	40.2
	38.7
	7.7
	2.1
	88.7

	WHDH				
	47.0	10.6	17.3	28.2	11.1
	46.4				
	6.6				
	3.0				
TOTAL	103.0				

	WHDH
	42.0
	43.1
	7.6
	1.6
	94.3

	WHDH
	29.8
	31.0
	2.7
	63.5

Cost per Thousand

$15	$18	$30	$36	$50	$55
23	.28	.46	.56	.77	.85

WHDH's continuing dominance is a result of its sensitivity to listener change. The plethora of "Top 40" programing on other stations gives WHDH the opportunity to stand out even more solidly. Realizing that the radio dial can become monotonous with such mechanically contrived programing, WHDH has expanded *its* live programing in the continuing concept that it must always maintain an individual personality and sound for the listener. At the same time, such live programing must be equal or superior to such recorded talent as might be offered competitively. Attesting to such quality is the fact that three of WHDH's featured artists record for RCA Victor and Columbia Records.

This sensitivity to the changes that occur in listening habits is the major factor for WHDH's continuing dominance over all other radio stations since the advent of television.

The graph at right reflects WHDH leadership and dominance in its 25 county coverage area.



RATING POINTS - - PROJECTED TO RADIO HOMES BASED ON 1,493,800 IN WHDH AREA

AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

RATING POINTS	RADIO HOMES	$15	$18	$30	$40	$50	$55
1.0	14,938	1.00	1.20	2.00	2.40	3.34	3.68
1.1	16,432	.91	1.09	1.82	2.19	3.04	3.34
1.2	17,926	.83	1.00	1.67	2.00	2.79	3.06
1.3	19,419	.77	.93	1.54	1.85	2.57	2.83
1.4	20,913	.71	.86	1.43	1.72	2.39	2.63
1.5	22,407	.67	.80	1.34	1.60	2.23	2.45
1.6	23,900	.62	.75	1.25	1.50	2.09	2.30
1.7	25,394	.59	.70	1.18	1.41	1.96	2.16
1.8	26,888	.55	.67	1.11	1.34	1.86	2.04
1.9	28,382	.52	.63	1.05	1.26	1.76	1.93
2.0	29,876	.50	.60	1.00	1.20	1.67	1.84
2.1	31,370	.47	.57	.95	1.14	1.58	1.75
2.2	32,864	.45	.55	.91	1.09	1.52	1.67
2.3	34,357	.43	.52	.87	1.04	1.45	1.60
2.4	35,851	.41	.50	.83	1.00	1.39	1.53
2.5	37,345	.40	.48	.80	.96	1.34	1.47
2.6	38,839	.38	.46	.77	.92	1.29	1.41
2.7	40,333	.37	.44	.74	.89	1.24	1.36
2.8	41,826	.35	.43	.71	.86	1.19	1.31
2.9	43,320	.34	.41	.69	.83	1.15	1.26
3.0	44,814	.33	.40	.67	.80	1.11	1.22
3.1	46,308	.32	.38	.64	.77	1.08	1.18
3.2	47,802	.31	.37	.62	.75	1.04	1.15
3.3	49,296	.30	.36	.60	.72	1.01	1.11
3.4	50,789	.29	.35	.59	.70	.98	1.08
3.5	52,283	.28	.34	.57	.68	.95	1.05
3.6	53,776	.28	.33	.56	.67	.93	1.02
3.7	55,271	.27	.32	.54	.65	.90	.99
3.8	56,764	.26	.31	.52	.63	.88	.96
3.9	58,258	.25	.30	.51	.61	.85	.94
4.0	59,752	.25	.30	.50	.60	.83	.92
4.1	61,246	.24	.29	.49	.58	.81	.89
4.2	62,740	.23	.28	.47	.57	.79	.87

RATING POINTS	RADIO HOMES	$15	$18	$30	$40	$50	$55
4.3	64,233	.23	.28	.46	.56	.77	.85
4.4	65,728	.22	.27	.45	.54	.76	.83
4.5	67,221	.22	.26	.44	.53	.74	.81
4.6	68,714	.21	.26	.43	.52	.72	.80
4.7	70,209	.21	.25	.42	.51	.71	.78
4.8	71,702	.20	.25	.41	.50	.69	.76
4.9	73,196	.20	.24	.40	.49	.68	.75
5.0	74,690	.20	.24	.40	.48	.67	.73
5.1	76,182	.19	.23	.39	.47	.65	.72
5.2	77,678	.19	.23	.38	.46	.64	.70
5.3	79,171	.18	.22	.37	.45	.63	.69
5.4	80,666	.18	.22	.37	.44	.62	.68
5.5	82,159	.18	.22	.36	.44	.60	.66
5.6	83,652	.17	.21	.35	.43	.59	.65
5.7	85,146	.17	.21	.35	.42	.58	.64
5.8	86,640	.17	.20	.34	.41	.57	.63
5.9	88,134	.17	.20	.34	.40	.56	.62
6.0	89,628	.16	.20	.33	.40	.55	.61
6.1	91,122	.16	.19	.32	.39	.54	.60
6.2	92,616	.16	.19	.32	.39	.54	.59
6.3	94,110	.15	.19	.32	.38	.53	.58
6.4	95,604	.15	.18	.31	.37	.52	.57
6.5	97,097	.15	.18	.30	.37	.51	.56
6.6	98,592	.15	.18	.30	.36	.50	.55
6.7	100,084	.14	.17	.29	.35	.49	.54
6.8	101,578	.14	.17	.29	.35	.49	.53
6.9	103,072	.14	.17	.29	.34	.48	.53
7.0	104,566	.14	.17	.28	.34	.47	.52
7.1	106,060	.14	.16	.28	.33	.47	.51
7.2	107,552	.14	.16	.28	.33	.46	.51
7.3	109,047	.13	.16	.27	.33	.45	.50
7.4	110,542	.13	.16	.27	.32	.45	.49

WHDH

50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

SURVEY 5



Nielsen proves:

WKY-TV COVERS 66 COUNTIES TO THE OTHER OKLAHOMA CITY TV STATION'S 46!

(source NCS #2)

NBC Channel **4**

WKY-TV

The nation's first color TV station

OKLAHOMA CITY

The **WKY** Television System, Inc.

WKY
OKLAHOMA CITY

WSFA-TV
MONTGOMERY

WTVT
TAMPA

Represented by the Katz Agency

WE LIVE IN A TOWN OF 12,754



Small town stuff, you say? *Home* town stuff, we say! Yes, Hometown and Rural America families like this represent one of the most valuable sections of economic America! They, together with millions and millions of their counterparts make up the vast audience that Keystone Broadcasting System covers like a blanket.

Simple multiplication of *this* hometown brings into focus the importance of these Keystone markets to *your* advertising and *your* product. No longer can this facet of the great national marketplace be ignored—it represents too much profit potential!

Like this family, Hometown and Rural America buys the products they hear about through the **939** Keystone stations . . . an audience of 90 million listeners!

KBS Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd.	57 Post St.
Sta 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

TV BASICS / JUNE

The eighth Tv Basics section completes the second series of data on how competing clients compare in network show ratings. Industry categories in this issue cover food and grocery products, gasoline and oil, cleansers and polishes, laundry products, household appliances, general household products and tobacco. Tv Basics also contains the regular, up-to-date material on network sponsors, agencies, costs and schedules as shown in the Comparagraph. The Spot Basics sections presents a special TvB cost calculator for buying I.D.'s on a 13-week schedule. Costs are shown for various groups of markets, various frequencies and various times of the day. Also in Spot Basics is a chart on Daylight Saving changes in 100 markets.

1 *Program profile provides costs, sponsored hours data . . .* see below

2 *Index of network tv sponsors has show ratings . . .* page 56

3 *Comparagraph gives day-by-day chart of all net shows . . .* page 60

4 *Alphabetical index of all shows includes cost data . . .* page 62

5 *Spot tv basics features cost calculator on I.D.'s . . .* page 65

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF SPONSORED PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
$59,833	12	$33,382	17	$36,534	15	$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
$39,607	7	$30,155	16	$25,835	12	$10,429*	7

*Per week of five quarter hour music and interview programs are one weekly and are all participating shows

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC†	4.00	25.0	75.0
CBS†	32.00	95.3	4.7
NBC	22.25	88.8	11.2

*Two weeks ending 2 March. †Includes participating shows

Nighttime

Network	Sponsored hours	% live	% film
ABC†	19.75	41.8	58.2
CBS	25.25	52.7	47.3
NBC	22.00	63.6	36.4

2. HOW COMPETING CLIENTS COMPARE

Second series of ratings by major clients and brands is completed here

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two parts. Data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus weighted Pulse multi-market ratings. Industry categories here include food and grocery products, laundry products and tobacco. The next list will appear in 5 July Tv Basics

Industries covered here include food, grocery, laundry, tobacco products

Food and Grocery Products

American Dairy Assn.
Disneyland; ABC; W-N; cottage cheese — 25.9

American Home Products
Arthur Godfrey Time; CBS; W-N; Chef Boy-Ar-Dee food products — 21.2
Love of Life; CBS; M,F-D; Chef Boy-Ar-Dee food products — 8.9

Armour & Co.
It Could Be You; NBC; W-D; Star canned meats — 5.5
Matinee Theatre; NBC; W-D; Star canned meats — 8.4
Mickey Mouse Club; ABC; Tu,W-D; Dash dog food, Star meat products — 19.3

Best Foods
Galen Drake; ABC; Sa-N; Nucoa margarine, Skippy peanut butter — 4.3
Garry Moore; CBS; Tu-D; Hellmanns Mayonnaise — 9.1
Our Miss Brooks; CBS; Tu-D; Hellmanns & Old Homestead French Dressings, Hellmanns Mayonnaise, Nucoa Margarine — 8.2
You Asked For It; ABC; Su-N; Nucoa margarine, Skippy peanut butter — 9.4

Borden Co.
Fury; NBC; Sa-D; dairy products — 12.3
Queen For A Day; NBC; W,F-D; cheeses, processed milk products — 11.7

California Packing Corp.
Home; NBC; Th-D; Del Monte stewed tomatoes — 3.7

Campbell Soup Co.
House Party; CBS; M-D; Franco-American food products, frozen soups — 10.1
Lassie; CBS; Su-N; canned soups, V-8 vegetable juice — 24.7
Garry Moore; CBS; M-D; Franco-American food products — 9.1
On Trial; NBC; F-N; canned soups — 20.4

Carnation Co.
Burns & Allen; CBS; M-N; Friskies dog food, processed milk products — 30.6

Continental Baking Co.
Howdy Doody; NBC; Sa-D; baked goods — 8.4

Corn Products Refining Co.
It Could Be You; W,F-D; Mazola oil, Niagara starch — 5.5
Matinee Theatre; NBC; F-D; Mazola oil, Niagara starch — 8.4
Queen For A Day; NBC; F-D; Karo syrups, Niagara starch — 11.7

Derby Foods
Disneyland; ABC; W-N; Peter Pan peanut butter — 25.9

General Foods
Bengal Lancers; NBC; Su-N; Jell-O, Minute rice — 10.1
December Bride; CBS; M-N; Gaines dog food, Maxwell House instant coffee, Swans Down baking mixes — 28.2
Fury; NBC; Sa-D; Post dry cereals — 12.3
Arthur Godfrey Show; CBS; Th-D; Bakers Angel Flake coconut — 9.9
I Love Lucy; CBS; M-N; Sanka instant coffee — 37.7
Mighty Mouse; CBS; Sa-D; Post dry cereals — 15.5
Roy Rogers; NBC; Su-N; Bakers instant chocolate mix, Gaines dog food, Maxwell House regular coffee, Post dry cereals — 13.9
West Point Story; CBS; F-N; Maxwell House regular coffee, Post dry cereals — 20.7
Zane Grey; CBS; F-N; Maxwell House instant coffee — 21.8

General Mills
Bob Crosby; CBS; W,F-D; Betty Crocker baking mixes, Bisquick — 8.7
Giant Step; CBS; W-N; Betty Crocker baking mixes, dry cereals, Gold Medal flour — 10.3
Lone Ranger; ABC; Thu-N; Betty Crocker baking mixes and dry cereals, other dry cereals — 15.5
Lone Ranger; CBS; Sa-D; Betty Crocker, dry cereals, other dry cereals, — 11.8
Mickey Mouse Club; ABC; T,W,Th,F-D; dry cereals — 19.3
Texas Rangers; CBS; Sa-D; dry cereals — 13.5
Valiant Lady; CBS; W,F-D; Betty Crocker baking mixes, Gold Medal flour — 8.7
Wyatt Earp; ABC; Tu-N; dry cereals — 25.2

Gerber Products
Bob Crosby; CBS; W-D; baby foods, strained apple and orange juices — 8.7
Our Miss Brooks; CBS; W-D; baby cereal quads, strained apple and orange juices — 8.2

Gordon Baking Co.
Kukla, Fran & Ollie; ABC; M,F-N; Silver Cup bread — 6.6

Hansen Laboratory
Captain Kangaroo; CBS; W,F-D; Junket desserts — 9.9

Hartz Mountain Products
Captain Kangaroo; CBS; S-D; bird food — 12.0
Circus Time; ABC; Th-N; bird food — 8.2

H. J. Heinz
Captain Gallant; NBC; Sa-D; ketchup, pickles — 8.2

Kellogg Co.
House Party; CBS; Tu,Th-D; dry cereals, Gro-Pup dog food — 10.1
Arthur Godfrey Show; CBS; Tu,Th-D; dry cereals — 9.9
Name That Tune; CBS; Tu-N; dry cereals — 19.1
Wild Bill Hickok; CBS; Su-D; dry cereals — 9.7

Kimberly-Clark
Danny Thomas Show; ABC; Th-N; Delsey tissue — 11.9
Perry Como Show; NBC; Sa-N; Kleenex paper products — 35.3

Lever Bros.
House Party; CBS; W,F-D; Good Luck margarine — 10.1
Garry Moore Show; CBS; M,W,F-D; Good Luck margarine — 9.1
Video Theatre; NBC; Th-N; Imperial margarine — 18.0

C. H. Musselman Co.
Home; NBC; Tu,Th-D; applesauce — 3.7

National Biscuit Co.
Rin Tin Tin; ABC; F-N; Nabisco dry cereals — 18.6

National Dairy Products
Comedy Time; NBC; Th-D; Kraft caramels, mayonnaise — 7.1
Kraft Theatre; NBC; W-N; Kraft cheeses, marshmallows, mayonnaise — 21.6
Matinee Theatre; NBC; Th-D; Kraft jellies & preserves, salad dressings & spreads — 8.4
Modern Romances; NBC; Th-D; Kraft marshmallows, mayonnaise, Parkay margarine — 8.7
Tic Tac Dough; NBC; Th-D; Kraft cheeses, jellies & preserves — 5.6

Nestle Co.
Blondie; NBC; F-N; Nescafe instant coffee — 19.5
Lone Ranger; CBS; Sa-D; chocolate — 11.8
Garry Moore, CBS; Th-D; Eveready cocoa — 9.1
Oh Susanna; CBS; Sa-N; Nescafe instant coffee — 20.0
Our Miss Brooks; CBS; Th-D; Eveready cocoa — 8.2
Valiant Lady; CBS; Th-D; Eveready cocoa — 8.7

Pet Milk
George Gobel; NBC; Sa-N; processed milk products — 21.2
Red Skelton; CBS; Tu-N; processed milk products — 28.0

Pillsbury Mills
Arthur Godfrey Show; CBS; Tu,Th-D; baking mixes, Best flour, chilled rolls & biscuits, pancake mixes — 9.9
Arthur Godfrey Time; CBS; W-N; baking mixes, chilled rolls & biscuits, pancake mixes — 21.2
House Party; CBS; Tu,Th-D; baking mixes, Best flour, chilled rolls & biscuits — 10.1
Mickey Mouse Club; ABC; Th-D; baking mixes — 19.3

Procter & Gamble
Brighter Day; CBS; M,Tu,Th-D; Crisco shortening — 7.0
Jane Wyman; NBC; Tu-N; Crisco — 24.0

Quaker Oats Co.
Caesar's Hour; NBC; Sa-N; Aunt Jemima mixes, Puss-n Boots cat food — 24.1
News; NBC; Tu-N; Aunt Jemima mixes, Ken-L dog foods, Puss-n Boots cat food — 10.3
Sgt. Preston; CBS; Th-N; dry cereals, hot cereals, Ken-L dog foods — 15.3

Ralston-Purina Co.
Big Story; NBC; F-N; Purina dog chow — 22.9
Bold Journey; ABC; Th-N; dry cereals, Ry-Krisp — 7.9

[illegible] and on page 58 are based on Broadcast Advertisers Reports for the week ending [illegible] detailed data, such as length and placement of commercials, can be found [illegible] themselves. Not included here are buys in participation shows, such as NBC [illegible] Ratings are based on a Pulse 23-market weighted average material for the week ending 7 April. All ratings are averages for the week, e.g., ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.



In Puerto Rico
Spanish is <u>the</u> language

So Spanish-speaking Pulse interviewers ring doorbells there  *same as in similar foreign-language areas in U. S. No other method works!*

2. HOW COMPETING CLIENTS COMPARE *continued . . .*

Scott Paper Co.
Father Knows Best; NBC; W-N; Scotties, Scottowels — 21.8
Arthur Godfrey Show; CBS; Th-D; Scotkins, Scotties — 9.9

Standard Brands
Arthur Godfrey Show; CBS; M-D; Blue Bonnet margarine, Hunt Club dog food, Royal desserts & pie fillings, Royal nuts — 9.9
House Party; CBS; M-D; Chase & Sanborn instant coffee, Tender Leaf tea — 10.1
Tennessee Ernie; NBC; Tu-D; Blue Bonnet margarine, Chase & Sanborn instant coffee, Royal Desserts & pie fillings, Tender Leaf tea — 5.8
Valiant Lady; CBS; M-D; Blue Bonnet margarine, Chase & Sanborn instant coffffee — 8.7

Sterling Drug
Detectives Diary; NBC; Sa-D; ironized yeast
Modern Romances; NBC; F-D; ironized yeast — 8.7

Sunkist Growers
Queen For A Day; NBC; Th-D; citrus fruits — 11.7

Swift & Company
Bob Crosby; CBS; Th-D; Pard dog food, Premium frozen meats and meat products — 8.7
Disneyland; ABC; W-N; Premium frozen meats & meat products — 25.9
House Party; CBS; F-D; canned meats, Premium frozen meats & meat products — 10.1
Lone Ranger; ABC; Th-N; Premium meat products — 15.5
Garry Moore; CBS; Th,F-D; baby foods, Pard dog food, premium meats products — 9.1

Van Camp Seafood Co.
Queen For A Day; NBC; Tu-D; Chicken of the Sea Tuna — 11.7

Welch Grape Juice Co.
It Could Be You; NBC; Th-D; grape products — 5.5

Wesson Oil & Snowdrift Sales
Comedy Time; NBC; M-D; Wesson oil — 7.1
Bob Crosby; CBS; Tu-D; Wesson oil — 8.7
Matinee Theatre; NBC; M-D; Wesson oil — 8.4
Valiant Lady; CBS; Tu-D; Wesson oil — 8.7

Gasoline, Oil, Etc.

American Home Products
It Could Be You; NBC; M-D; Freezone — 5.5
Love Of Life; CBS; M-D; Freezone — 8.9
Queen For A Day; NBC; M-D; Freezone — 11.7
Secret Storm; CBS; Tu-D; Freezone — 7.0

American Oil
Person To Person; CBS; F-N; Amoco gasoline and oil — 28.7

Gulf Oil
Life Of Riley; NBC; F-N; gasoline and motor oil — 22.7

Cleansers, Polishers

American Home Products
Douglas Edwards; CBS; M-N; Aerowax — 11.9
It Could Be You; NBC; M-D; Aerowax — 5.5
Love Of Life; CBS; Tu,W,Th,F-D; Aerowax, Easy Off oven cleaner — 8.9
Queen For A Day; NBC; M-D; Aerowax, Easy Off Oven Cleaner — 11.7
Secret Storm; CBS; M,F-D; Aerowax, Easy Off Oven Cleaner — 7.0

Beacon Co.
Masquerade Party; NBC; W-N; floor wax — 12.0

Best Foods
Bob Crosby; CBS; Tu-D; Shinola shoe polish — 8.7
Garry Moore; CBS; Tu-D; Shinola shoe polish — 9.1

Brillo Manufacturing Co.
It Could Be You; NBC; Th,F-D; scouring pads — 5.5
Matinee Theatre; NBC; Th-D; scouring pads — 8.4

Colgate-Palmolive Co.
Big Payoff; CBS; W,Th-D; Ajax cleanser — 8.7
Mr. Adams & Eve; CBS; F-N; Ajax cleanser — 22.2
Strike It Rich; CBS; Tu,W-D; Ajax cleanser — 8.2

Drackett Co.
Queen For A Day; NBC; F-D; Windex glass cleaner — 11.7

S. C. Johnson & Son
Robert Montgomery; NBC; M-N; waxes & polishes — 19.5
Red Skelton; CBS; Tu-N; waxes & polishes — 28.0

Knomark Manufacturing Co.
Caesar's Hour; NBC; S-N; Esquire shoe polish — 24.1

Procter & Gamble
As The World Turns; CBS; M,Tu,Th, F-D; Comet cleanser — 7.0
Edge Of Night; CBS; M,F-D; Comet cleanser, Spic & Spon cleaner — 7.7
Search For Tomorrow; CBS; M,Tu,W, Th-D; Spic & Span cleaner — 9.8

Simoniz Co.
Arthur Godfrey; CBS; W-D; waxes & polishes — 9.9
House Party; CBS; W-D; waxes & polishes — 10.1

S O S Co.
Bob Crosby; CBS; F-D; scouring pads — 8.7
Mickey Mouse Club; ABC; W-D; scouring pads — 19.3

Sterling Drug
Detectives Diary; NBC; Sa-D; Energine cleaning fluid —
Modern Romances; NBC; W,F-D; Energine cleaning fluid — 8.7

Laundry Products

Armour & Co.
George Gobel; NBC; Sa-N; Liquid Chiffon detergent — 21.2
Danny Thomas; ABC; Th-N; Liquid Chiffon detergent — 11.9

B. T. Babbitt Co.
Today; NBC; F-D; Glim — 3.9

Colgate-Palmolive Co.
Big Payoff; CBS; M-F-D; Ad, Fab, Vel detergents & Liquid Vel — 8.7
Strike It Rich; CBS; M-F-D; — 8.2

Lever Bros.
House Party; W,F-D; Lux Liquid, Rinso — 10.1
Garry Moore; CBS; M,W,F-D; Lux Liquid, Rinso — 9.1
On Trial; NBC; F-N; Rinso — 20.4
Video Theatre; NBC; Th-N; Lux Liquid; Rinso — 18.0

Procter & Gamble
As The World Turns; CBS; M-F-D; Ivory Snow, Oxydol — 7.0
Brighter Day; CBS; M-F-D; Cheer — 7.0
Bob Crosby; CBS; Th-D; Ivory Flakes — 8.7
Edge Of Night; CBS; M-F-D; Dreft, Tide — 7.7
Guiding Light; CBS; M-F-D; Blue Dot Duz — 10.0
Hey Jeannie; CBS; S-N; Dash — 19.2
Lineup; CBS; F-N; Cheer — 28.1
Matinee Theatre; NBC; M-F-D; Tide — 8.4
Queen For A Day; NBC; M-F-D; Dash, Ivory Snow — 11.7
Search For Tomorrow; CBS; M,Tu, W,F-D; Joy — 9.8
Phil Silvers; CBS; Tu-N; Joy — 28.5
Tic Tac Dough; NBC; M-F-D; Dreft — 5.6
Loretta Young; NBC; Su-N; Tide — 23.8

Purex Corp.
Big Surprise; NBC; Tu-N; Beads-O-Bleach — 15.2

A. E. Staley Manufacturing Co.
Garry Moore; CBS; F-D; Sta-Flo, Sta-Puf — 9.1

Appliances

Bissell Carpet Sweeper Co.
Matinee Theatre; NBC; W-D; carpet sweeper — 8.4

Hoover Co.
Garry Moore; CBS; Tu-D; vacuum cleaners — 9.1

S. C. Johnson & Son
Robert Montgomery; NBC; M-N; Polisher-Scrubber — 19.5

Radio Corp. of America
Producers' Showcase; NBC; M-N; major & small appliances — 17.4

Sylvania Electric Products
The Buccaneers; CBS; Sa-N; tubes, major appliances — 15.7

Westinghouse Corp.
Studio One; CBS; M-N; major & small appliances — 21.4

Whirlpool-Seeger Corp.
Matinee Theatre; NBC; M,W,F-D; RCA Whirlpool major appliances — 8.4
Producers' Showcase; NBC; M-N; RCA Whirlpool major appliances — 17.4

Household, General

Aluminum Co. of America
Alcoa Hour; NBC; Su-N; Alcoa wrap, aluminum products —

American Home Products
It Could Be You; NBC; M-D; Sani-Flush, Wizard Wick Deodorizer — 5.5
Queen For A Day; NBC; M-D; Wizard Spring Bouquet & Pine Scent — 11.7
Secret Storm; CBS; W,F-D; Sani-Flush, Wizard Spring Bouquet & Pine Scent — 7.0

Best Foods
Bob Crosby; CBS; Tu-D; Rit dyes & color remover, Rit Easter Egg kit — 8.7
Our Miss Brooks; CBS; Tu-D; Rit Easter Egg kit — 8.2

Colgate-Palmolive Co.
Big Payoff; CBS; Tu-D; Florient Aerosol — 8.7
Strike It Rich; CBS; Th-D; Florient Aerosol — 8.2

General Electric
Conflict; ABC; Tu-N; electric light bulbs —

S. C. Johnson & Son
Robert Montgomery; NBC; M-N; Glade Air Freshener — 19.5

Kaiser Aluminum Co.
Circus Boy; NBC; Su-N; broiler foil — 19.5

Lehn & Fink Products
Queen For A Day; NBC; Tu-D; Lysol disinfectant — 11.7

Reynolds Metals Co.
Circus Boy; NBC; Su-N; Reynolds wrap — 16.4

Simoniz Co.
Arthur Godfrey; CBS; W-D; Ivalon sponges — 9.9

Tobacco

American Tobacco Co.
Big Story; NBC; F-N; Pall Mall — 22.9
Marge & Gower Champion; CBS; Su-N; Hit Parade cigarettes —
Hit Parade; NBC; Sa-N; Filter Tip Tareyton, Lucky Strike — 22.4
Navy Log; ABC; W-N; Pall Mall — 16.6

Brown & Williamson
Douglas Edwards; CBS; M-F-N; Viceroy — 11.9
It Could Be You; NBC; W-D; Raleigh — 5.5
Lineup; CBS; F-N; Viceroy — 28.1
Queen For A Day; NBC; M-D; Raleigh — 11.7
Steve Allen; NBC; Su-N; Viceroy — 26.4
Tennessee Ernie; NBC; W-D; Raleigh — 5.8

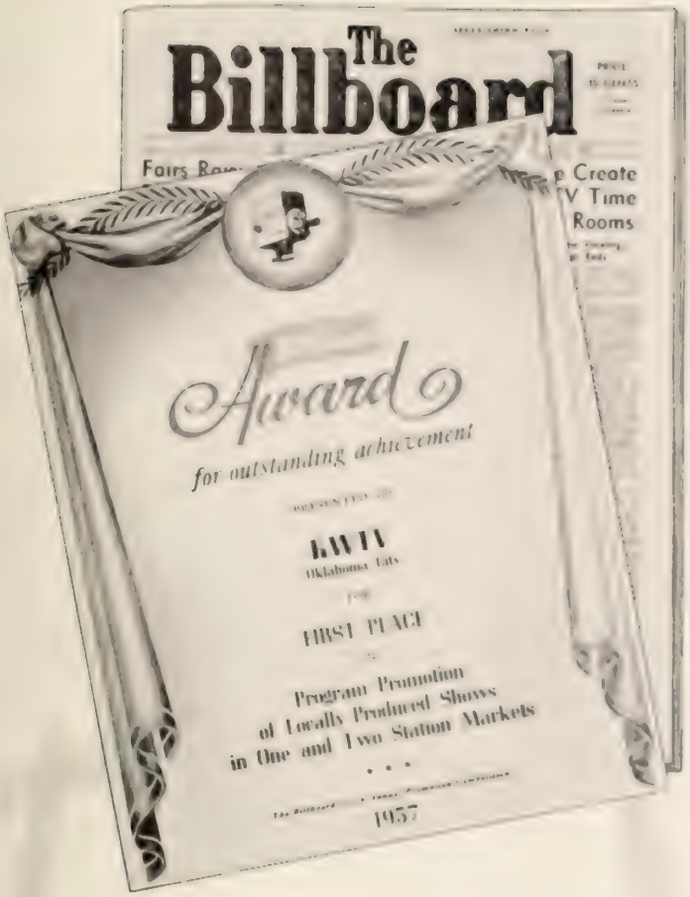
General Cigar Co.
John Daly; ABC; M,Tu,W-N; cigars — 6.3

Liggett & Myers
Dragnet; NBC; Th-N; Chesterfield — 24.1
Gunsmoke; CBS; Sa-N; L&M — 26.4
Hey Jeannie; CBS; Sa-N; Chesterfield — 19.2
Spike Jones; CBS; Tu-N; L&M — 20.4
Panic; NBC; Tu-N; Chesterfield — 18.5

P. Lorillard
Jackie Gleason; CBS; Sa-N; Old Gold — 25.9
$64,000 Challenge; CBS; Su-N; Kent — 27.1

Philip Morris
Playhouse 90; CBS; Th-N; Marlboro — 30.7

R. J. Reynolds
Bob Cummings; CBS; Th-N; Winston — 24.2
I've Got A Secret; CBS; W-N; Salem, Winston — 26.0
Mr. Adams & Eve; NBC; Sa-N; Salem — 22.2
People Are Funny; NBC; Sa-N; Salem — 20.5
Phil Silvers; CBS; Tu-N; Camel — 28.5
Wire Service; ABC; M-N; Camel — 9.1



In BILLBOARD'S 19th Annual Promotion Competition, a distinguished board of advertisers and advertising agency judges selected KWTV, Oklahoma City, as BEST-IN-THE-NATION for promotion of locally-produced programs in markets of one and two stations.

KWTV was the *only* Oklahoma station whose promotion was honored with an award

KWTV's award-winning promotion was a public service project which sent newsman Bruce Palmer to 92 European installations to interview Oklahomans in the Armed Forces. He made 13 programs out of the footage. Before each program relatives and local papers were notified





Many a Heart is Happy the story of Bruce Palmer Reports from Europe is available on request

In Oklahoma . . .

KWTV

Your Best Buy for Better Promotion!

"Bruce Palmer Reports from Europe" was a tremendous undertaking, but we'd do it all over again for the satisfaction and happiness it brought to thousands of Oklahomans.

The publicizing of "Bruce Palmer Reports from Europe" was just one of many projects undertaken by KWTV's full-time promotion department. Be sure you're getting "promotion proved" service for your clients and their products—choose KWTV . Oklahoma City.

KWTV CBS
OKLAHOMA CITY

EDGAR T. BELL—Executive Vice President
FRED L. VANCE—Sales Manager
MONTEZ TJADEN—Promotion Director

Represented nationally by **AVERY-KNODEL**

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	BC
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup Lever Bros alt Bird & Son	Home partic 10-11		Garry Moore Hoover Best Foods (last 6/25)	Home partic	
10:15										
10:30										
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands Stand Brands	Home		Arthur Godfrey Mutual of Omaha Norwich	Home	
11:00										
11:15		UN In Action sust			Bristol-Myers Bristol-Myers	Price Is Right sust		Kellogg Pillsbury	Price Is Right sust	
11:30										
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust	
12N										
12:15		Let's Take Trip sust			Valiant Lady Stand Brands Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G		Valiant Lady Wesson Oil Love of Life Amer Home Prod	Tic Tac Dough Stand Brands P&G	
12:30										
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Amer Home Prod alt P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Alberto Culver alt P&G	
1:00										
1:15		Heckle & Jeckle sust			News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op	
1:30			Frontiers of Faith sust (last 6/16) Effective 6/23 No net service							
1:45		No net service			As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op	
2:00										
2:15		No net service	No net service		Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods alt sust	Club 60	
2:30			Mr. Wizard sust (last 6/16) Effective 6/23 No net service			Tenn Ernie Sust Br & Wmsn alt Toni (last 6/24)			Tenn Ernie (last 6/25) Stand Brands	
2:45		No net service			Art Linkletter Stand Brands Campbell Soup	Bride & Groom (7-1 starts, sp tba		Art Linkletter Kellogg Pillsb (1st 6/4)	Bride & Groom (7-2 starts sp tba	
3:00			Youth W T Know sust alt Am Forum sust: (last 6/16) Effective 6/23 No net service	Afternoon Film Festival (3-4:30) partic			Afternoon Film Festival (3-4:30) partic			
3:15		No net service			Big Payoff Colgate	Matinee (3-4) partic		Big Payoff Colgate	Matinee (3-4) partic	
3:30										
3:45	No net service	No net service	Zoo Parade sust (last 6/16) Mr. Wizard sust (6/23 starts)	Afternoon Film Festival	Bob Crosby sust Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil Best Foods	Matinee	
4:00			W W World Gen. Mot. (6/9, 4-5:30)							
4:15	College News Conference (last 6/16)	Face The Nation sust	Youth W T Know alt Amer Forum sust (6/23 start)	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands Borden alt Stand Brands	
4:30									P&G	
4:45	No net service	World News Round Up sust	Project 20 (4-5, 6/16) sust Zoo Parade (6/23 start) sust	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug	No net service	Edge of Night P&G	Modern Romances Culver alt Sweets Co	
5:00	College News Conference (6/23 start) sust	Odyssey sust (5-6) (last 6/16)	Topper (6/16) (alt wks, 5-5:30) Frontiers of Faith (6/23 start) sust	Mickey Mouse Club co-op co-op		Comedy Time Wesson Oil (last 6/3) co-op	Mickey Mouse Club co-op co-op		Comedy Time sust	
5:15										
5:30							Armour			
5:45	Open Hearing sust (6/16 only, 5-6)	Odyssey sust	Outlook sust	Coca Cola Miles alt Minn Mining			B. F. Goodrich (last 6/4) Carnation (6/11)			

HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and following pages (62, 63) includes regularly scheduled programing on the air between 8 June and 5 July (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

GRAPH

8 JUNE - 5 JULY

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Mrs	Home partic		Carry Moore Nestle alt sust	Home partic		Carry Moore	Home			Howdy Doody
Garry Moore	Home		Arthur Godfrey Gen. Foods Scott Paper	Home		Arthur & Johnson alt Gen Foods Lever	Home		Mighty Mouse	Gumby
	Price Is Right sust			Price Is Right sust		Tic Tac Dough alt	Price Is Right		Susan's Show	Fury
Strike It Rich	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich	Truth or Consequences Lever		It's A Hit	Capt Gallant
	Tic Tac Dough sust P&G		Valiant Lady Toni alt Nestle Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Valiant Lady Love of Life	Tic Tac Dough P&G		Big Top	True Story
	It Could Be You Armour alt sust Brown & Wilson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust Wesson alt Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod alt Corn Prod		Big Top	Detective Diary
Be	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger	No net service
rld	Club 60 co-op		As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op		No net service Dizzy Dean	No net service
ooks	Club 60		Our Miss Brooks sust Nestle alt sust	Club 60		Our Miss Brooks sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week Falstaff Brewing	No net service Leo Durocher's Warmup
sust	Tenn Ernie (last 6:20) sust/Dix Cup alt Brown & Wilson		Art Linkletter Kellogg Pillsbury	Tenn Ernie (last 6:25) sust Miles		Art Linkletter Lever Bros Swift	Tenn Ernie		Baseball (cont) Amer Safety Razor Phillip Morris	Major League Baseball R. J. Reynolds
ter	Bride & Groom (7:3 starts) sp tba			Bride & Groom (7 starts) sp tba			Bride & Groom			
ff	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic		Baseball	
by	Matinee	Afternoon Film Festival	Bob Crosby Swift (1st 5:30) alt Ford P&G (last 6:25)	Matinee	Afternoon Film Festival	Bob Crosby Swift (1st 5:30) alt sust G. Mills (1st 5:30) Swift alt sust (6:5 start)	Matinee		Baseball	
Day	Queen for a Day Dixie Cup alt Sandura Borden alt Corn Prod	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod alt Corn Prod P&G		Baseball	
ght	P&G Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G	P&G Modern Romances Kraft	No net service	Edge of Night P&G	Modern Romances Sterling Drug alt Corn Prod		Belmont Stakes	
	Comedy Time Lever sust	Mickey Mouse Club co-op Pillsbury alt Am-Par		Comedy Time Kraft Weld alt sust	Mickey Mouse Club co-op co-op		Comedy Time		No net service	
		Bristol Myers Gen Foods			Gen Mills Gen Mills			Five Star Comedy	No net service	

p.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 56, 62.

3. NIGHTTIME

SUNDAY

	ABC	CBS	NBC
6:00		The Last Word sust	Meet The Press Johns Manville alt sust
6:15			
6:30		You Are There Prudential	Roy Rogers G Foods (last 6/2) Cowboy Theatre (6/9-16,23; 6/30 7) (6/30 6:30-7:30)
6:45			
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	77th Ben Lancers G Foods (last 6/23) Cowboy Theatre sust
7:15			
7:30	Hollywood Film Theatre partic (7:30-9)	Champion alt Benny (last 6/16) My Fav Husband (6/23 start) Amer Tobac	Circus Boy Reynolds Alum
7:45			
8:00	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen Drackett Greyhound, Polaroid, Pharmacraft
8:15			
8:30	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9) eff 7/14 Pharm ½ hr
8:45			
9:00	Amateur Hour Pharmaceuticals (9-10)	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa
9:15			
9:30	Amateur Hour	Hitchcock Theatre Bristol-Myers	Tv Playhouse
9:45			
10:00	Mike Wallace Philip Morris	$64,000 Challenge Revlon alt P. Lorillard	Loretta Young (last 6/30) The Web (7/7 start) P&G
10:15			
10:30		What's My Line Sperry-Rand alt H Curtis	No net service
10:45			

MONDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30			
6:45		D Edwards Brown & Wmson	
7:00	Kukla (last 5/27) Sports Focus (6/3 start) sust	No net service D Edwards Brown & Wmson	
7:15	John Daly News Genl Cigar		
7:30	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	Nat King Cole sust
7:45			News American Can alt sust
8:00	Wire Service Miller Brewing alt sust	Burns & Allen Carnation alt Goodrich	Sir Lancelot Amer Home alt Lever Bros (3 wks in 4)
8:15			
8:30	Voice of Firestone Firestn (last 6/10) Bold Journey (6/17 start) Ralston-Purina	Talent Scouts Lipton alt Toni	Wells Fargo G Fds Lew Howe (last 6/25) Valli & Williams (7/2) (8:30) Hancock
8:45			
9:00	Press Conference Corn Prod	I Love Lucy (last 6/24) Whiting Girls (7/1 start) P&G alt G Foods	Twenty-One Pharmaceuticals
9:15			
9:30	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Dec Bride G Fds (last 6/24) R. Diamond Priv Detective (7/1 start) G Fds	Robt Montgomery S. C. Johnson alt Mennen (last 6/24) A. Murray Party Br-My (7/1 start)
9:45			
10:00	Welk Top Tunes	Studio One Westinghouse (10-11)	7/1 tba
10:15			
10:30		(eff 6/10) Studio One Summer Theatre Westnghse (10-11)	
10:45			

TUESDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30		No net service	
6:45		D Edwards Whitehall	
7:00	Kukla (last 5/28) Sports Focus (6/4 start) sust		
7:15	John Daly News Genl Cigar	No net service D Edwards Whitehall	
7:30	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	J Wint—Lew Howe (last 6/25) Valli Wms (7/2 st)
7:45			News sust
8:00	Conflict Chesebrough-Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds (last 6/18)	A. Murray Party (last 6/25)
8:15			Loretta Young (7/2 start) Purex alt Speidel
8:30	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max Factor
8:45			
9:00	Broken Arrow GE (last 5/21) Assoc Products (5/28 start) alt Miles	To Tell The Truth Pharmaceuticals	Jane Wyman (last 6/25) Meet McGraw (7/2 start) P&G
9:15			
9:30	Cavalcade Theatre DuPont (last 6/4) Telephone Time Bell (6/11 start)	Red Skelton (last 6/25) Spot Playhouse 7/2 start) Pet M alt SC John	Circle Theatre Armstrong (alt w, 9:30-10:30 (last 6/11) (6/25 tba)
9:45			
10:00	It's Polka Time co-op	$64,000 Question Revlon	Kaiser Alum Hr Kaiser Alum (alt w, 9:30-10:30) (last 6/18) (6/25, tba)
10:15			
10:30		Spike Jones L&M	No net service
10:45			

4. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
Adventure Theatre: A-F		Amer Tobacco, ____; alt R. Hudnut, ____ (6/15 start)
Steve Allen Show: V-L	$ 63,000	Drackett, Y&R (⅓ hr 6/9); Greyhound, Grey; Polaroid, D. D. Bernbach (⅓ hr 6/9, 6/23); U. S. Time, Peck (last 6/16); Pharmacraft, JWT (⅓ hr 6/23, 6/30; eff 7/14—½ hr)
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector
Jack Benny: C-L&F	65,000	Amer Tobacco, BBDO
Big Story: Dr-L&F	33,000	Amer Tobacco, SSCB; Ralston Purina, Gardner (last 6/28)
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
Bold Journey: A-F	8,000	Ralston Purina, GBB
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
Broken Arrow: A-F	31,000	Gen Elect (last 5/21), Y&R; Miles, Wade; Asso Products, (5/28 start)
Buccaneers: A-F	24,000	Sylvania, JWT
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO
Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&N, Knox Mogul; Quaker Oats, NLB; W Oil, Fitzgerald
Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon
Marge & Gower Champion V-L&F	41,000	Amer Tobacco, BBDO
Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Circle Theatre: Dr-L	40,000	Armstrong Cork, BBDO (last 6/1
Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. F Buchanan
Climax: Dr-L	55,000	Chrysler, Mc-E
*Perry Como: V-L	108,000	Gold Seal, North; Kleenex, Noxzema, SSCB; RCA, K&E; Stamps, SSCB; Sunbeam, Perrin-(last 6/8)
Conflict: Dr-F	90,000	Chesebrough-Ponds, JWT & Mc-E
Joseph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO; Lever Bro BBDO
Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Bob Cummings Show: Sc-F	36,000	Colgate, Brown; R. J. Reynolds,
John Daly News: N-L	6,000††	Du Pont, BBDO; General Cigar,
Vic Damone Show: V-L		Kellogg, Burnett (7/3 start) 3 tba

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period of 8 June thru 5 July. Program types are indicated as follows: (A) Adventure, (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dra) Drama, Interview, (J) Juvenile, (M) Misc, (Mu) Music, (My) Mystery, (N) News, Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety

A G R A P H

8 JUNE - 5 JULY

EDNESDAY		THURSDAY			FRIDAY			SATURDAY		
(S	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service Boards Wynn			D Edwards Whitehall			D Edwards Brown & Wmson alt H Bishop				
service Boards Wynn		Kukla (last 5 30) Sports Facts John Daly News Du Pont	No net service D Edwards Whitehall		Kukla (last 5 31) Sports Facts John Daly News Du Pont	No net service D Edwards Brown & Wmson alt H Bishop		This Is Galen Drake Beat Facts		
nond Fair	Helen O'Connell News Time alt Miles	Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Dinah Shore Chevrolet News Sperry Rand	Rin Tin Tin Nabisco	Beat the Clock H Bishop	Helen O'Connell News Miles	Famous Film Festival Tonight at 8:30	Buccaneers	People Are Funny R J Reynolds
Today Home Phone	Masquerade Party Kenmark Father Knows Best Scott Paper	Circus Time partic Circus Time	Bob Cummings Chesebrough alt R J Reynolds Climax Chrysler (8:30-9:00)	You Bet Yr Life Dristan alt Toni Dragnet L&M alt Schick	Jim Bowie Amer Home alt Chesebrough Pond's Crossroads Chesebrough	West Point Gen Foods (7:30-8:30) Zane Grey Gen Foods alt Ford	Blondie Ford alt Nestle Life of Riley Gen Mills (8:30-9:00)	Introducing The United Kingdom Billy Graham Crusade	Jackie Gleason Jimmy Durante Two For The Money	Perry Como Julius La Rosa
Share Home	Kraft Theatre Kraft (9-10)	Danny Thomas Armour alt Kimberly Clark	Climax	People's Choice Borden alt P&G	Treasure Hunt (7:30-8:00) Kem Chem (partic) (8:00-8:30) Mineral Deposit	Mr. Adams & Eve Colgate alt R J. Reynolds	Jos Cotton Show Chesebrough Lever Bros (8:30) to 11	Lawrence Welk Dodge (9-10)	Gale Storm Toni alt Home Cutlis	Galaxy of Stars Pabst Theatre
Secret Doubls	Kraft Theatre	Bold Journey Ralston Purina (last 5:45) Compass (6:15 start) (rpt)	Playhouse 90 Amer Gas alt Bristol Myers	Ford Show Ford	The Vise Sterling Drug	Schlitz Playhouse Schlitz	Big Story (7:30-8:00) Big Moment (8:00-8:30) R&H Fur alt A Tetley	Lawrence Welk	S R O Playhouse Whitehall Hudson Chevrolet	Color Carnival Ballantine Pet Milk Pabst Theatre
el Hr Street (9-10)	This Is Your Life P&G	Telephone Time Bell (last 6:30) Focus (6:30 start)	Playhouse 90 Procter & Gamble alt Revlon Mystery	Lux Theatre Lever Bros (10-11)	Date With The Angels Chesebrough	Line-Up P&G alt Brown & Williamson (7:30-8:00)	Chevy Show (8:30-9:30) Cavalcade of Sports Gillette (9:30-until)	Ozark Jubilee Am Chicle alt Williamson-Dickie	Gunsmoke L&M alt Sperry Rand	Geo Gobel Armour alt Pet
Fox Hr Rm (9-10)	No net service		Playhouse 90 Procter & Gamble alt Revlon Mystery	Lux Theatre		Pantomime Quiz (8:00-8:30) P&G alt Gen Mills Hazel Bishop	Red Barber St Paris Tea	Ozark Jubilee co-op	Two For The Money Jimmy Dean	Hit Parade Whitehall Bates A Tetley alt Hudson

PROGRAM	COST	SPONSORS AND AGENCIES
ite With the Angels: Sc-F	38,000	Plymouth, Grant
ecember Bride: Sc-F	28,000	Gen Foods, B&B
sneyland: M-F	75,000	Amer. Motors, BFSD & Geyer; Amer. Dairy, Camp-Mithun; Derby, McE
agnet: My-F	37,000	L&M, Mc-E; Schick, WGL
uPont Theatre: Dr-F	37,000	DuPont, BBDO (last 6 4)
mmy Durante: C-L	18,000	P Lorillard, L&N (6 29 start)
yatt Earp: A-F	30,000	Gen Mills, DFS, P&G, Compton
oug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector
ther Knows Best: Sc-F	38,000	Scott Paper, JWT
rd Show: V-L	33,000	Ford, JWT
rd Theatre: Dr-F	36,000	Ford, JWT
E. Theatre: Dr-F	45,000	Gen Elect, BBDO
ant Step: Q-L (last 5/29)	23,000	Gen Mills, BBDO
ckie Gleason: V-L	102,500	P Lorillard, L&N (last 6 22)
dfrey's Scouts: V-L	28,000	Lipton, Y&R, Toni, North
Arthur Godfrey Time: V-L	38,000††	Amer. Home Prod, Y&R; Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett (last 6 26)
eorge Gobel: C-L	45,000	Armour, FCB; Pet Milk, Gardener
nsmoke: A-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
itchcock Presents: My-F	34,000	Bristol-Myers, Y&R
obin Hood: A-F	28,000	Johnson & Johnson, Y&R; Wildroot, BBDO
Love Lucy: Sc-F	52,000	Gen Foods, Y&R, P&G, Grey
e Got a Secret: Q-L	24,000	R J. Reynolds, Esty
ike Jones: Mu-L	35,000	L&M, DFS
aiser Alum. Hour: Dr-L	58,000	Kaiser Alum, Y&R (last 6 18)
Kraft Tv Theatre: Dr-L	34,000	Kraft, JWT
ey Club Playhouse: Dr-	9,500	Mogen David, Weiss (5 31 start)
ukla, Fran & Ollie: J-L		Gordon Bkng, Ayer & co-op

PROGRAM	COST	SPONSORS AND AGENCIES
Julius LaRosa: V-L		Gold Seal, North; S&H Stamps, SSCB Noxzema, SSCB Sunbeam, Perrin Paus, RCA & Whirlpool, K-E Kimberly Clark, FCB (6 15 start)
Lassie: A-L	34,000	Campbell Soup, BBDO
*Life of Riley: Sc-F	32,000	Gulf Oil, Y&R (left 6 14 alt) Lever Bros, BBDO
Line-Up: My-F	31,000	Brown & Wmson, Bates, P&G, Y&R
Lone Ranger: A-F	24,000	Gen Mills, DFS, Swift, Mc-E
*Lux Video Theatre: Dr-L	43,000	Lever Bros, JWT
*Masquerade Party: Q-L	22,000	Kenmark, E Mogul (6 12, 6 26)
Meet Mr Greenberg: My-A-F	33,000	P&G, Benton & Bowles (7 12 start)
Meet the Press: I-L	7,500	Johns Manville, JWT; alt wks open
Millionaire: Dr-F	32,000	Colgate, Bates
*Robert Montgomery: Dr-L	52,000	S C Johnson, NLB, Monroe Co, Grey (last 6 24)
Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N, R J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Purex, E H Weiss, Spendel, NC&K
My Favorite Husband: Sc		Amer Tobacco (6 23 start)
Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Navy Log: Dr-F	32,000	Amer Tobacco, SSCB, U S Rubber, F D Richards
NBC News: N-L	9,500††	American Can, Compton; Miles, Wade; Sperry Rand, Y&R, Time-Life, Y&R (1 seg & 1 alt seg open
Ozark Jubilee: V-L	18,000	Amer Chicle, Bates, Williamson-Dickie, Evans (alt wks 10 10 30) co-op 10 30-11
Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, JWT
Pabst Mystery Theatre: My-F	15,000	Pabst, Burnett (6 22 start)
Panic: Dr-F	36,000	L&M, Mc-E, Max Factor, DDB
Pantomime Quiz: Q-L		Amer Oil, J Katz, Ham, Camp-Mithun, Time-Life, Y&R (7 15 start)
People Are Funny: M-F	24,000	R J. Reynolds, Esty, Toni, North

**Figures and participating shows are approximate for A Month.

Listing continues on page 64

PROGRAM	COST	SPONSORS AND AGENCIES
People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R
Person to Person: I-L	34,000	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R (last 6/28)
Playhouse 90: Dr-L&F	117,000	Amer Gas, L&N; Bristol-Myers, BBDO; Philip Morris, Burnett
Press Conference: I-L	8,500	Corn Prod, C. L. Miller
Private Secretary: Sc-F	36,000	Lever, OB&M; Sheaffer, Seeds
Rin Tin Tin: A-F	32,000	Nabisco, K&E
Roy Rogers: A-F	32,000	Gen Foods, B&B
Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT
77th Bengal Lancers: A-F (last 6/23)	41,000	Gen Foods, Y&R
Phil Silvers Show: Sc-F	41,000	P&G, Burnett; R. J. Reynolds, Esty (last 6/18)
*Sir Lancelot: A-F	24,000	Amer Home Prod, Bates; Lever Bros, SSCB
Sgt. Preston: A-F	32,000	Quaker Oats, WBT
*Dinah Shore: Mu-L	22,000	Chevrolet, Camp-Ewald
$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO
$64,000 Question: Q-L	32,000	Revlon, BBDO
*Red Skelton: C-L&F	48,000	S. C. Johnson FCB; Pet Milk, Gardner (last 6/25)
S.R.O. Playhouse: Dr-F (5/11 start)	11,500	Whitehall, Bates; Helene Curtis, Ludgin
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, Weiss & Geller
Studio One: Dr-L	55,000	Westinghouse, Mc-E (last 6/3)
Studio One Summer Theatre: Dr-L	55,000	Westinghouse, Mc-E (6/10 start)
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter
Telephone Time: Dr-F	31,000	Bell, Ayer
This Is Galen Drake: V-L	15,000	Best Foods, Guild, Bascom & Bonfigli
This Is Your Life: D-L	52,000	P&G, B&B
Danny Thomas: Sc-F	36,000	Armour, FCB; Kimberly-Clark, FCB
Those Whiting Girls: Sc-F		Gen Foods, Y&R; alt P&G, Gray (7/1 start)
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
Treasure Hunt: Q-L	21,000	Mogen David, Weiss & Geller (last 5/24)
*TV Playhouse: Dr-L	52,000	Alcoa, Fuller, Smith & Ross; Goodyear, Y&R
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
The Vise: Dr-F	19,500	Sterling Drug, DFS
Voice of Firestone: Mu-L	24,000	Firestone, Sweeney & James (last 6/10)
Mike Wallace: I-L	15,000	Philip Morris, Ayer
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade (eff 6/5)
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
Wells Fargo: A-F	38,500	Amer Tob, SSCB; Gen Foods, Y&R
West Point: Dr-F	40,000	Gen Foods, B&B (eff 7/5 alt sust)
What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand, Y&R
Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Wire Service: Dr-F	77,000	Miller Brewing, Mathiesson; R. J Reynolds, Esty; ¼ sust
Jane Wyman Show: Dr-F	27,000	P&G, Compton (last 6/25)
You Are There: Dr-F (5/12 start)	37,000	Prudential, Reach, McClinton
You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
Loretta Young Show: Dr-F	40,000	P&G, B&B & Compton
Your Hit Parade: Mu-L	46,000	Amer Tobacco, BBDO; Warner Hudnut, SSC&B
Zane Grey Theatre: Dr-F	45,000	Ford, JWT; Gen Foods, B&B

Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	$ 3,400††	P&G, B&B
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett
Big Payoff: Q-L	6,000††	Colgate, Houston
Brighter Day: S-L	10,000 wk	P&G, Y&R
Capt. Gallant: A-F	31,000	Heinz, Maxon
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Wesson, Fitzgerald (last 6/3); 6 segs & 1 alt seg open; 1 seg co-op
Bob Crosby: V-L	3,150††	Best Foods, DFS, Ludgin (last 6/25); Gen Mills, Knox-Reeves (last 5/51); Gerber, D'Arcy; P&G, Wesson, Fitzgerald; SOS, Mc-E; Swift, Mc-E, Toni, North; P&G, B&B (last 6/27); 4 segs & 2 alt segs open
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon
Edge of Night: S-L	17,000 wk	P&G, B&B
Five Star Comedy: J-L&F	6,000	Joe Lowe Corp, Paris & Peart
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Florida Citrus, B&B (start 5/28); Gen Foods, Y&R; Kellogg, Burnett; Mutual of Omaha, Bozell & Jacobs; Norwich, B&B (last 6/25); Pillsbury, Burnett; Scott Paper, JWT; Sherwin Williams, F&S&R; Simoniz, Y&R; Stand Brands, Bates; 3 segs open
Guiding Light: S-L	10,000 wk	P&G, Compton
Gumby: J-L	3,500††	Sweets Co., Eisen
Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; ½ open alt wks
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Armour, T. Laird; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; P&G, DFS; Welch, Rich K. Manoff; 3 segs & 2 alt segs open
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Y&R; Stand Brands, JWT; Swift, Mc-E; 1 seg open
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E
Major League Baseball: Sp-L		R. J. Reynolds, Esty, ¼ spon
Medical Horizons: D-L	22,000	Ciba, JWT
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS; Coca Cola, Mc-E; Gen Foods, Carnation, Wasey (6/11) start); FC&B; Gen Mills, Knox Reeves; Goodrich, Mc-E (last 6/4); Mattel, Carson Roberts; Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op
Mighty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
Modern Romances: S-L	2,700††	Alberto Culver, Wade; Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen
Garry Moore: V-L	3,600††	Best Foods, DFS, Ludgin (last 6/25); Bird & Son, H. Alley & Richards; Campbell, Burnett; Hoover, Burnett; Swift, JWT, Mc-E; Toni, North; 3 segs & 2 alt segs open
Our Miss Brooks: Sc-F	rerun	Best Foods, DFS; Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; 5 segs open & 5 alt segs open
Price Is Right: Q-L	3,170††	Lever Bros, BBDO; 9 segs open
Queen for a Day: Au-L	3,000††	Amer Home Prod, Bates, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Miles, Wade; Minn Mining, BBDO; Sandura, Hicks & Greist; Stand Brands, Bates; Sunkist, FCB; Toni, North
Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Secret Storm: S-L	9,500 wk	Amer Home Prod, Bates
Strike It Rich: V-L	15,000 wk	Colgate, Bates
Tenn Ernie Ford: V-L (last 6/28)	3,500††	Brown & Wm'son, Seeds; Dixie Cup, Hicks & Greist; Miles, Wade; Stand Brands, Bates; Toni, North; 5 segs open
Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands, Bates; Toni, North; 2 segs open
True Story: Dr-L	18,000	Sterling Drug, DFS, ½ spon
Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; 8 segs open
Valiant Lady: S-L	10,000 wk	Gen Mills, DFS (last ? ?); Nestle, Mc-E; Stand Brands, JWT; Toni, Tatham-Laird; Wesson, Fitzgerald; 2 days open
Wild Bill Hickok: A-F	27,000	Kellogg, Burnett

Specials and Spectaculars

Belmont Stakes: Sp-L	NA	Gillette, Maxon—6 15
*Chevy Show: V-L	$145,000	Chevrolet, Camp-Ewald—6 14
*Sat. Color Carnival: Dr-Mu-L	250,000	RCA-Whirlpool, K&E; Oldsmobile, Brother—6 8
Producers' Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, K&E; John Hancock, Mc-E—6 24
RCA Galaxy of Stars: Mu-L	80,000	Breast O' Chicken tuna, FCB—6/15
*Washington Square: V-L	125,000	Helene Curtis, Ludgin—6 13
Wide Wide World: M-L	195,000	Gen. Motors, Brother & Camp-Ewald —6/9

NA: not available

5. SPOT TELEVISION BASICS

Cost of using tv I.D.'s and daylight saving time chart are highlights of this section

Put together by TvB, the chart below on I.D. costs represents the first findings of a special spot tv study. Other data will be released on different length announcements and campaigns. Costs below are based on the highest rate station in each market but special announcement packages are not included. Audiences are projected from Nielsen Audimeter homes during the 11-15 February 1957 week. All time periods are local except 11:30 p.m., which is 10:30 p.m. in the Pacific zone. The chart on the next page covers daylight saving time data in 100 markets, is from NBC Spot Sales.

Cost-per-1,000 "sales call" data for users of spot tv I.D.'s on 13-week basis

If you spend this much money per week	You can deliver this many sales calls per week	In this many top markets	At this time of day	On these days of the week	COST-PER-1,000 SALES CALLS All television Homes	Youngest Housewife Homes	Largest Family Homes
$ 4,729	4,008,600	50	10:30 a.m.	M&F(2)	$1.18	$3.30	$3.50
5,007	5,116,900	50	12:30 p.m.	M&F(2)	.98	2.88	4.07
5,292	6,539,500	50	4:30 p.m.	M&F(2)	.81	1.79	2.83
5,995	4,621,700	75	10:30 a.m.	M&F(2)	1.30	3.85	3.82
6,322	6,787,100	50	11:30 p.m.	M&F(2)	.93	3.43	2.93
6,333	6,217,300	75	12:30 p.m.	M&F(2)	1.02	2.99	4.51
6,662	7,305,900	75	4:30 p.m.	M&F(2)	.91	2.11	3.01
6,958	5,262,300	100	10:30 a.m.	M&F(2)	1.32	4.11	4.14
7,340	6,822,500	100	12:30 p.m.	M&F(2)	1.08	3.24	4.81
7,448	8,913,200	100	4:30 p.m.	M&F(2)	.87	2.34	3.23
7,905	8,347,300	75	11:30 p.m.	M&F(2)	.95	3.68	3.31
9,090	9,007,600	100	11:30 p.m.	M&F(2)	1.01	3.88	3.57
9,469	9,196,200	50	6:30 p.m.	M&F(2)	1.03	3.64	4.43
11,148	10,603,100	50	10:30 a.m.	M-F (5)	1.05	3.19	3.10
11,825	12,112,300	50	12:30 p.m.	M-F (5)	.98	2.80	3.91
12,156	10,563,800	75	6:30 p.m.	M&F(2)	1.15	4.35	5.09
12,261	15,044,000	50	4:30 p.m.	M-F (5)	.82	1.90	2.57
13,200	11,082,600	50	10:30 p.m.	M&F(2)	1.19	5.05	4.29
14,158	12,320,600	75	10:30 a.m.	M-F (5)	1.15	3.53	3.38
14,211	12,167,300	100	6:30 p.m.	M&F(2)	1.17	4.47	5.03
14,679	16,058,000	50	11:30 p.m.	M-F (5)	.91	3.14	3.01
14,978	15,327,000	75	12:30 p.m.	M-F (5)	.98	2.84	4.40
15,516	17,119,100	75	4:30 p.m.	M-F (5)	.91	2.18	2.90
15,536	16,144,400	50	8:30 p.m.	M&F(2)	.96	3.50	3.44
16,414	13,016,200	75	10:30 p.m.	M&F(2)	1.26	5.31	3.86
16,448	12,917,900	100	10:30 a.m.	M-F (5)	1.27	3.71	3.76
17,374	17,095,500	100	12:30 p.m.	M-F (5)	1.02	3.14	4.83
18,102	20,428,100	100	4:30 p.m.	M-F (5)	.89	2.38	3.01
18,408	14,336,600	100	10:30 p.m.	M&F(2)	1.28	5.52	4.54
18,439	17,897,200	75	11:30 p.m.	M-F (5)	1.03	3.45	3.25
19,110	18,750,000	75	8:30 p.m.	M&F(2)	1.02	4.03	3.46
21,258	19,595,000	100	11:30 p.m.	M-F (5)	1.08	3.76	3.57
21,500	20,384,900	100	10:30 p.m.	M&F(2)	1.05	3.97	3.71
22,458	25,089,100	50	6:30 p.m.	M-F (5)	.90	3.19	3.79
28,849	28,802,900	75	6:30 p.m.	M-F (5)	1.00	3.63	3.90
31,961	25,820,100	50	10:30 p.m.	M-F (5)	1.24	4.69	4.12
33,739	33,546,500	100	6:30 p.m.	M-F (5)	1.01	3.91	4.11
37,788	35,692,300	50	8:30 p.m.	M-F (5)	1.06	3.84	3.91
39,606	30,913,400	75	10:30 p.m.	M-F (5)	1.28	5.08	4.41
44,352	33,974,900	100	10:30 p.m.	M-F (5)	1.31	5.20	4.47
46,348	42,915,600	75	8:30 p.m.	M-F (5)	1.08	4.08	3.82
52,039	48,610,200	100	8:30 p.m.	M-F (5)	1.07	4.33	4.07

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How the top 100 metropolitan markets are affected by Daylight Saving Time changes

Pop. rank	Winter time	Summer time	MARKET	Hours behind EDST
48	EST	EDST	Akron	0
40	EST	EDST	Albany-Schenectady-Troy	0
49	EST	EDST	Allentown-Bethlehem-Easton	0
23	EST	EST	Atlanta	1
83	EST	EST	Augusta	1
85	PST	PDST	Bakersfield	3
12	EST	EDST	Baltimore	0
31	CST	CST	Birmingham	2
6	EST	EDST	Boston	0
34	EST	EDST	Bridgeport-Stanford-Norwalk	0
61	CST	CST	Brownsville-Harlington-McAllen	2
14	EST	EDST	Buffalo	0
69	EST	EST	Canton	1
66	EST	EDST	Charleston	0
100	EST	EST	Charlotte	1
81	EST	EST	Chattanooga	1
2	CST	CDST	Chicago	1
16	EST	EST	Cincinnati	1
11	EST	EDST	Cleveland	0
35	EST	EST	Columbus	1
98	CST	CST	Corpus Christi	2
21	CST	CST	Dallas	2
91	CST	CST	Davenport-Rock Island-Moline	2
44	EST	EST	Dayton	1
26	MST	MST	Denver	3
93	CST	CST	Des Moines	2
5	EST	EST	Detroit	1
82	CST	CDST	Duluth-Superior	1
84	MST	MST	El Paso	3
97	EST	EDST	Erie	0
53	EST	EDST	Fall River-New Bedford	0
65	EST	EST	Flint	1
45	CST	CST	Fort Worth	2
68	PST	PDST	Fresno	3
67	EST	EST	Grand Rapids	1
72	EST	EDST	Harrisburg	0
29	EST	EDST	Hartford-New Britain	0
52	HST	HST	Honolulu	6
15	CST	CST	Houston	2
86	EST	EST	Huntington-Ashland	1
30	CDST	CDST	Indianapolis	1
55	EST	EST	Jacksonville	1
78	EST	EDST	Johnstown	0
18	CST	CST	Kansas City	2
62	EST	EST	Knoxville	1
94	EST	EDST	Lancaster	0
95	CST	CST	Little Rock-North Little Rock	2
3	PST	PDST	Los Angeles-Long Beach	3
28	CST	CDST	Louisville	1
42	CST	CST	Memphis	2
25	EST	EST	Miami	1
17	CST	CDST	Milwaukee	1
13	CST	CDST	Minneapolis-St. Paul	1
80	CST	CST	Mobile	2
64	CST	CST	Nashville	2
33	EST	EDST	New Haven-Waterbury	0
20	CST	CST	New Orleans	2
1	EST	EDST	New York-N. E. New Jersey	0
41	EST	EST	Norfolk-Portsmouth	1
56	CST	CST	Oklahoma City	2
54	CST	CST	Omaha	2
79	CST	CDST	Peoria	1
4	EST	EDST	Philadelphia	0
46	MST	MST	Phoenix	3
8	EST	EDST	Pittsburgh	0
22	PST	PST	Portland, Ore.	4
76	EST	EDST	Poughkeepsie-Newburgh	0
27	EST	EDST	Providence-Pawtucket	0
87	EST	EDST	Reading	0
60	EST	EST	Richmond	1
43	EST	EDST	Rochester	0
57	PST	PDST	Sacramento	3
73	MST	MST	Salt Lake City	3
36	CST	CST	San Antonio	2
32	PST	PDST	San Bernardino-Riverside-Ontario	3
19	PST	PDST	San Diego	3
7	PST	PDST	San Francisco-Oakland	3
50	PST	PDST	San Jose	3
90	EST	EDST	Scranton	0
24	PST	PST	Seattle	4
92	CST	CST	Shreveport	2
96	CST	CDST	South Bend	1
88	PST	PST	Spokane	4
47	EST	EDST	Springfield-Holyoke	0
9	CST	CDST	St. Louis	1
99	PST	PDST	Stockton	3
59	EST	EDST	Syracuse	0
74	PST	PST	Tacoma	4
39	EST	EST	Tampa-St. Petersburg	1
51	EST	EST	Toledo	1
89	EST	EDST	Trenton	0
75	CST	CST	Tulsa	2
77	EST	EDST	Utica-Rome	0
10	EST	EDST	Washington	0
63	EST	EDST	Wheeling-Steubenville	0
70	CST	CST	Wichita	2
58	EST	EDST	Wilkes-Barre-Hazelton	0
71	EST	EDST	Wilmington	0
37	EST	EDST	Worcester	0
38	EST	EDST	Youngstown	0

[illegible] Sales Management"

A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. B Akers	KVOO-TV, Tulsa, gen mgr	Central Plains Ent Inc Tulsa exec vp
E Paul Albert	WPRO TV, Providence, operations mgr	WTIC TV Hartford, asst prod mgr
Caley E Augustine	WJAS, Pittsburgh, dir pub rel & prom	WIIC TV Pittsburgh same
Lionel Baxter	WBRC, Birmingham, managing dir	WIBG Phila managing dir
Jack Berch	Jack Berch Productions, NY, head	ATV Film Productions, NY vp in chg sls & client relations and partner
W. E. Boss	RCA Victor Distributing, Chi, vice-pres sls	RCA, NY, dir Color TV Coord
Joe V. Bowman	KVOO-TV, Tulsa, office mgr	Central Plains Ent Inc & Southwestern Sls Corp Tulsa secty & asst treas both
Clayton H. Brace	KLZ-TV, Denver, pgm dir	Same, asst to pres radio & tv
Ed Cardinal		KOLO TV Reno pgm dir & operational supvsr
Dick Charles	Omaha automobile agency, sls mgr	KMTV, Omaha local acct exec
L. Byron Cherry	CBS, Inc, NY, mngmnt consultant in chg mngmnt services div	Same vp finance & mngmnt services
O. Lindell Christell	KMTV, Omoha acct exec ntl & local	Same, asst ntl sls mgr
Lynn Cleary Christenson		NTA Film Network NY asst to vp & gen mgr
Jack Clark	KTRB, Modesto, Calif	KFIV, K-5 Modesto, Calif, acct exec
J. R. Clark	WLAC TV Nashville sls	WKDA Nashville acct exec
Wm Lewis Cooper, Jr	WJAR-TV, Providence, head of film	WPIX-11, NY, film mgr
Maurice Corbett	Ntl Food Distributors Assoc, eastern mgr	WTVJ-TV Miami merchandsng dir
Charles H. Cowling	Of Tucson, Arizona	Great Western Radio Net, Salt Lake City, sls dir & ntl sls mgr for KDYL
George H. Cummings		Guy Gannett Bdcstg, Portland, Me, sls prom mgr
Henry J. Davis	WFAA-TV, Dallas, network production	KTVX, Muscogee-Tulsa, acct exec
Jack Dill	Carmi Bdcstg Co Carmi Ill comm sls mgr	RCA Recorded Pgm Services, sls rep
Mary Kitano Diltz	KNXT, Hollywood, admin asst audience prom	Same, publicist Ch 2
Lee Fondren	KLZ Radio, Denver, gen sls mgr	Same, plus stn mgr
William R. Furnell	KCCC-TV, Sacramento, pgm dir	KOVR-TV Stockton Cal Sacramento sls rep
Henry A. Gillespie	Screen Gems, midwest sls mgr	CBS Tv Film Sales, Chicago, mgr
Alma F. Graef	NTA Film Network NY, consultant	Same dir of sls services
Henry Grossman	CBS TV, NY, dir of ops	Same, dir of fax ops
Charles L. Halteman	Walker Rep Co, Chi sls mgr	RCA Recorded Pgm Services, sls rep tv film synd & Thes library & synd radio
Harry Harkins	WKLM, Wilmington, NC, gen mgr	WAKE Atlanta sls mgr
Richard Harris	KOA-TV, Denver acct exec	Same, gen sls mgr
Harvey J. Hauptman	WCTC, New Brunswick, NJ, asst pgm dir	Same, pgm dir
John J. Heffernan	Woman's Home Companion, NY, sthrn sls rep	NBC Tv Films, NY, acct exec
Sam F. Hill, Jr	CBS TV Spot Sales, Chi	CBS Tv Spot Sales, NY, acct exec
Lee David Hirshland		KOLO-TV, Reno, local sls mgr
James R. Hoel	Katz Agcy, Minn-St. Paul, sls exec	WTCN-TV, Minn-St. Paul, gen sls mgr
Phil Hoffman	KLZ Radio & TV, Denver, stn mgr	WTCN Radio & TV, Minneapolis, gen mgr
Harry Huey	KOLO-TV, Reno, gen mgr	Same, plus ntl spot & network contracts
Ned Jay	WTVT-TV, Tampa-St. Petersburg, prom mgr	Same, plus night-time prom & overall prom activity
Marshall H. Karp	NBC-TV NY, sls service supvsr co-op pgm sls	Young Tv Corp, NY, acct exec
J. Robert Kerns	Storer Bdcstg, Birmingham, Ala, vp	WPFH-TV, Wilmington, managing dir
Kenneth Klein	WNEW, NY, advtsg dir	Same & DuMont Bdcstg Corp NY dir advtsg
Norma Klotz	KNXT, Hollywood, CTPN sls dept	Same, sls prom-publicity dept secty
Charles Knab	KLOR-TV, Portland, Ore, sls	KOIN-TV, Portland, Ore, local sls mgr
Harrison Kohl	KMTV, Omaha, acct exec	Same, asst local sls mgr
Jack Lemmon	ATV Film Productions, exec vp	Wilding Picture Productions NY, eastern mgr tv sls
Harold Levy	Head of own retail organization, Washington	WGMS-AM & FM, Washington, advtg exec
Gibbs Lincoln	KING Seattle, sls	Same sls mgr
Jack Link	KING, Seattle	Same, pgm mgr
Jay Livingston	KNXT, Hollywood, CTPN log ed	Same, admin asst in chg audience prom
Bill Lydle	KOA Radio, Denver, acct exec	KOA-TV Denver acct exec
Norman Marks	KRLD, Dallas, in chg publicity & prom	KNXT, Hollywood, copy-continuity writer audience prom & pgming
Ron McCoy	KALL, Salt Lake City, mgr pgm ops	KMUR Murray Utah sls mgr
Bill McDowell		KHJ Glendale acct exec
Mary McKenna	WNEW, NY, dir of research & sls dvlpmnt	Same & DuMont Bdcstg Corp NY dir of research & sls dvlpmnt
Scott McLean	Crosley Bdcstg NY admin asst to vp in chg sls	WLW NY gen sls mgr
Joseph Morton		Wilding Picture Productions Chi midwest mgr tv sls
George Nicholaw	KNXT, Hollywood, wk-end super tv city dept	Same, log editor
James F. O'Grady	Young Television, NY, asst sls mgr	Adam Young rep firm Chicago midwest sls mgr
Dick Osborne	Crosley Bdcstg WLW C Columbus, ntl sls	WLW Cincinnati asst sls mgr
Frank Peddie	KMTV, Omaha, local sls mgr	Same, & regnl sls mgr
John Allen Potts	WCTC, New Brunswick, NJ, pgm dir	Same sls mgr
Carlos Reese	Ziv Co, St Louis sls rep	John Blair & Co St Louis acct exec
A. J. Richards	KCCC TV Sacramento sls & gen mgr	KROY, Sacramento, gen sls mgr
George Rogers	KOLO-TV, Reno, ntl mchndsng	Same local sls
Raymond Ruff	KTOK, Oklahoma City, comm mgr	KOMA Oklahoma City mgr
Paul Scanlon	CBS, Inc, LA, asst chf auditor w coast	CBS, Inc, NY, resident auditor
Joseph Schackner	Mutual Bdcstg NY sls service dept	NTA Film Network NY asst to dir stn relations
Alfred W. Schwalberg	Artists-Producers Asso, pres	Ntl Telefilm Asso, NY, exec mngmnt & operations NTA Pictures, Inc
Irving Starr	Screen Gems, NY, producer Ford Theatre	Same, England, supvr prod activities in Gr Britain & continent
Bud Stone	WABJ, Adrian Mich pgm dir news ed	WOWO Fort Wayne, Ind day news ed
Harold C. Stuart	Central Plains Ent & Southwestern Sls Corp Tulsa exec vp of both	Same pres of both
Robert Taliaferro	WTVT-TV, Tampa-St. Petersburg, prom staff	Same, plus daytime audience prom
Eugene S. Thomas	KETV, Omaha, brd member & gen mgr	Herald Corp, Omaha, vp
Jack Tipton	KLZ-TV, Denver, gen sls mgr	Same, plus stn mgr
Frank Townley	CBS TV, NY auditor	CBS TV, Hollywood, chf auditor
Oliver T. Trittler	KWK-TV, St. Louis, sls rep	Blair TV St Louis acct exec
Fred Von Hofen	KING Seattle, mgr	KENO Las Vegas mgr & part owner
Donna Wear		KOLO TV Reno ntl network correspondence secty
George Whitney, Jr	San Diego advtsg	KSDO San Diego acct exec
Paul Williams	Detroit newscaster	Same, plus WWG & WWJ-TV, Detroit, pub affairs mgr
Ted Wrobel	Dumont Bdcstg Corp, WTTG, Washington DC, acct exec	WBZ-TV, Boston, sls
David Yarnell	WNEW, NY, publicity dir	Same, & DuMont Bdcstg Corp, NY, dir pub relations

SPONSOR ASKS

How does your media department launch a spot campaign?

Anita Wasserman, *timebuyer, Lawrence C. Gumbinner Advertising Agency, New York*

Timebuying can be compared to a game—a hard, down-to-earth game in which the team, which consists of the client, account executive, radio-tv media director, timebuyer and station rep comes into play at the point where their experience and know-how will score for the account.

Initial plans for a campaign are made by the account executive assisted by the radio-tv media director—and the client. In some cases, a client will present his budget, sales figures and



"buyer must get product information"

other pertinent data—and leave it entirely to the agency to initiate and prepare a hard-hitting, realistic campaign for his approval. In other cases, a client is right in at the beginning of the planning—and is with the agency during all preliminary steps right up to the definite okay on the final buying.

Then the buyer enters the picture. He or she has the basic strategy, a definite budget figure, contemplated markets, and general thinking on the kind of campaign needed (radio or tv, spot or network). The buyer also has, or must get, product information, fill-in on copy approach, must know the type of audience desired.

Next, the buyer breaks down the over-all budget figure—deciding what percentages of it should be allocated to individual markets on the basis of past sales in the area, population, buying potential, etc. That done, the station reps are called (usually by the estimator) for avails.

We tell the reps: what we're trying to accomplish, who we're trying to reach in this campaign, its length, budget for each market, type of spots or programing. The timebuyer depends on the rep to give quick but accurate data on avails and cost, station coverage, latest rating surveys—and usually there'll also be some very good ideas on how to use the station most effectively and efficiently.

When choices of schedules have been made by the timebuyer she goes over the recommended buys with the radio-tv media director and if they are both satisfied that it will produce the best results for the client—the timebuyer goes into battle to get the schedules she likes.

Naturally, legitimate questions will arise in a client's mind that he will want to communicate to the agency—special problems of distribution or the necessity for heavier saturation in some markets than originally planned, etc. Generally speaking, though—a client who knows the agency team is working in his best interests is a happy man and one who will give you a fast okay when you need it. The way things are—you need it much of the time!

I have left the estimator's job to the end—but not because it's the least important one in this team operation. It's the estimator who is right on the scrimmage line, who safeguards and polices the buys, who is in the real battle which starts with checking confirmations of ordered schedules. The spots have to run as ordered—we have to be billed correctly—if spots are missed, what's the best make-good we can get, etc. She does research on future projects and generally keeps the timebuying operation working smoothly once it's under way—so that the game is won—on the sales field!

Ted Kelly, *broadcast supervisor, McCann-Erickson, Inc., New York*

Truly there is no set procedure in buying time. Every campaign is different. This refers to of course, the initial decision to use spot media. It can, and has originated, solely with the client, or with the account service group, or with the media department. Most generally however, it represents the co-operative efforts of the client-agency team, with a co-ordination of sales needs and media recommendations determining the ultimate type of spot to be used and the markets where it is to be placed.

Once all these decisions have been made the actual placement of a spot campaign is the timebuyer's function. It is he who calls the reps for availabilties, sees them when they present the availabilities and makes the actual decision as to time and station to be used. The timebuyer is responsible for all the details that are involved from the original okay for a campaign to its actual appearance on the air. This means a report to the account service group and client of the actual schedule purchased, notification to the traffic department to ship tv and radio copy



"the buyer is responsible for details"

to the designated stations. Schedules are also given to the estimator which when prepared and client signed are authorization for the billing department to pay the station invoices.

It is the billing department which checks station affidavits of actual performance against the estimate and reports any discrepancies to the estimator, who in turn informs the buyer

who approves make-goods and arranges for credit.

The buyer's job is certainly not finished when a schedule is actually on the air. It is his further responsibility to see that it continues to run smoothly and if it is a continuing campaign to make all possible improvements.

Rod MacDonald, *vice president in charge of media, Guild, Bascom & Bonfigli, Inc., San Francisco*

The Media Department is divided into account groups, each headed by a media director. They make plans in conjunction with account teams and direct activities of timebuyers as buying proceeds.

The selection of markets depends upon the individual account situation. In most cases, the client defines broad sales areas and the timebuying group



"client defines broad sales area"

recommends market coverage to fit.

Market data, local market studies, national and local rating services, station coverage maps, trade magazines all are used in defining the scope and setting standards for a campaign buy.

The timebuyers normally select availabilities, with final approval by the media director. They also query representatives, interview representatives, discuss data, check and tabulate availabilities, place the orders on the phone and send out written confirmations. They also prepare cost estimates and evaluate ratings, with other clerical assistance as needed.

Media directors normally set the policies regarding the handling of spots omitted and make-goods.

The reviewing of schedules depends upon the length of the campaign and the audience requirements of the product.

The budget section of the accounting department maintains cost control against budget and estimate. Billing is checked against schedules and estimates by both media and accounting departments.

Media directors are responsible for reporting progress to both account executives and clients.

I-N-C-R-E-A-S-I-N-G-L-Y the

NO. 1

Radio Station in Houston is

K·NUZ

SHARE OF AUDIENCE

Hooper: March-April, 1957

Monday thru Friday 7 A.M.—12 Noon		Monday thru Friday 12 Noon—6 P.M.	
KNUZ	**29.4**	**KNUZ**	**37.3**
Net. Sta. "A" —	6.3	Net. Sta. "A" —	9.1
Net. Sta. "B" —	9.5	Net. Sta. "B" —	7.8
Net. Sta. "C" —	12.7	Net. Sta. "C" —	11.2
Net. Sta. "D" —	17.8	Net. Sta. "D" —	5.5
Ind. Sta. "A" —	5.9	Ind. Sta. "A" —	5.5
Ind. Sta. "B" —	2.5	Ind. Sta. "B" —	7.4
Ind. Sta. "C" —	8.0	Ind. Sta. "C" —	8.9

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Southern Reps.: CLARKE BROWN CO.— Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

TELEPULSE RATINGS: TOP SPOT

Past* rank	Top 10 shows in 10 or more markets Period 1-7 March 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y.	 L.A.	5-STA. MARKET S. Fran.	4-STATION MARKETS Boston	 Chicago	 Detroit	 Milw.	 Mnpls.	 Phila.	 Seattle-Tacoma	 Wash.	3-STATION MKT Atlanta	 Bal
1	**Highway Patrol (M)** ZIV	23.2	14.0 wrca-tv 7:00pm	15.9 kttv 9:00pm	18.3 kron-tv 6:30pm	20.2 wbz-tv 10:30pm	12.5 wgn-tv 8:00pm	18.5 wjbk-tv 10:30pm	11.9 wtmj-tv 10:30pm	13.5 kstp-tv 10:30pm	18.5 weau-tv 7:00pm	24.6 komo-tv 7:00pm	18.9 wtop-tv 7:00pm	22.0 waga-tv 7:30pm	16. wmar 7:00
4	**Dr. Hudson's Secret Journal (D)** MCA	21.3			13.7 kpix 7:00pm	17.5 wnac-tv 10:30pm	14.5 wnbq 10:00pm	15.5 wxyz-tv 10:30pm	21.7 wtmj-tv 8:00pm	11.5 kstp-tv 7:30pm				15.7 wsb-tv 10:30pm	
2	**Sheriff of Cochise (W)** NTA	20.6	4.7 wabd 7:30pm	10.2 kttv 7:30pm	16.9 kron-tv 6:30pm	23.9 wnac-tv 6:00pm	17.9 wnbq 7:30pm	20.0 wwj-tv 7:00pm	10.7 wtmj-tv 10:30pm	19.9 weco-tv 9:30pm		29.3 king-tv 7:00pm	11.7 wrc-tv 10:30pm	14.5 wsb-tv 7:00pm	21. wbal 10:30
3	**State Trooper (A)** MCA	20.0	4.9 wor-tv 9:00pm	10.8 khj-tv 8:00pm	8.3 kgo-tv 10:00pm	21.0 wnac-tv 10:30pm	17.5 wnbq 9:30pm		16.9 wtmj-tv 9:30pm	16.9 kstp-tv 9:30pm	10.0 wrcv-tv 10:30pm			21.2 waga-tv 7:00pm	
5	**Death Valley Days (W)** PACIFIC BORAX	18.7	9.7 wrca-tv 7:00pm	6.9 krca 7:00pm	9.9 kgo-tv 7:00pm	22.4 wnac-tv 10:30pm	15.5 wnbq 9:30pm	12.2 wwj-tv 7:00pm	14.2 wxix 10:00pm	21.9 weco-tv 6:00pm	8.7 wrcv-tv 7:00pm	20.9 komo-tv 9:00pm		15.3 wlw-a 6:30pm	15.3 wbal 7:00
6	**Superman (A)** FLAMINGO	18.7	7.8 wabc-tv 6:00pm	4.8 kabc 6:30pm	9.3 kgo-tv 6:00pm	23.5 wnac-tv 6:30pm	13.8 wgn-tv 6:00pm	9.5 wxyz-tv 6:00pm	11.3 witi-tv 6:00pm	19.0 weco-tv 4:30pm	29.2 weau-tv 7:00pm	22.7 king-tv 6:00pm	17.7 wrc-tv 7:00pm	21.9 wsb-tv 7:00pm	26.5 wbal 7:00
7	**Science Fiction Theater (SF)** ZIV	18.1	2.7 wpix 9:30pm	12.2 kttv 8:00pm	18.5 kron-tv 7:00pm	21.2 wbz-tv 7:00pm	10.9 wnbq 10:30pm	8.9 wxyz-tv 10:30pm	7.7 wtmj-tv 11:00pm	7.8 kmgm-tv 8:30pm		20.3 king-tv 10:00pm	12.7 wmal-tv 6:00pm	17.5 waga-tv 7:00pm	17.8 wbal 10:30
	I Search For Adventure (A) GEO. BAGNALL	17.6	5.2 wpix 7:30pm	12.9 keop 7:30pm	20.5 kpix 7:30pm	19.0 wnac-tv 5:30pm		3.0 cklw 8:30pm	9.4 witi 9:30pm	18.0 wtcn 9:30pm		26.3 king-tv 7:00pm		21.2 wsb-tv 7:00pm	
	Stage Seven (D) TPA	17.1	2.7 wabd 9:00pm			17.0 wbz-tv 7:00pm				11.9 kstp 4:30pm				13.5 wsb-tv 10:30pm	11.5 wbal-tv 10:30
10	**Annie Oakley (W)** CBS FILM	16.9	6.3 wabc-tv 6:00pm	10.8 kabc 6:00pm	6.7 kgo-tv 6:00pm	25.5 wnac-tv 5:00pm	16.5 wbbm-tv 5:30pm	10.0 wxyz-tv 6:00pm	17.9 wtmj-tv 6:00pm		18.9 weau-tv 5:30pm	19.0 king-tv 6:00pm	15.5 wtop-tv 7:00pm		22.3 wbal-tv 5:30pm

Past* rank	Top 10 shows in 4 to 9 markets														
1	**Life of Riley (C)** NBC FILM	21.6		17.2 khv 8:30pm	25.0 kron-tv 7:00pm		18.5 wnbq 6:00pm			13.5 kstp-tv 6:00pm		33.6 king-tv 7:30pm			
5	**Count of Monte Cristo (A)** TPA	19.5	1.2 wabd 8:30pm			29.2 wnac-tv 8:30pm		8.5 cklw-tv 7:00pm					11.5 wtop-tv 6:30pm	11.8 wbal-tv 6:15pm	
3	**Esso Golden Playhouse (D)** OFFICIAL FILM	19.0				17.2 wbz-tv 7:00pm					18.5 weau-tv 10:30pm		10.2 wrc-tv 10:30pm	15.5 wmar-tv 7:00pm	
	Frontier Doctor (W) HOLLYWOOD TV SERVICE	16.9		8.8 kttv 9:00pm				19.7 wxyz-tv 6:00pm	16.0 wxix 10:00pm					15.9 waga 5:30pm	
4	**Last of the Mohicans (A)** TPA	16.3	8.3 wabc-tv 6:00pm	8.3 krca 7:00pm	16.2 kpix 6:30pm							22.5 king-tv 6:00pm		11.8 wbal-tv 6:00pm	
6	**I Led Three Lives (A)** ZIV	14.5	2.0 wpix 8:00pm	12.6 kttv 8:30pm		23.9 wnac-tv 7:30pm	8.5 wgn-tv 9:30pm	7.5 cklw-tv 10:00pm						13.8 wbal-tv 7:00pm	
8	**Patti Page (Mu)** SCREEN GEMS	14.5	5.8 wabc-tv 6:15pm			16.1 wnac-tv 7:15pm		5.5 wwj-tv 11:15pm	9.8 wtmj-tv 10:00pm						
10	**Jungle Jim (A)** SCREEN GEMS	14.4	5.8 wabc-tv 6:00pm	10.3 kttv 6:00pm			5.7 wnbq 11:30am	13.9 wxyz-tv 2:30pm					12.8 wmal-tv 6:00pm		
	Captain David Grief (A) GUILD	14.3		10.2 kttv 7:30pm	20.5 kron-tv 8:30pm		6.2 wnbq 10:30pm	9.2 wjbk 7:00pm				12.5 komo 8:30pm			
	Great Gildersleeve (C) [illegible] M	14.1		4.3 krca 7:00pm				6.8 wwj-tv 6:30pm		4.9 kstp 5:30pm		8.8 komo 7:00pm	7.0 wttg 7:00pm		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ½ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 March. While network shows are fairly stable from one month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last

FILM SHOWS

	STATION MARKETS			2 STATION MARKETS				
	Cleve.	Columbus	St. L.	Birm	Charlotte	Dayton	New Or	Providence
7	30.7	29.9	27.9	27.3		40.8	56.3	30.0
10	10.2		25.4	24.3	64.0		30.0	20.8
19	29.2	26.7	16.0	25.0	45.8	23.8		25.8
	13.5		32.2	31.5		38.3	38.8	18.5
12	18.3		34.2	22.0	61.3			
		18.3	13.0		35.0	29.3	26.8	16.3
19	16.4		16.3	24.5	51.8	20.8	39.0	19.8
	10.5						50.8	
		12.2	23.2	23.5		14.0	39.0	19.3
21	18.5	21.9	24.2	20.5		17.8		14.3
			29.2				44.8	
							40.8	20.3
15		20.2				18.8		
		15.5					31.5	
		6.4					39.8	15.8
					41.0			
		16.2	20.0				33.3	
	12.7	17.9				24.8		
15			29.7			36.3		13.3

or was in other than top 10. Classification as to number of stations in market is Pulse's own. Pulse determines number by measuring which stations are actually received by homes in the metropolitan area of a given market even though station itself may be outside metropolitan area of the market.

FIRST IN THE HEART OF TEXAS!

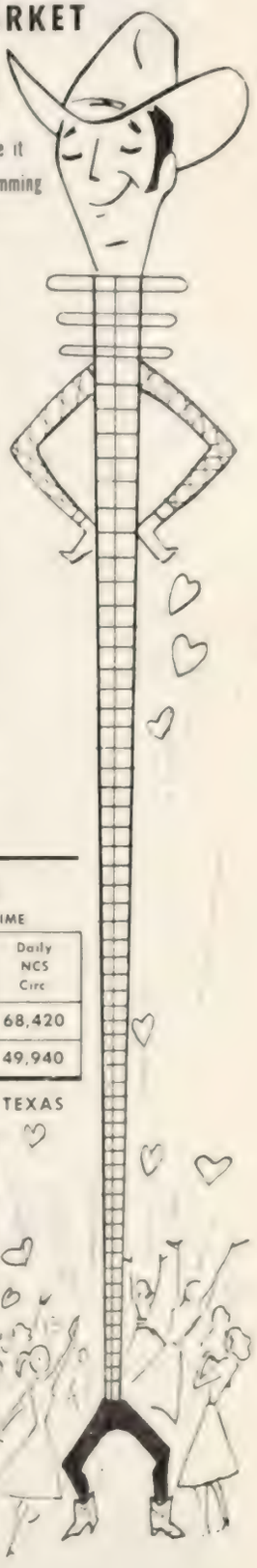
COVERAGE IN 33 COUNTIES MAKES KCEN-TV THE LEADING STATION IN TEXAS' IMPORTANT 5TH TELEVISION MARKET

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• tall (833 foot) tower and maximum 100 Kw power for coverage where it counts • dynamic "sell" aimed right at your buyers • powerful programming

Now . . . the big story is put on record by NCS #2! The facts prove that KCEN-TV gets your message seen where it counts . . . really covering Texas' bustling big FIFTH TV market. KCEN-TV . . . located at the hub of Texas' four major markets . . . gives your message 33-county coverage. In *one* station you buy top notch programming PLUS the tall tower and power that get this programming seen by more viewer-buyers in the heartland of Texas than *any other single station.*

Check Nielsen and prove to yourself that "KCEN-TV IS THE LEADING STATION IN TEXAS' 5TH TELEVISION MARKET."



NIELSEN NCS No. 2 — November 1956

Station	No of TV Homes in Area	Monthly Homes Reached	DAYTIME Weekly NCS Circ	DAYTIME Daily NCS Circ	NIGHTTIME Weekly NCS Circ	NIGHTTIME Daily NCS Circ
KCEN-TV	106,370	88,040	76,760	56,700	83,010	68,420
Station B	87,040	66,270	55,410	39,650	62,820	49,940

SERVING THE TEMPLE-WACO MARKET AND ALL CENTRAL TEXAS

KCEN-TV



Channel 6

INTERCONNECTED NBC AFFILIATE

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Waco Office 506 Professional Building Ph. Plaza 6-0332
TWX Eddy Texas 8486

National Representatives George P. Hollingbery Co.
Texas Representatives Clyde Melville Co., Dallas

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*157,980 TELEVISION HOMES in KTBS-TV Area
13,120 MORE than station B.

*136,860 HOMES REACHED MONTHLY by KTBS-TV
6,740 MORE than station B.

*131,870 HOMES REACHED WEEKLY by KTBS-TV
5,120 MORE than station B.

*Latest Nielsen Survey

MAXIMUM POWER

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA
E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC
Represented by
Edward Petry & Co., Inc.

Read Wight: From theatre to tv

"It may sound funny—but I've always had a notion I got into advertising because of something my wife said years ago," Read Wight, J. M. Mathes v.p. in charge of radio-tv, told SPONSOR.

"Almost everyone knows how people not connected with the theatre think about acting. Well, when I met my wife in 1928, I was in a stock company in Pa. But she kept insisting that one thing I needed before she would marry me was a steady job in a field a little more 'acceptable' than show business: so I gave up the theatre and went into writing for a living. And from writing professionally to advertising seemed a natural transition."

When Wight says "advertising," he means everything from brand man at P&G to packaging radio shows, network producing and finally agency work. He's headed up radio and tv at Mathes just about as long as tv has existed commercially, that is about nine years.



Amateur chef, Wight appreciates product of his fancier culinary experiments

Today over 20% of the agency's $18 million in over-all billings are in the air media, and Wight anticipates seeing more and more money going into radio and tv.

"We have a preponderance of industrial accounts, and it's only in the last couple of years that heavy industry has become air media conscious," says Wight. "But the impact of television particularly is such that manufacturers who'd have scoffed at the idea of using mass media because the sales are to a highly fractional audience, today feel that they can't ignore television. P.r. advertising on radio and tv can act as a valuable umbrella for specialized advertising."

As an example, Wight mentioned a $1 million air media test that J. M. Mathes launched on 1 March for the Fire Underwriters' Laboratories. This group (an association of insurance companies) is attempting to get people to increase over-all insurance coverage, and

is trying a 13-week air effort to see whether radio-tv can do this job.

"We're averaging three news adjacencies daily, be it on radio or tv," says Wight. "The results will be measured strictly through the reactions of the agents and also through sales. If there's a pronounced effect, we'll extend the campaign, of course. The test is running on 800 radio stations and some 35 to 40 tv stations."

Even in his spare time, Wight says he's occupied for long hours with tv. Fortunately, he says, he and his wife tend to like most of the same programing.

"The terrible thing about tv today is the amount of feature film," he told SPONSOR. "This interest will have to ease off eventually, but in the meantime it's killing off live programing.

"The tv industry has built big studios and invested money in tv. And now they're hardly using the big studios. It's not a healthy situation for programing balance over-all, nor for the networks in particular."

Currently, two clients of the agency are manufacturers of package goods active in tv and radio: Luden's and Canada Dry Ginger Ale. Over the years, these clients have sponsored *Pinky Lee, Howdy Doody, Captain Kangaroo, Annie Oakley, Super Circus, Terry and the Pirates,* among others.

A major heavy industrial client, Union Carbide, did a trial tv run this year with its 26-week participation in *Omnibus* and is returning to it this season.

Films are a West Coast specialty

"If you are shooting films yourself as an agency," he told SPONSOR, "you're virtually forced to look into the West Coast availabilities. I think even today, though New York has become such a big center of television, there are more people on the West Coast who know how to make films. For instance, the camera men and their crews out there tend to be superior, though possibly more expensive also, than their colleagues in the East. In the over-all, then, shooting a film package on the West Coast may turn out to be less expensive than doing it in the East, simply because the people are more experienced, therefore can cut corners and work faster."

As a showman during the two years after his graduation from Harvard back in 1926, Wight feels he'll always have a soft spot for the excitement of theater, and "what is live tv if it isn't theater?"

Production is no mystery to Wight from a number of angles. In Chicago, prior to World War II, he built, wrote, directed and acted in the Welch Grape Juice radio serial starring Irene Rich for H. W. Kastor and Sons. Later he ran the Chicago studios of World Broadcasting System, which did "90% of all the electrical transcription work in the Midwest for the largest advertisers. P&G alone did over 400 programs a month for 10 years in our studios."

On network, Wight had a chance to develop new programing for ABC.

"*Stop the Music* in radio on Sunday night opposite Fred Allen and Edgar Bergen. We clobbered those programs and got ABC great kudos. I was executive producer for ABC."

When not up to his ears in radio and tv, Wight likes to get away from it all on extended fishing trips.

"In fact, that's what I did last year while my wife went over to Europe to visit my daughter and our only grandchild in Geneva."

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2) SERVICE ?
3) PRICE ?

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Gentlemen: Please have your representative ☐ Phone ☐ Drop in

Date _____ Time _____

Firm _____

Address _____ Tel. No. _____

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Rootes Motors, Inc., Long Island City, N. Y., is conducting a four-week tv test in New York for its Hillman Minx car. The advertiser has purchased 15-minute segments three times weekly on the film feature *Late, Late Show* on WCBS-TV. Commercial is on film. Buying is completed. Buyer: Bob Morton. Agency: Erwin, Wasey & Co., New York. (Agency declined to comment on campaign.)

RADIO BUYS

General Foods Corp., Jell-O div., White Plains, N. Y., is entering markets throughout the country to advertise its gelatin dessert. Campaign will begin 1 July and will run for 10 weeks. I.D.'s will be slotted within 8:30 and 12 a.m. period, Monday through Friday. Buying is half-completed. Buyer: Bill Dollard and Marie Fitzpatrick. Agency: Young & Rubicam, New York.

Ex-Lax, Inc., Brooklyn, N. Y., is planning a nationwide campaign in major markets for its laxative, SPONSOR learned. Campaign will kick off 1 July for 13 weeks. Minutes, 20's and I.D.'s will be scheduled for mid-morning and early afternoon hours. Buyer: John Hughes. Agency: Warwick & Legler, Inc., New York. (Agency declined to comment on campaign.)

Welch Grape Juice Co., Inc., Westfield, N. Y., is scheduling a six-week campaign in 25 selective markets for its juices, SPONSOR was told. 20-second e.t. and live announcements will be aired 7 a.m. to 7 p.m. to reach a woman's audience. Buyer: Lee Oakes. Agency: Richard K. Manoff, New York. (Agency declined to comment on campaign.)

RADIO AND TV BUYS

Corn Products Refining Co., New York, is going into 35 markets in the Southwest for 25 weeks to push its Niagara starch. In radio, minutes will be placed primarily during early morning hours; frequency will be 12-15 per week in each market. In tv, daytime minutes will be used; frequency per week in each market: six. Films in tv, and e.t.'s in radio, will feature well-known Southwestern personality Sunshine Sue making these product points: (1) it is the only true cold water starch; (2) it dissolves instantly in cold water; (3) excellent results and economical use. Buying is completed. Buyer: Frank Delaney. Agency: C. L. Miller Co., New York City.

J. A. Folger & Co., Kansas City, Mo., is going into Eastern markets for its coffee starting 9 June, SPONSOR learns. The details: Station breaks and minutes will be bought, 7 a.m. to 7 p.m. in radio. Prime nighttime hours will be secured in tv. Frequency will be saturation with e.t.'s used in radio, film in tv. Buyer: Val Ritter. Agency: Cunningham & Walsh, New York. (Agency declined to comment.)

Why J. Walter Thompson Timebuyer Selects

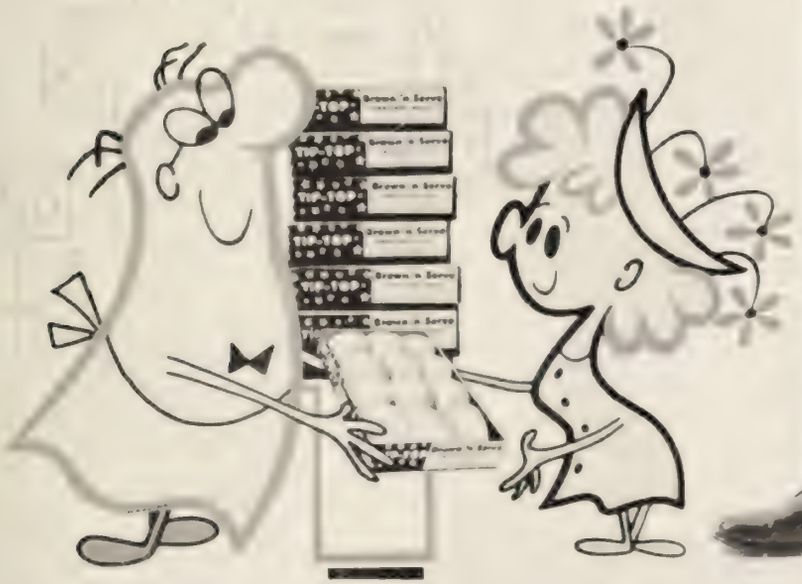
Crosley WLW Stations for Ward Baking Company



"WLW Stations do more than just take your time dollars. Their staff of merchandising-promotion experts work right along with the advertiser's sales people and follow through with trade contacts--buyers, brokers, distributors, store managers Yes, I'd sure say that the WLW Stations offer Tip-Top service everytime, all the time!"

Mario Kircher

Mario Kircher, J. Walter Thompson Timebuyer.



Like J. Walter Thompson, you'll get top service for your products on the WLW Stations. So before you buy, always check first with your WLW Stations' Representative. You'll be glad you did!

WLW *Radio* **WLW-T** *Cincinnati* **WLW-C** *Columbus* **WLW-D** *Dayton* **WLW-A** *Atlanta*

Network Affiliations: NBC, ABC, MBS **Sales Offices:** New York, Cincinnati, Chicago
Sales Representatives: NBC Spot Sales, Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas Crosley Broadcasting Corporation, a Division of AVCO

AVCO

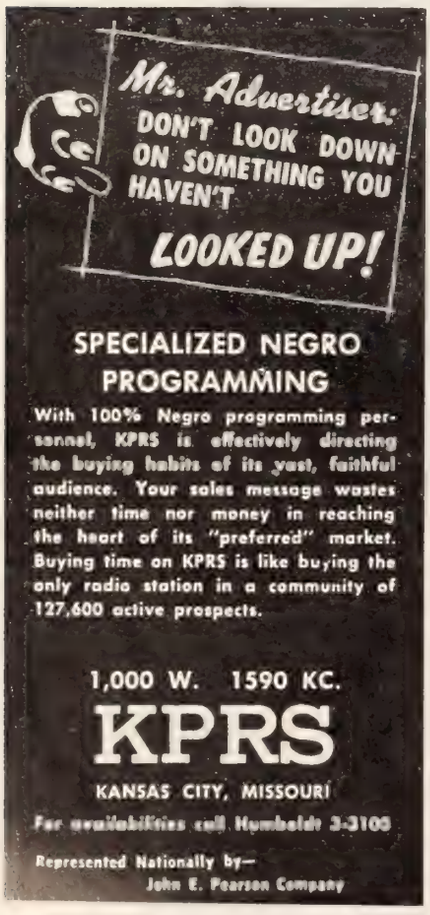
TERRE HAUTE,
Indiana's 2nd Largest
TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO

10
CBS
WTHI - TV



News and Idea WRAP-UP

ADVERTISERS

Tv now has a money tree, thanks to P&G. It's a "money-tree give-away" promotion Leo Burnett Co., agency for P&G's Joy (dish-washing liquid) has dreamed up to boost national Joy sales.

The 10 winners of this Joy-jingle contest, launched on CBS TV's Phil Silvers show 21 May, will get money trees ranging in value from $15,000 to $1,000 each, in return for sending in a four-line jingle with the serial number from the bottom of a can of Joy.

Hawaiians get hangovers, too. Miles California Co. is stepping up its 1957-8 advertising in Hawaii with a 25% budget increase because of the zooming sales of Alka-Seltzer, and other Miles products in the Hawaiian market during the past year.

Frank G. Clancy, v.p. of Miles California Co., and **Forrest Owen,** general manager of Miles' agency, Wade Advertising, Hollywood, recently returned from a two-week trip to Hawaii, are planning to put the bulk of the budget into KGMB-TV, KONA-TV, KULA and KULA-TV.

Following their pattern of success on KTTV, Los Angeles, with *Sheriff John* as a salesman of Bactine antiseptic to kids, Miles bought two kid shows across the board: *Sheriff Ken* on KGMB-TV and *Just Kids* on KONA-TV.

Continental Baking Co. follows population into "Suburbia." Major air advertisers are definitely moving further and further out of major metropolitan cities. In line with the popular urge to suburban and exurban living, Continental Baking Co. spent a frantic Decoration Day weekend moving 300 home office employees from the firm's current New York City offices to the new $1 million "porcelain-coated" steel and aluminum structure in Rye, New York.

R. Newton Laughlin, president of the baking company (and a resident of suburbia—Scarsdale) sees this move as the culmination of his ambition to have home office and research facilities consolidated in one spot.

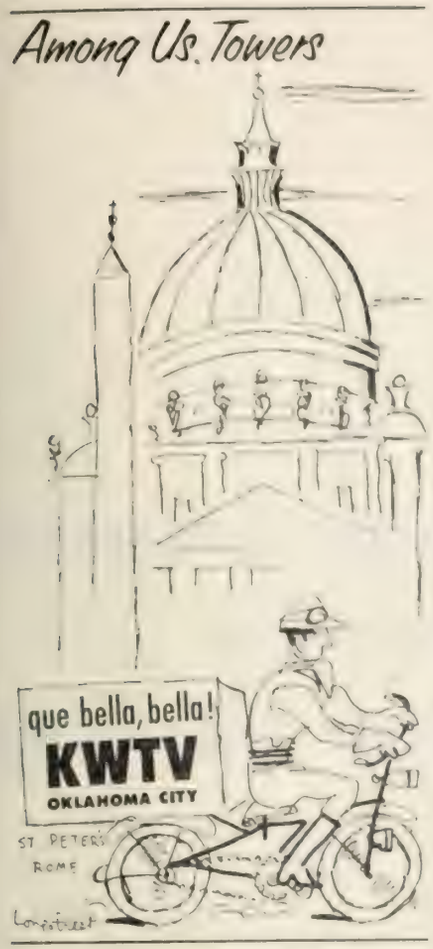
"It's like sipping pure fruit," says White Rock Girl on radio. The "hot-weather" saturation for White Rock Corp. will start on WOR on 15 June, with 35 minute announcements weekly for a 13-week run. Remainder of campaign will be in newspaper advertising.

Danny Thomas gets a whiff of new Golden Dial deodorant soap. New soap product's advertising campaign kicks off this month with heavy tv schedules, including sponsorship of ABC TV's *Danny Thomas Show.* Some magazine and newspaper comic section advertising as well as couponing will support the introductory network tv campaign.

Tv makes Swedish car big seller in Indiana. Indianapolis Volvo car dealer, **Jack Ensley,** owner of Sports Car Unlimited, has been using live interviews of Volvo car owners as commercials on WBRM's Saturday night feature films. He says his tv effort boosted Volvo into top-seller among foreign sports cars in Indiana with current rate of 50 Volvo family sport sedans a month.

L.A. advertisers band together in public service baseball sponsorship. In a joint fund-raising effort for the Big Brothers, Farmers Insurance Co., Arrid's Men's Spray Deodorant, Rise Instant Lather, Bardahl Oil additive, Goetz Country Club Stout, Volkswagon Dealers of Southern California and Budget Finance Plan jointly donated $10,000 in tv time and facilities for a five-and-a-half-hour L.A.-San Diego doubleheader over KHJ-TV, Los Angeles.

According to **Wally Hunt,** chairman of the Baseball Jamboree, 40 leading California businessmen will



take telephone pledges during the show to give the city's youngsters a helping hand.

Accounts and executives on the move: The **Western Division of Local Loan Co.,** Los Angeles, moved to the Edward S. Kellogg Co. on 1 June. **Lawrence J. Condon,** Local Loan v.p. in charge of the Western Division, announced Local Loan will continue its broadcast schedules in more than 20 leading Western markets . . . **Paul Klein,** president of Men's Toiletries, Beverly Hills, planed to New York this week to launch the firm's new "Executive" line via national air advertising (through Raymond R. Morgan).

AGENCIES

Since over 50% of the cost of operating an agency represents pay to other than the principals of an agency, "payroll control" is as important as research, marketing, copy and layout. This was the major point stressed by Lucius Coleman, a management consultant, at a recent New York seminar of the League of Advertising Agencies.

A time-reporting system is a vital part of achieving such control, Coleman told the seminar. Such statistics will enable the agency to analyze its payroll function and spot "danger zones."

A major revolution in food distribution and packaging techniques in many European countries is foreseen by Carl W. Shavor, director of sales for Grand Union Co., who recently returned from a food clinic meeting at Utrecht.

"It could mean a Madison Avenue Agency Row in Amsterdam, Brussels, Paris, Zurich, Rome or Cologne," Shavor says, "and soap operas in six languages."

Account movements: Pan American World Airways, Inc. to **Kudner Agency** to represent it in U. S. on Clipper Cargo Program. . . . **Trylon Products Co.** of Chicago to **Don Kemper Co.,** Dayton, for advertising two cosmetic products—Bathe 'n Glow oil and Trylon bubble bath. Via television, radio and newspapers. . . . **Con-**

(*Please turn to page 81*)

BMI

"Milestones" for July

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

July's release features four complete half-hour shows—ready for immediate use — smooth, well written scripts for a variety of uses.

THE UNKNOWN BEYOND
(Early Exploration Years)
July 1 1957 thru 31 1958

INDEPENDENCE DAY
July 4 1957

THE GOOD GRAY POET—
WALT WHITMAN
Portrait of An American
1819-1892
July 19 1957

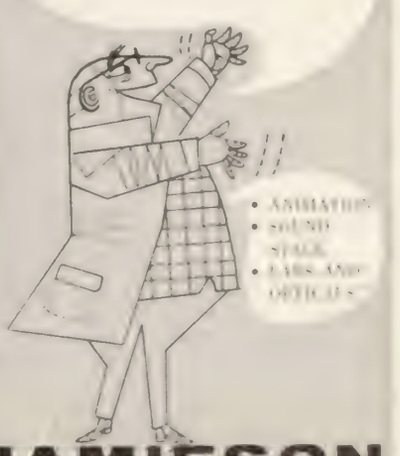
DEEP SEA EXPLORER
William Beebe
Born July 29 1877

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

ROANOKE
60 County Coverage
MAXIMUM POWER
W. VA.
VA.
ROANOKE
N. C.
MAXIMUM HEIGHT
Television's Top Programs
CBS
Ask Your "Colonel" at
Peters, Griffin, Woodward, Inc.
WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

Men in TV production all say:



• ANIMATION
• SOUND STAGE
• CAMS AND OPTICALS

JAMIESON
FILM COMPANY
3825 Bryan • TA 3-8158 • Dallas



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industr is improving. But quantity is moving faster than quality. Agencies and a vertisers complain, "We don't get enough meat from trade ads." Stations ask "What do buyers want to know?" On the premise that example is the best teach er, and to do our bit to inspire, stimulate, and reward the best campaigns of the t and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards that all but one of the invitations to serve on this panel was promptly accepted

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier

Award Classifications

tv stations gross top hourly rate

Group 1.....*to $500*
Group 2.....*$500 to $1000*
Group 3.....*$1000 to $1500*
Group 4.....*$1500 to $2000*
Group 5.....*$2000 and over*

radio stations

Group 6.....*to $150*
Group 7.....*$150 to $300*
Group 8.....*$300 to $450*
Group 9.....*$450 to $600*
Group 10.....*$600 and over*

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 for each tion entry. The contribution will be in the name of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA BROADCASTERS' PROMOTION ASSOCIATION, INC.
Chanin Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0808

OFFICERS
President
David E. Partridge
Westinghouse Broadcasting Co., Inc.
First Vice President
Charles A. Wilson
WOR-A, WOR-TV
Second Vice President
Mentor Ujaden
KWTV
Secretary-Treasurer
Ellen M. Johansen

DIRECTORS
Bruce Wallace
WTMJ-A, WTMJ-TV
Haywood Meeks
WMAL-TV
Roy C. Pedersen
WHAS-A, WHAS-TV
Samuel Fiber
WEAT
Gene Godt
WCCO-TV
Marion Sonneborn
WFBM-A, WFBM-TV
Joe Zimmerman
KOIL-A, WOIL-TV
Joe G. Hodges
KFRT-A, KFRT-TV
John M. Keys
KSFO-A, KSFO
Foster H. Bishop
KMOX
Howard W. Meagle
WWVA
Paul J. Woodland
WSAZ-A, WSAZ-TV

March 26, 1957

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about [illegible] improvement in the quality of broadcast advertising in trade papers -- by encouraging stations and related businesses to put a more critical eye at their own advertising. It has always been a mystery to me why so many radio station executives have shown little or no imagination, inspiration and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the hundreds of thousands of dollars each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute $5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As I mentioned before, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

Pictures of the week, including a waterskier, a cake-cutting, a new affiliate, a broadcast breakfast

PICTURE WRAP-UP



Waterskiing is part of entertainment featured at the convention of the Advertising Federation of America, held 8-13 June at the Fontainebleau Hotel, Miami Beach. The skier is Willa McGuire of the Cypress Garden waterski troupe. They will perform Sunday eve.



Early morning breakfast is hosted by Campbell Arnoux, president and gen. mgr. of WTAR, Norfolk. Business leaders and agencymen heard an address by Norman E. Cash, pres., TvB. Seated by Cash (l. to r.): Bob Lambe, sls. mgr. and John Peffer, ass't gen. mgr., WTAR



Celebrating the 10-year association of Thrifty Drug Stores and KLAC are (l. to r.) Morton Sidley, general manager, KLAC; Mortimer Hall, president of the station; Manny Borun, v.p. of Thrifty stores; Morry Axelrod, advertising, merchandising mgr. for the chain



All smiles at sale of WMTV, Madison, (l. to r.) L. Wolfson II, WTVJ, Miami; D. Mercer, NBC TV, sta. rel.; G. Bartell, pres., Bartell Grp.; M. Wolfson, pres. WTVJ; L. Ruwitch, v.p.



First affiliate is signed by Weaver for Program Service, Inc.'s major market tv network. Ward L. Quaal, v.p. and gen. mgr. of WGN-TV and Pat Weaver announce affiliation agreement



Singer and sponsor meet informally in Detroit. Pat Boone (l.) chats with K. E. Staley, executive ass't gen. sales manager of Chevrolet. Boone will star in weekly half-hour ABC TV show for Chevy

verted Rice, Inc., Houston, to **E. W. Reynolds Ltd.** of Toronto for handling in Canada.

New Marketing plans at Ronson Corp. has created a two-agency operation. Norman, Craig & Kummel will handle lighter products, lighter fluid and flints. **Grey Advertising** has been appointed for its line of electric shavers, as well as for new Ronson electric appliances to be introduced next year.

Job movements: Don Trevor joins N. Y. tv-radio department of **Doyle Dane Bernbach** as tv producer. . . . **John R. Carr** becomes marketing director of **Anderson-McConnell Agency**, Los Angeles. . . . **H. R. Stebbins** is new director of merchandising at **Vic Maitland & Associates** in Pittsburgh. . . . **Henry W. Cleeff** joins **Ogilvy, Benson & Mather**, N. Y., as timebuyer. . . . **Peter H. Nicholas** goes to **Charles W. Hoyt Co.**, N. Y., as v.p. in charge of research.

At **Leo Burnett Co.**, N.Y., three new v.p.'s were elected: **Robert G. Everett, Dewitt L. Jones**, and **William F. Treadwell.**

NETWORKS

This week's all tv programing notes:

ABC TV: Ralston-Purina has signed as the alternate sponsor on *Broken Arrow* (Tuesday 9-9:30 p.m.).

CBS-TV: Looks like, but this is not firm. *It Gives Me Great Pleasure* with Eve Arden will take the Tuesday 8:30-9 p.m. spot. Lever Bros. and Shulton are set in the time period. The 10:30-11 p.m. slot on Tuesday is now open with L&M dropping out as of 29 June. *Playhouse 90* (Thursdays 9:30-11 p.m.) has filled its sponsor roster with Allstate Insurance taking the remaining alternate week half-hours. This is the insurance company's first network tv ride. For the Saturday 8:30-9 p.m. period Mogen David is definitely taking *Dick and the Duchess* and looking for an alternate sponsor.

NBC TV: Another daytime quizzer will pop up in the nighttime picture this fall with *The Price Is Right* going into the Monday 7:30-8 p.m. period for Speidel. *Tic Tac Dough* has already joined the night show ranks on Thursday 7:30-8 p.m. for Warner-Lambert. Looks like the *Jane Wyman Show* (decked out with a new format) will now turn up on Tuesday nights 10-10:30 with Singer and Quaker Oats alternating. Sterling Drug, still fond of its Mark Saber detective series, will bring a new version of the show to NBC TV on Friday nights at 7:30-8 p.m. A new title will be forthcoming also.

NBC TV has divorced its public affairs and news-sports departments. New set up works this way.

Public affairs "creative unit" under the direction of Henry Salomon. Salomon is director of *Project 20* and writer-producer of *Victory at Sea*.

News department under William R. McAndrew, director of news.

Sports department under Thomas S. Gallery.

Davidson Taylor continues as v.p. for public affairs and has been appointed a general program executive.

Personality notes: Rudy Bergman, newspaper columnist, has joined the CBS Radio press information staff. . . . **Michael Burke** has been named director of network programs, England, for CBS TV. Burke left this week to establish an office in London.

TV STATIONS

Looks like Pat Weaver's Program Service network will blow renewed broadcasting activity towards the Windy City.

Ward L. Quaal, vice president and general manager of WGN, Inc., Chicago, commenting on the affiliation of WGN-TV with the "fourth" network, said: "A very substantial portion of the network programing will come from Chicago.

Top Ten Dance Party, syndicated teen-age tv series, with local live production, has just gone into six more markets.

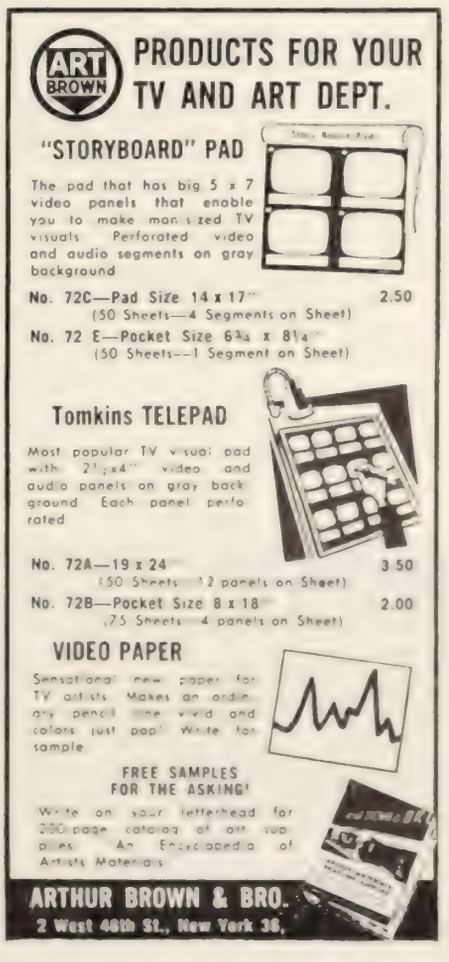
The stations WCDA TV, Albany, N.Y., KATV, Little Rock, KOTV, Tulsa, WDAM TV, Hattiesburg, Miss., WCPO TV, Cincinnati, and KPRC TV, Houston. It's a Victor & Richard's package, with Alan Sands writing-producing.

Tv applications: Between 27 May and 1 June two construction permits have been granted, three applications for new stations were filed and one station took to the air.

Applications were made by: Springfield Television Broadcasting, Springfield, Mass., for Channel 64, Pittsfield, Mass., 151 kw visual, with tower 953 feet above average terrain, plant $130,400 yearly operating cost $90,000; Community Telecasting Corp., Moline, Ill., for Channel 8, Moline, 316 kw visual, with tower 1000 feet above average terrain; and Evangeline Broadcasting, Lafayette, La., for Channel 3, Lafayette, 100 kw visual, with tower 947 feet above average terrain, plant $634,098, yearly operating cost $407,000.

Construction permits went to KAYS, Inc., Hays, Kan. for Channel 7, Hays.





permit allows 81.3 kw visual; and Cascade Broadcasting, Great Falls, Mont., for Channel 3, Great Falls, permit allows .118 kw visual.

New station on the air was WSPD-TV, Puducah, Ky., Channel 6, NBC TV interconnected affiliate, owned by Paducah Sun-Democrat.

KCCC-TV, Sacramento, Calif., is off the air as of 31 May. This puts the count at 475 commercial tv stations now operating . . . **With the demise of KCCC-TV, KVOR-TV,** Stockton, Calif., became the ABC TV exclusive affiliate for the Stockton-Sacramento area.

WWJ-TV, Detroit, this week celebrated its 10th anniversary with a special closed circuit program piped to New York for an audience of advertising and agency men. "Believeability" was the keynote as the show took viewers on a tour of the Detroit studios and presented capsule version of many local programs. The special presentation was also put on in Chicago and Detroit.

KCOP, Los Angeles has been sold to Bing Crosby, George L. Coleman, Joseph A. Thomas and Kenyon Brown. Purchase price: $4,000,000 . . . **Call letters of WDAK-TV,** Columbus, Ga., have been changed to WTVM.

People in the news: Jack Miller, formerly with Buchanan & Co., Los Angeles, has been appointed assistant general manager of KTVR, Denver . . . **Paul Blue,** has been made program director for KLZ-TV, Denver . . . **Robert Kimball** has stepped in as promotion manager for WAGA-TV, Atlanta . . . **Richard D. Wilson** is the new associate farm director for WKY-AM&TV, Oklahoma City . . . **Irving Waugh** has been made vice president and general manager of WSIX-AM&TV, Nashville. Waugh formerly was with WSM, Nashville, as executive assistant to the president and commercial director . . . **William Lewis Cooper, Jr.** has been named film manager for WPIX, New York . . . **George F. Spring** has been appointed tv sales manager at WRGB, Schenectady . . . **George A. Greenwood** will become promotion manager of WSAZ-AM&TV, Huntington, W. Va., on 1 July . . . **C. R. "Hi" Bramham** has been appointed commercial manager of WSM-TV, Nashville . . . **Richard H. Gurley, Jr.** has joined the sales staff of WBZ-TV, Boston.



RADIO STATIONS

Silence is indeed golden at WCAU, Philadelphia, where General Electric Appliances is paying good money for five seconds of quietude.

It's a new way to get listener's attention, with GE using five of the 60 seconds in 50 commercials weekly as a silent opener to a pitch for tv sets and appliances. **They figure a strained ear will hear that much more when the sound comes in.**

Lower fidelity, or better fidelity on this side of high, is being tested and introduced via a new system at **WMGM, New York,** after FCC permission.

Arthur Tolchin, v.p. and director of the station, is testing the new Kahn system of compatible single side band transmission which he hopes will make improved fidelity possible with average-priced receivers.

If experiments work, he says they will mean a bigger coverage area and less co-channel interference.

WDGY, Minneapolis, is whipping up public enthusiasm—and funds—for the proposed Channel 2 educational tv station. Its interest in the project is a community one only.

WFBR, Baltimore, has switched to independent operation and changed programing. Theme is "exciting new sound." Streamlining includes reducing all talk shows to not more than five minutes (with the exception of one 10-minute sports feature). The station is also playing up one-minute featurette on traffic information, boating and fishing bulletin and even women service. The big changeover coincides with the station's 35th anniversary.

Management matters: Nine new stations have become affiliates of the **Keystone Broadcasting System,** bringing the total to 955. They are **WBCA, Bay Minette, Ala.; KIBE, Palo Alto, Calif.; KAFA, Colorado Springs; WMOR, Morehead, Ky.; KLFY, Lafayette, La.; KLPL, Lake Providence, La.; KLCB, Libby, Mont.; WKXL, Concord, N. H.; KRTN, Raton, N. Mex.**

Gerald A. Bartell, president of the Bartell Group, has purchased **WILD, Birmingham, Ala.,** for a reported $300,000. It operates at 10 kw on 850 kc. **Morton J. Wagner,** executive vice president of the Group, will serve as manager. Bartell has five other radio properties.

Former owner of WILD is **Gordon Broadcasting Co.,** which operates **WSAI AM and FM, Cincinnati,** under the presidency of **Sherwood R. Gordon.**

Personnel moves: Dale Drake, national sales manager of **KFJZ and KFJZ-TV, Fort Worth** and the Texas Network, joins **KLIF, Dallas,** as general manager of the key **McClendon** station. He replaces **William S. Morgan,** new vice president in charge of programing for ABC.

FILM

AAP has put together a library of features and syndicated film which is being offered to stations on a per-hour rather than a per-show basis.

A total of 436 hours are being sold under this plan with discounts for volume. Individual series may still be purchased, however.

Among the feature packages in the library are Movieland, *Sherlock*



Holmes, Monogram and Westerns. Also available are *Candid Camera*, *Johnny Jupiter*, *Gabby Hayes Show*, serials and musical shorts.

Another distributor has joined the long list of those expanding overseas activities.

Latest to join is Gross-Krasne, which has opened offices in London to handle Eastern Hemisphere sales. Facilities will be set up shortly in Latin America and Canada.

MCA TV's *Soldiers of Fortune*, a national spot exclusive with Seven Up since 1955, will be available for local and regional sponsors in the fall.

Seven Up has renewed the series in more than 100 markets through the summer months. All 52 half-hours will be available after the summer, according to David Sutton, vice-president in charge of the syndication division.

Produced by Revue Productions, the show averaged a 26.9 rating in the latest available ARB reports for 49 leading markets.

Guild's 24th and latest film acquisition, *Minutes of Prayer*, is now being offered. The series consists of 365 one-minute films in color with voice over. . . . **MGM-TV** will put *The Feminine Touch*, a situation comedy series about two women who form a partnership in a beauty shop, into production. . . . **Screen Gems** has purchased Canadian rights to *Stories of John Nesbitt*.

NTA Film Network has announced three appointments to its executive staff: **Alma F. Graef** has been named director of sales services. **Lynn Cleary Christenson** assistant to the vice president and general manager and **Joseph Schackner** assistant to the director of station relations.



"It happens to be a recipe I heard over KRIZ Phoenix!"

REPS

The ladies, God bless 'em, love radio—and with radio an advertiser can Love 'Em and Lead 'Em.

NBC Spot Sales, in a new radio presentation angled toward food products advertisers, shows how the ladies are loved "because radio is the housewives' constant companion" and they're led "with sound merchandising as the follow through that makes 'em put your product in the basket."

WEAT-TV and **WEAT** Radio, **West Palm Beach, Fla.,** have named **Venard, Rintoul & McConnell** as national representatives. The tv station was recently bought by **Rex Rand,** WINZ, Miami, and **Bert Lebhar,** general manager of the station since October.

Reps are moving: Ted Page has been promoted from the sales staff to assistant sales manager, Edward Petry & Co.

Answers to Sponsor Hears quiz on radio stalwarts and the products they advertised (page 88):

1. Tastyeast
2. Quaker Oats
3. Armour
4. Royal Gelatin
5. Ford Dealers
6. Crisco
7. Fletcher's Castoria
8. Union Central Life
9. Grapenuts
10. Terraplane
11. Kraft
12. Bond Bread
13. Cutex-Odorono
14. Junis Face Cream
15. LaPalina Cigar
16. Chevrolet
17. Woodbury Soap
18. Swift
19. Gulf
20. Gulf

RESEARCH

Admen and marketing executives will find a newly-published ARF book on "The Use of Survey Research Findings as Legal Evidence" useful in a number of advertising areas.

Written by H. C. Barksdale, associate professor of marketing at New York University, the book explains among other things, how survey research findings can be used in trademark and trade name confusion cases, false and misleading advertising suits and design patent and copyright infringement suits where consumer attitudes are an issue.

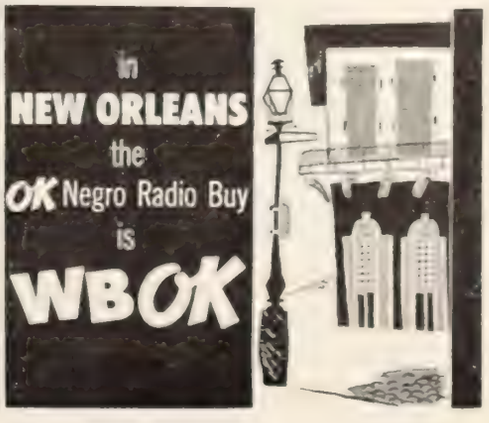
For those not trained in either law or survey research, the book covers the necessary background to understand the problems covered.

ARF described the book, published by Printers' Ink Books, as "the most comprehensive discussion available" on the subject.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 28 May	Tues. 4 June	Net Change
New York Stock Exchange			
AB-PT	24¾	25⅜	+ ⅝
AT&T	178¾	179¼	+ ½
Avco	6⅞	6⅞	
CBS "A"	34¼	35⅜	+ 1⅛
Columbia Pic.	17½	18⅞	+ 1⅜
Loew's	19½	19¼	— ¼
Paramount	33⅝	34	+ ⅜
RCA	37⅛	37¼	+ ⅛
Storer	27⅛	26⅞	— ¼
20th-Fox	29	29⅛	+ ⅛
Warner Bros.	25	25⅛	+ ⅛
Westinghouse	60⅜	63	+2⅝
American Stock Exchange			
Allied Artists	3½	3⅝	+ ⅛
C&C Super	7⅛	7⅛	— 1/16
DuMont Labs.	5¾	5⅞	+ ⅛
Guild Films	3⅛	3⅛	— ⅛
NTA	8	7⅞	— ⅛



include WJAC-TV



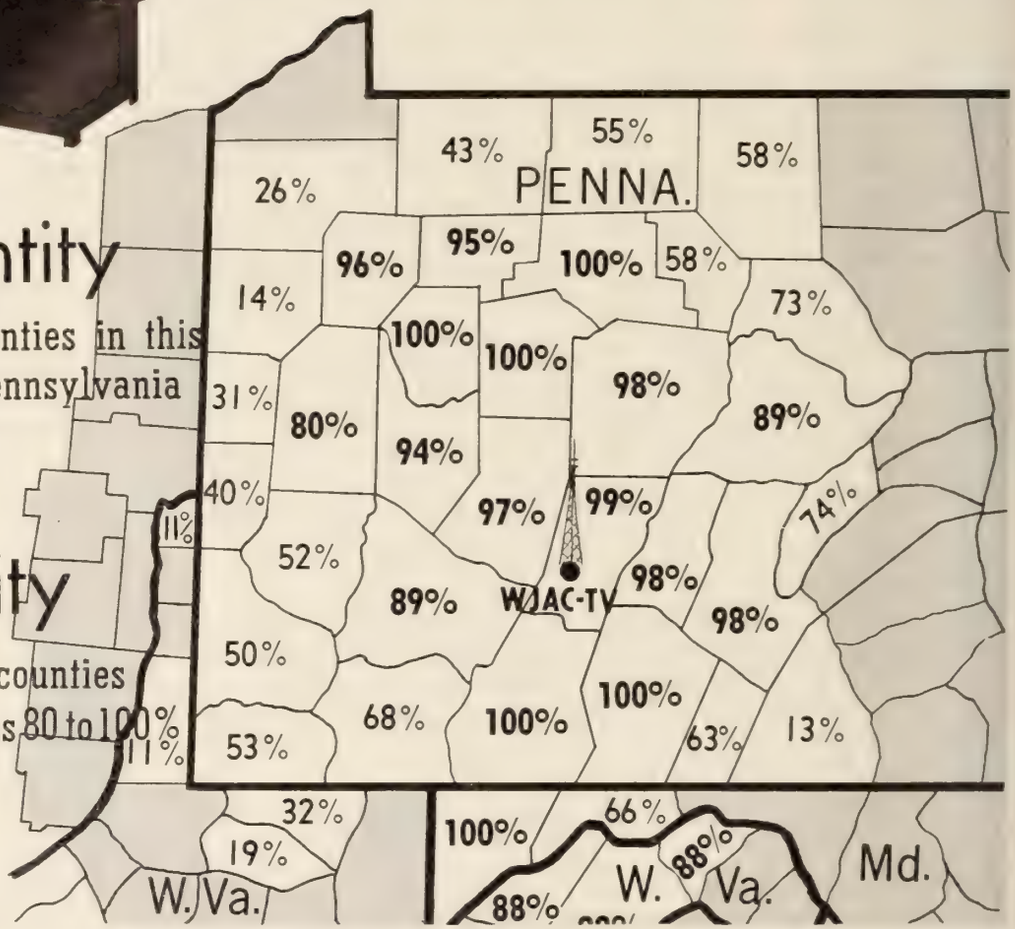
if you want a schedule with a top "Hi-Q"

Hi-Quantity

with 41 key counties in this Southwestern Pennsylvania Marketing Area

Hi-Quality

in 20 of these 41 counties WJAC-TV reaches 80 to 100% of TV homes



The one key to Pennsylvania's 3rd TV Market

OVER A MILLION TV HOMES . . . and WJAC-TV is the one station that can deliver maximum coverage of this vital marketing area. WJAC-TV reaches into 63% of these TV homes . . . and holds viewer preference with outstanding programming. Latest ARB study in the Johnstown-Altoona area alone shows WJAC-TV with 24 out of the 25 top night-time shows. If you have something to sell, in Southwestern Pennsylvania . . . showcase it on WJAC-TV . . . the station with that remarkable Hi-Q!

call your KATZ man for full information about

SERVING MILLIONS FROM ATOP THE ALLEGHENIES
WJAC-TV
JOHNSTOWN · CHANNEL 6

WASHINGTON WEEK

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC

New probes of the FCC were shaping up this week even though reports on two of last year's Congressional tv proceedings still were hanging fire.

It's anybody's guess when the Senate Commerce Committee will do anything about the report of its staff on networks. Celler's House Antitrust Committee report likewise has been up in the air—but may appear next Monday.

The latest major problem the FCC faces appears to be the investigation to be undertaken by a House Commerce subcommittee, with Rep. Moulder (D., Mo.) as chairman.

Object of this probe is to determine **whether Government regulatory agencies are administering the laws in line with Congress' intent when the laws were passed.**

Rep. Moulder figures on getting around to the FCC about September. What's significant about his move is that **House Speaker Sam Rayburn is wholeheartedly with Moulder** on the thesis that regulatory agencies make laws by "administrative decision."

While Moulder was checking his timetable, **the FCC was the target of a bitter attack on the House floor from Rep. Dingle (D., Mich.).**

Dingle, a member of the full Commerce Committee (but not of the special committee which will probe the FCC) singled out FCC chairman George McConnaughey and Commissioner John Doerfer for special censure.

Dingle's potshots included these statements:

- **Chairman McConnaughey was offered reappointment merely as a facesaving device.**
- Although the **activities of the Commission have been such that high administrative circles were prompted to "search for a more desirable type of official,"** this facesaving indicates they are not too serious.
- **Commissioner Doerfer, who is slated to succeed McConnaughey, has, like the chairman, "demonstrated a penchant for endearing himself to the networks and the bigger broadcasters**—the people, in short, whom the FCC is supposed to regulate."
- **Cases before the FCC are "arranged" now,** rather than tried.

What Dingle wants is a **sweeping inquiry** into the FCC's operations.

His special grievance has been the award of Channel 5 to the Herald-Traveler, of Boston.

He reviewed that case in his latest diatribe, noting that the Herald-Traveler has been convicted of antitrust law violations aimed at competing newspapers.

The **deadline for filing on the FCC proposal to junk the tv table of assignments is falling due, but so far the invitation to present industry views and ideas has met with only minor response.**

The networks really were the only ones that had much of anything to say.

CBS was in favor of the plan to permit filing of applications for any channel in any location, providing the FCC would guarantee to hold firm on its stipulations (1) that uhf stations must be protected and (2) that existing mileage separations between stations be maintained.

NBC took a middle ground, holding the FCC should be sure that tv service will not be degraded and that uhf be protected before the commission moves.

The Association of Maximum Service Telecasters was dead set in opposition. It contended that only through degradation of service could more stations be accommodated.



76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

You get 76,701 *more* TV homes with WFBG-TV, Altoona, plus Pittsburgh—the best combination of stations in the area! Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. ARB Altoona Coverage Study, March 1956; ARB, November 1956.

Every day, more and more timebuyers and advertisers are discovering the fact that THE AUDIENCE BELONGS TO ALTOONA and Pittsburgh! Your Blair man will show you why smart timebuyers and advertisers are switching to ALTOONA.

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

CBS Channel 10

ABC-TV • NBC-TV

Represented by **BLAIR-TV**

ONLY BASIC CBS-TV STATION SERVING THE AREA

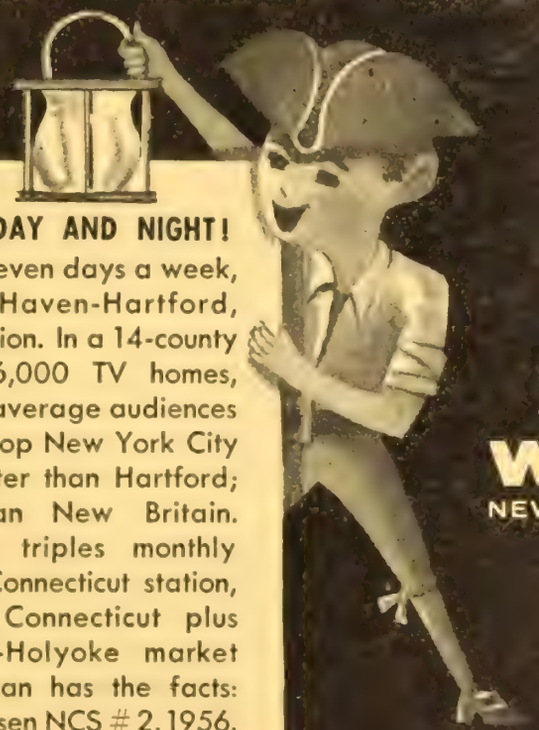
operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.

WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.

National Sales Office, 485 Lexington Avenue, New York 17, New York

ONLY ONE CAN DO THE JOB



WNHC-TV LEADS — DAY AND NIGHT!

Sign on to sign off, seven days a week, WNHC-TV, New Haven-Hartford, trounces *all* competition. In a 14-county area covering 896,000 TV homes, WNHC-TV delivers average audiences 210% greater than top New York City station; 244% greater than Hartford; 174% greater than New Britain. WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Your Katz man has the facts: ARB, Nov. 1956; Nielsen NCS # 2, 1956.

A TRIANGLE STATION

WNHC-TV

NEW HAVEN-HARTFORD, CONN.

Channel 8

ABC-TV • CBS-TV

Represented by KATZ

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.

WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.

National Sales Office, 485 Lexington Avenue, New York 17, New York

...ESPECIALLY IN HARTFORD!



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

8 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

The ease with which contest promoters latch onto airline due bills could cut into that sector of the spot business.

Why put out cash for spot announcements, say the airlines, when you can get all you want in exchange for free rides through loads of promotions?

Note on rising costs: **A New York advertiser tossed $3,000 out the window because he didn't like the waltz tempo used in a completed commercial.**

His reproof to the agency: I have a modern product and **I want a modern beat,** like jazz, to sell it.

Nestle apparently has borrowed an old P&G subterfuge in its current buying of a spot radio campaign via D-F-S.

The product mentioned to reps is Decaf. A Nestle competitor, however, says it's **really in behalf of an upcoming powdered cream, a la Preem.**

A filmed "public service" series, each installment of which cost the network at least $75,000, can be had by sponsors next season for $7,500 a throw.

The network figures: Sponsorship assures lots of coverage. And, anyway, some of the difference can be recovered from the **hookup sale.**

A new wave of nostalgia is building up across the nation. You can see it in the fascination with such oldtime greats as Eddie Cantor, Helen Morgan, Buster Keaton, Lindbergh, Dempsey, etc. (with more to come—a biography of Mae Murray, for example).

Motivation-minded observers attribute it to a desire to escape today's tensions by reveling in a romantic past whose tensions long since are forgotten.

It's got Madison Ave. blowing the dust off history books in search of "new material."

Radio is now old enough to induce a nostalgia all its own. It's beginning to take its place in the hall of fame with vaudeville, the legitimate stage, and film.

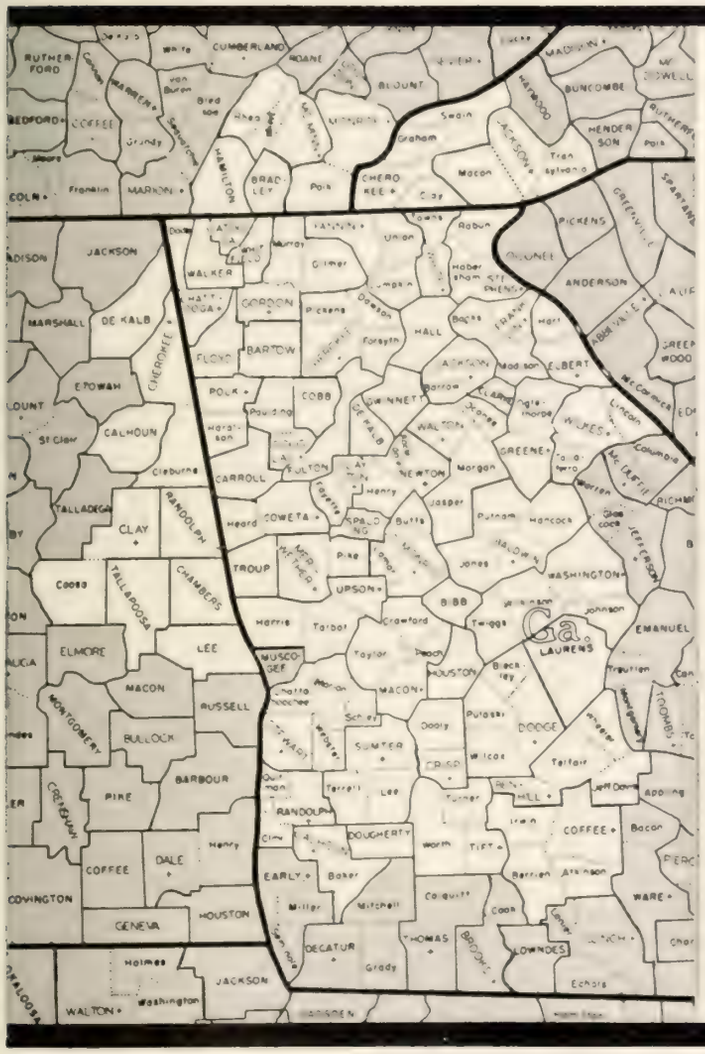
How good are you at remembering the products each of these 1933 network radio stalwarts advertised?

1. Baby Rose Marie
2. Babe Ruth
3. Phil Baker
4. Fannie Brice
5. Lum & Abner
6. Sisters of the Skillet
7. Albert Spalding
8. Roses & Drums
9. Byrd Expedition
10. Believe-It-Or-Not
11. Al Jolson
12. Crummit & Sanderson
13. Phil Harris
14. Eddie Duchin
15. Kate Smith
16. Jack Benny
17. Bing Crosby
18. Olsen & Johnson
19. Will Rogers
20. George M. Cohan

Jot down your guess and then check it against the answers on page 83.

According to the Nielsen Coverage Service Number 2

WSB-TV the dominant Georgia station



The map shows WSB-TV effective coverage area as determined by Nielsen (March-May, 1956). 136 counties with 536,690 viewer families are covered by WSB-TV. No other Atlanta television station covers as many counties; no other is viewed by as many families.

In the 50% or better penetration areas:

WSB-TV covers 100 counties
25% more than Station B
72% more than Station C

WSB-TV viewed by 419,810 families
7% more than Station B
24% more than Station C

RETAIL SALES*—In the 50% or better penetration areas, counties covered by WSB-TV have retail sales of $2,209,524,000. This is $135,277,000 more than Station B, and $456,271,000 more than Station C. For complete details of the Georgia NCS study contact your Petry man. Get more for your money in Georgia. Get on WSB-TV.

**SRDS Consumer Markets*

"White Columns" is the home of WSB Radio and WSB-TV



WSB-TV
ATLANTA

NOW EVEN MORE THAN EVER . . . . .
Stockton's Most Listened to Station

HOOPER *RADIO* AUDIENCE INDEX
STOCKTON, CALIF. OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

KSTN

Fall 1956 Hooperatings again shows 4-year KSTN dominance of *Stockton Radio Audience.

*America's 92nd Market

Music • News • Personalities
Represented by Hollingbery



INTERURBIA

(*Continued from page 33*)

the future is the West Coast. While the West Coast is not the most fully developed Interurbia today, it does indicate the pattern of media in the future, according to JWT executives who've been most active in the Interurbia project. The characteristics of West Coast media which may set trends are their regional nature. For one thing, the West Coast has complete regional radio and tv coverage. It also has *Sunset*, a truly regional or "interurban" magazine.

According to media executives who see Interurbia rising out of the wall maps, the print media are particularly behind the eight-ball in the face of this population trend. However, print media have shown awareness of the problem—magazines, by splitting advertising forms regionally (some media men predict more regional splits may eventually apply to editorial matter as well); and newspapers, by running area sections, but this is a costly process.

There's some disagreement among agency media executives over the efficiency of basic tv "must-buy" networks. The Interurbia concept will focus more attention on this question.

Says Arthur Porter: "It's possible that the tv networks could rearrange their 'must-buy' list in the future to be more efficient. Right now, you have to supplement Interurbia coverage with extra buys, whereas you may be getting some waste elsewhere."

Media executives agree that a national advertiser can't limit his tv coverage to Interurbia, but needs network coverage in the remainder of the country as well. The part of the country outside Interurbia still accounts for half of the country's retail sales.

"Just because Memphis isn't an Interurbia doesn't make it a bad market," says Porter.

But the basic network structure does not necessarily follow strict population lines.

"There's a little padding necessarily," says the head buyer of one of the top 10 agencies. "For one thing, as the number of stations on the air increases, the list of must-buys gets longer too. And you may be getting into some pretty secondary markets, which you'd rather skip in favor of stronger coverage in prime areas. We're studying this problem right now. Also, there are some must-buys that you might call semi-political, where a

station in either of two adjacent cities could do the coverage job, but if one's a must-buy, the other one is too."

ABC TV's must-buy requirements, based on gross dollar volume rather than specific stations, may become the trend, according to some media executives, if station-must-buy requirements become too rigid on the two major networks.

"For the moment, basic network requirements seem pretty realistic," says Ted Kelly, McCann-Erickson broadcast supervisor. "They might present problems for a specific client, but that's all. If the population shift begins to warrant it, the networks would have to consider changes for competitive reasons."

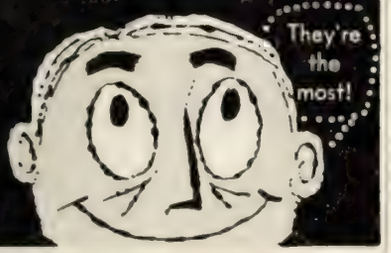
"The must-buy stations are in pretty big markets," says Jim English, Y&R associate media director. "And Philadelphia and New York are still pretty different. So even if a station could cover both electronically, you'd need separate coverage in each. Besides, the marketing strategies and apportioning of sales districts of most major advertisers are not yet keyed to the Interurbia trend. Therefore, on a market-by-market basis, network requirements and advertiser-distributor needs still tend to coincide."

Many of the new media trends may derive from the characteristics of Interurbia's citizens as seen by the JWT, Yale and *Fortune* sociologists. They see Interurbia as a stabilizing influence upon the national economy because of the Interurbanite's near-unquenchable thirst for hard goods and appliances.

As home owners and as "aggressive, competitive consumers," the Interurbanites are expected to be pace-setters in buying habits. Psychologically, the Interurbanite, according to the study, "wants to be a leader and influence others." For the advertiser, this means a growing and spreading market that is unusually receptive to new product ideas.

Keep your eye on these Plough, Inc. stations:

Radio Baltimore
WCAO
Radio Boston
WCOP
Radio Chicago
WJJD
Radio Memphis
WMPS



KILL TWO BIRDS WITH ONE STONE



TOP AUDIENCE — On all surveys, WREN is right up there in all-day audience, with sound hour-by-hour ratings and a wider distribution of audience.

AREA COVERAGE—WREN combines high ratings with effective coverage of the Topeka trading area . . . . yours at competitive rates, too!

5,000 Watts Topeka, Kansas

WREN

Rep. by John E. Pearson Company

Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is *THE* station to use to reach this richer-than-average Negro market.

Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME
SHREVEPORT, LOUISIANA

in MEMPHIS the OK Negro Radio Buy is WLOK



in JACKSON, MISSISSIPPI more people listen to

WSLI*

(*PULSE SURVEY—MARCH 1957)

than to any other station!

MISSISSIPPI'S BIG MUSIC & NEWS STATION

WSLI

5,000 WATTS • 930 KCS

CAPITOL BROADCASTING CO
JACKSON, MISSISSIPPI

REPRESENTED BY WEED AND CO.



ALL ABOARD!

Oldtime Ohio River steamboat whistles let passengers know it was time to get under way. The more forceful the whistle, the bigger the boat . . . the more passengers it could carry . . . the faster it took them further.

Similarly, the latest Nielsen figures sound a forceful blast for WSAZ-TV in today's busy Ohio River market. With an audience of over half a million TV homes in 69 countries, WSAZ-TV reaches (says Nielsen) 100,580 *more* homes on weekday nights than the next-best station. And it's the consistent leader around the clock!

This is impressive traveling—and to very prosperous ports of call where income has never been so high. Get aboard this prime mover of goods and let WSAZ-TV blow your own whistle where it will be heard — and heeded — most. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Reps at work

Ken Beech, Headley-Reed Co., New York, says: "Someone has to straighten out the rating mess. There are glaring contradictions in station popularity between the three or four rating services used in top markets. Apparently, people are of one mind when answering on the phone and of another when queried in person. This rating conflict makes every radio buy open to question. Let's take the station which lost the business and which doesn't subscribe to the same service on which the agency based its buy. It cries 'foul!' when the agency discards its survey in favor of another. The agency's reasons for not using it may be valid. So may be the station's reasons for using it. Who then is to decide what is valid? Is it reasonable that one $100,000,000 agency should subscribe to survey X and another subscribe to survey Y? Stations, advertisers and agencies must concern themselves with this problem. The SRA, 4A's RAB and TvB should unite their research efforts to determine the valid features of each survey. Impartial researchers would scrutinize the services—appraising method as well as result, until a satisfactory method is found."



Ed Rohn, radio division, Edward Petry & Co., New York, says: "Surveys have shown several times that most people on hearing a rumor that war was declared would turn to their radios for confirmation and details. This is undoubtedly true, and it's true, too, that in each market there's one particular station that most people turn to. That station might not have the highest ratings or the widest coverage or the lowest cost-per-1,000, but it would have the confidence of the people; it would have believability. It would be a responsibile 'citizen' with real stature in the community. I'm not talking about the 'small but loyal' audience routine. I'm talking about something even less tangible than that. Certainly a station should have a mass audience. But big exposure isn't enough. What value is an audience if that audience doesn't have faith in the station? It won't sell products. To be genuinely successful, a station must have the power to move an audience, and the good sense to avoid abusing that power. Then and only then is a station an important advertising force. So, advertisers can't afford to overlook the station that people believe in."





KSTP-TV SELLS the $4 billion Northwest market!

The success story above may be a bit exaggerated, but whether or not you are in the lemonade game, it's typical of the selling job that KSTP-TV can do for *you* in the vital Northwest market.

Since 1948 when it became the Northwest's *first* TV station, KSTP-TV has been the Northwest's *success station*, as hundreds of satisfied advertisers will testify.

Our files are full of success stories . . . facts proving that KSTP-TV not only *reaches* but also *sells* this market of 693,519 television homes in an area with more than FOUR BILLION DOLLARS in effective buying income.

Interested in success stories? If so, your nearest Petry office or a KSTP-TV representative will be happy to give you the details.

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

Sir Seven
HERALDS A
REVELATION
FOR . . . . WSAU-TV



Sir Seven's squires, THE MEEKER CO., INC., have just proved beyond a dragon-shadow of a doubt that WSAU-TV is a good buy. Sir Seven invites you to "round-table-it-up" with the MEEKER MEN for this vital, fast moving, fact revealing presentation.

wsau-tv
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Tv and radio NEWSMAKERS



Richard D. Buckley has been appointed vice president in charge of programing and sales for the entire DuMont group in addition to his present post as president of the WNEW division of the DuMont Broadcasting Co. Buckley became president of WNEW when he headed a group of businessmen who purchased the station for $2,100,000 in 1954. In October 1955, Buckley retained a 25% interest in WNEW when it was again sold—this time for $4,100,000. FCC approval of the sale of WNEW to DuMont came in April of 1957 when under Buckley's leadership the station was sold for $7,500,000, a record price for a radio station and the third highest price ever paid for any broadcast facility. Buckley's start in broadcasting was with John Blair and Co., where he worked up from the ranks to president. Buckley held this position 10 years.



Thomas D'Arcy Brophy, chairman of the board at Kenyon & Eckhardt, has announced he will retire at the end of September. Brophy made this announcement during the annual K&E meeting at Lake Placid. Now 63, Brophy has been board chairman of K&E since 1949 and was agency president for many years prior. His prowess at client meetings and in landing new accounts is, however, only a part of the Brophy story. His career was marked by a struggle to overcome personal misfortune. In 1933 Brophy was badly burned in a car accident. For 18 months he was in a hospital, completely blind—and has had 13 major plastic-surgery operations. His record of public service is crowned by the campaign he headed to sell the USO to the American people during WW II. His post-Sept. plans indicate that retiring from a job is not retiring from life.



Phil Hoffman has assumed the position of vice president and general manager of WTCN Radio and Television. Hoffman's move results from the purchase of the stations by Time, Inc., whose Denver property, KLZ-TV and Radio, Hoffman leaves to take over his new post. Other broadcast properties owned and operated by Time. Inc.. include KTVT and KDYL Radio, Salt Lake City; WFBM Television and Radio, Indianapolis; WOOD Television and Radio, Grand Rapids. Hoffman's previous broadcast experience includes management of stations in Des Moines; Yankton, S. D.; and Washington, D. C., and the ABC o&o KABC-TV, Hollywood. Miller Robertson continues as manager of WTCN Radio and Television, both ABC network affiliates. No changes of personnel at either station are contemplated at this time.

WJAR-AM
AND
WJAR-TV
PIONEER STATIONS OF
PROVIDENCE, R. I.
are pleased to announce
the appointment of
Edward Petry & Co., Inc.

NEW YORK • CHICAGO • ATLANTA • DETROIT
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

The Original Station Representative
with the family of top stations



SPONSOR SPEAKS

Tv and the 12-year-olds

Author Budd Schulberg has been one of Hollywood's deftest critics ("What Makes Sammy Run"). Now he has moved his attention 3,000 miles east and written a movie called "Face in the Crowd" which is the most biting film portrait of television and admen to date.

SPONSOR disagrees with Schulberg's major premises. But nevertheless what he has to say on screen and in person (see page 34 this issue) is important. He is just one of a growing number of critics who think the same way.

Many of the critics are newspaper columnists. Others, like Schulberg, are successful writers from other media. And even the insiders take an occasional flyer at lambasting tv.

Goodman Ace, for example, one of television's most successful comedy writers, recently attacked tv in the New York *World-Telegram & Sun* for programing to 12-year-olds.

The 12-year-old accusation is one of Schulberg's favorites too. This accusation has been repeated so often it has become a cliché which obscures more constructive points of criticism.

The fact is television could not have achieved its present dominant position among entertainment media if it underrated its audience so drastically. The proof is in audience reaction. This year the average television program on the networks at night reached more people—21% more—than in the year past.

It achieved this record by programing for the majority of the audience, which any mass medium must do. But majority programing is not the same as programing for 12-year-olds—and Goodman Ace's own achievements (the Perry Como show for example) prove it.

SPONSOR believes strongly that television should also appeal to important minority tastes. And tv has indeed already brought cultural events like opera, ballet, original musical comedy and penetrating drama to more people than any other medium in history—though it can and should do more.

What most television programers really want to achieve is gradual uplift in the public's standards through constantly improved mass programs. A fellow like Budd Schulberg can make more of a contribution toward that end by writing for tv than by grumbling like a man with a yen to start an off-Broadway experimental theatre.



THIS WE FIGHT FOR: *Big market changes are under way today, making this the ideal time to get out and learn about stations first hand. Travel yourself, let your timebuyer travel to stations. The dividends will be big.*

10-SECOND SPOTS

Out, grey-flannel! Lilly Dache, women's fashion designer, is planning a line of fancy shirts for men this fall. *And won't the agency group on the Dache account be a gay-looking crew!*

Tvocabulary: From *N. Y. World-Telegram*—". . . *Armstrong Circle Theater* is doing an *actual* based on . . ." *So the medium that gave new meaning to the word "spectacular" now comes up with an "actual." Put them both together and you'll have a "spectactual."*

Quiet, please: GE, through Philadelphia ad agency of W. S. Roberts, Inc., has bought a three-week campaign on WRCV in that city. Each announcement begins with five seconds of complete silence. *Ah, silence—the softest sell of all.*

Gal Friday? New secretary on Madison Avenue asked her boss where, in New York, is station BBDO.

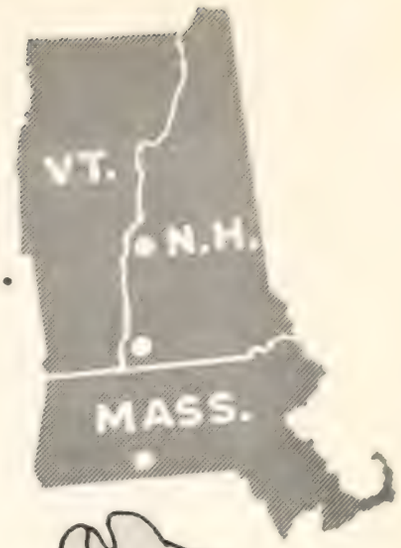
All shook up: In Yorkshire area of England, television suffered a confusion of sound and picture that resulted in such mixed-up commercials as: viewers were urged to clean their teeth with a sausage; a picture of a toothpaste tube was accompanied by a sound track that said, "This will make your hair gleam"; a well-fed cat was shown as a woman's voice declared, "This is my husband." A British tv official said, "I suppose a technical fault was inevitable sometime."

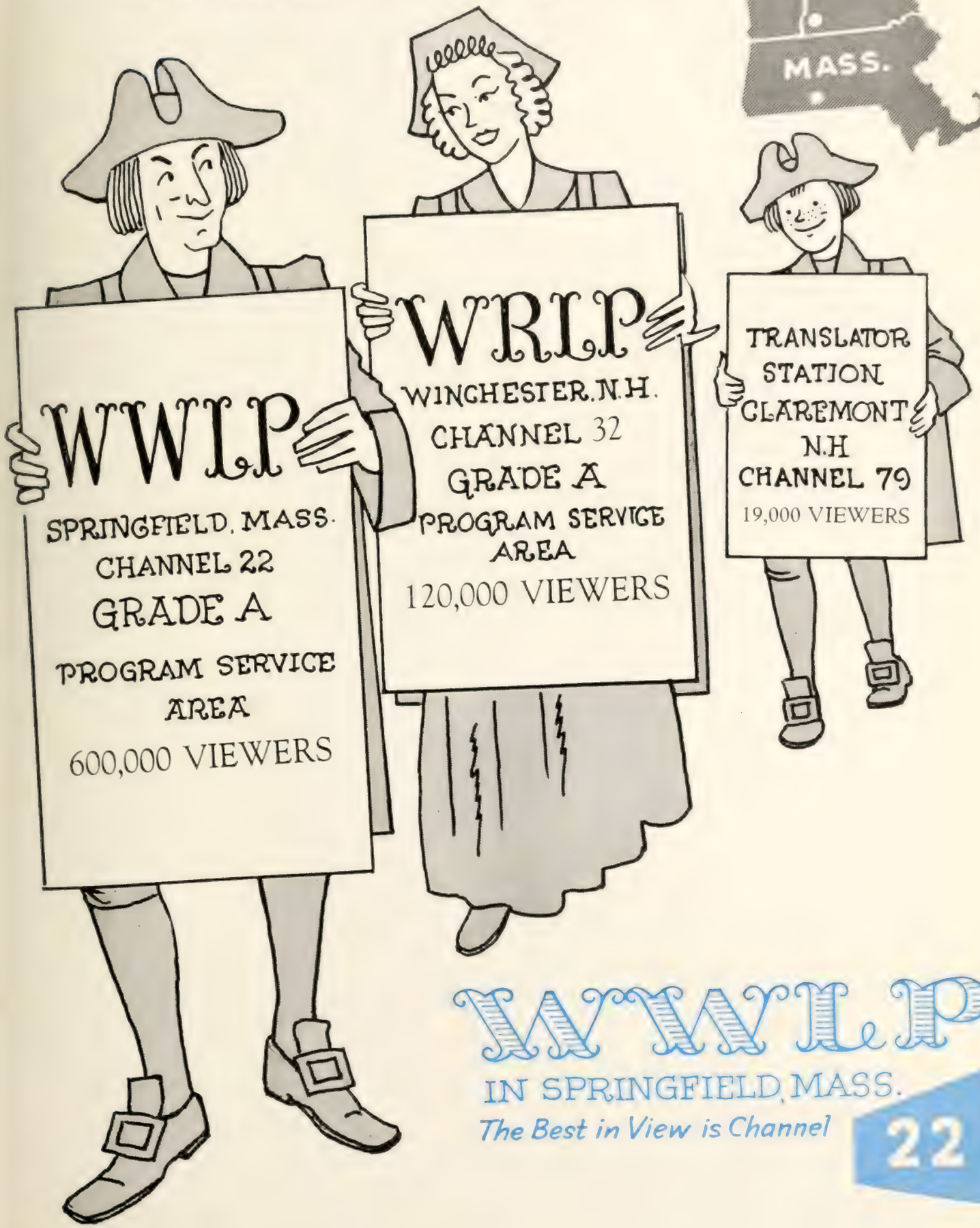
Minor league: NBC TV's *Zoo Parade* recently uncovered a chicken that plays baseball. *That's nothing — Baltimore has Orioles that play baseball.*

Rainmakers: In seasons of drought, at KITE, San Antonio, d.j.'s used to spin such disks as "Singing in the Rain" at the slightest hint of a shower. Now that the deluge has hit, Program Director Stan Nelson has been requested to cut out the "rain music." *Mark Twain was wrong; KITE not only talks about the weather—it does something about it!*

Snub appeal: With employers and personnel agencies stressing "Ivy League types," Chester Laurie, men's stylist, says that "it's getting so you can hardly tell the Yale or Princeton graduate from those of the not-so-fashionable men's colleges. *Like the School of Hard Knocks?*

NOW COVERAGE THAT REALLY COUNTS
IN WESTERN NEW ENGLAND . . .





WWLP
IN SPRINGFIELD, MASS.
The Best in View is Channel 22

Radio Station
Representatives

weed
and company

New York
Chicago
Detroit
Boston
San Francisco
Atlanta
Hollywood
Des Moines

15 JUNE 1957
40¢ a copy • $10 a year

[illegible]
MR HUGHES
NBC RM 604
30 ROCKEFELLER PL
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

ONLY ONE CAN DO THE JOB



WNHC-TV DOMINATES AGAIN!

In a 14-county area, covering 896,000 TV homes, sign on to sign off, seven days a week, WNHC-TV delivers average audiences:

▲ 210% greater than top New York City station!
▲ 244% greater than Hartford!!
▲ 174% greater than New Britain!!!

WNHC-TV nearly triples monthly coverage of next Connecticut station, delivering *all* of Connecticut plus entire Springfield-Holyoke market area. Katz has proof: ARB, Nov. 1956; Nielsen NCS #2, 1956.

A TRIANGLE STATION

WNHC-TV
NEW HAVEN-HARTFORD, CONN.
Channel 8
ABC-TV • CBS-TV
Represented by KATZ

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. /WNBF-AM • FM • TV, Binghamton, N.Y. /WHGB-AM, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. /WNHC-AM • FM • TV, New Haven-Hartford, Conn. /WLBR-TV, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

...ESPECIALLY IN HARTFORD!

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

THE HYPO SPOT TV NEEDS IN 1957

First quarter figures show slower growth than years past. This medium needs the push of hard, creative selling to recapture its pace.

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Status Report: television in Puerto Rico

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What a radio "flop" taught Humphreys

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Leonard Goldenson: the man, his ideas

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DIGEST ON PAGE 2

sixth in a series of 12 ads

GEMINI

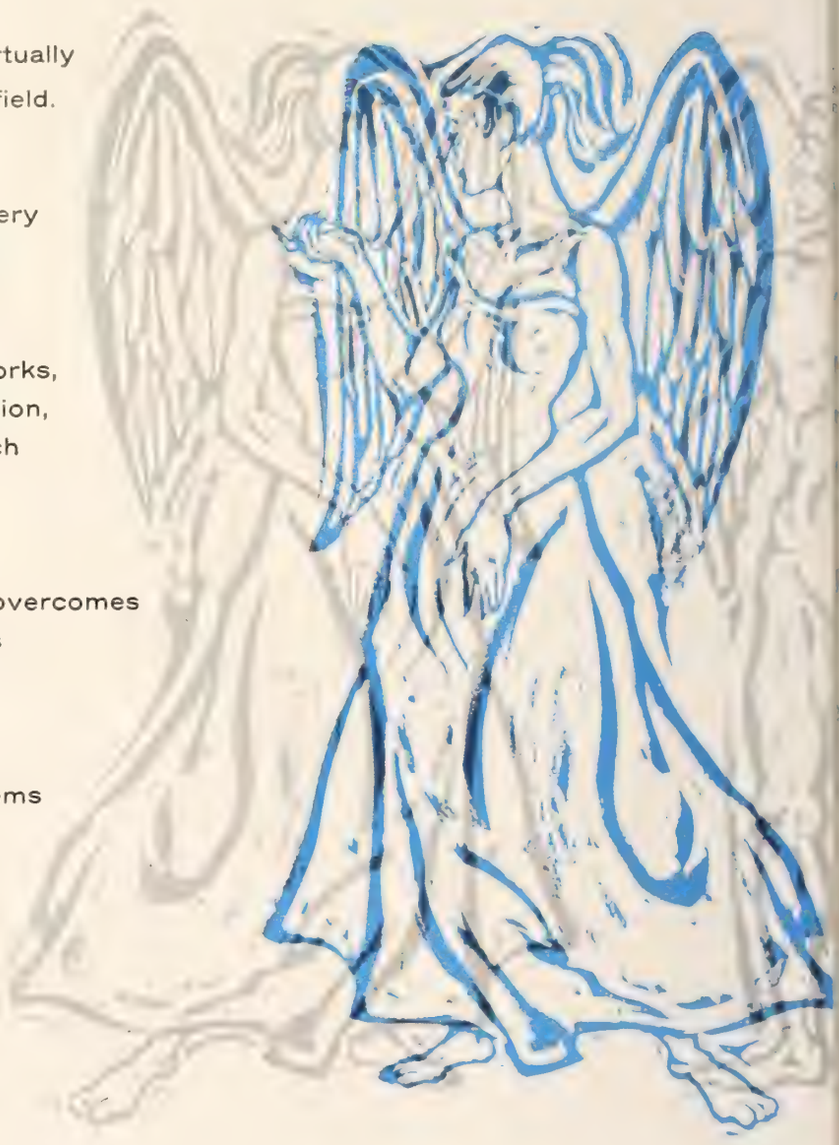
VERSATILITY • ORIGINALITY

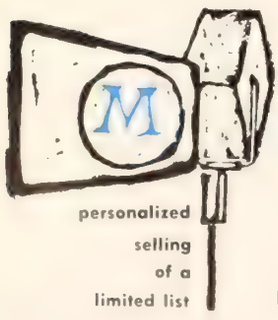
...and twelve months
out of every year
stations under the sign of MEEKER
benefit by:



VERSATILITY virtually unique in the Rep field. Carefully selected staff with solid backgrounds in every phase of sales and broadcasting ... Ad agencies, newspapers, networks, local station operation, magazines, research organizations and representatives.

ORIGINALITY overcomes many a tough sales problem. We offer stations our original approach to problems of promotion, research, sales and service.





the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

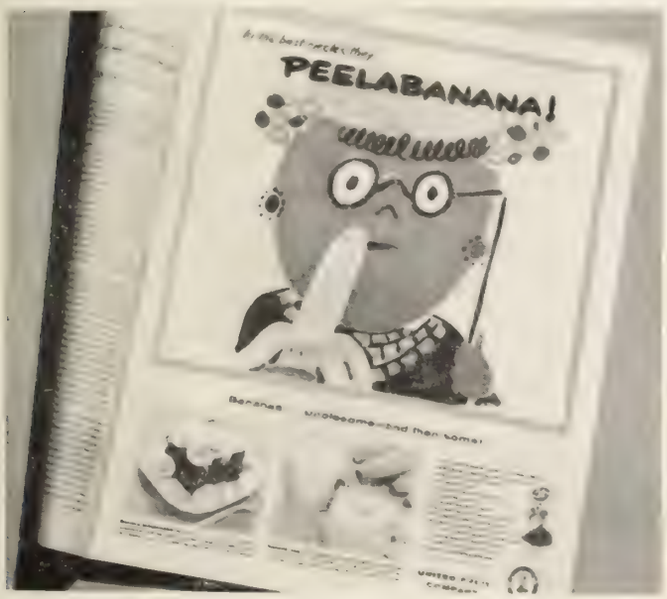
BBDO BULLETIN



Climaxing one of the happiest anniversaries in Sheraton history was the recent opening of its new Philadelphia hotel. After nineteen years of steady growth, the Sheraton family now numbers 46 hotels in 32 cities. Also celebrating an anniversary is Sheraton's distinctive "magazine-poster" campaign — now in its fourth big year. BBDO Boston is proud to play a part in the continuing success of Sheraton, "the proudest name in hotels."



Big, bold and beautiful, this one-page ad does a three-way job for Armstrong Cork Company's Cushion-Eze — the remarkable new flooring that cushions your steps with built-in air bubbles. First job was as a merchandising mailer to Armstrong dealers. Then, the ad went to work in magazines with a total circulation of more than 14 million. Now, as a retail display, the same ad helps keep Cushion-Eze sales rolling in stores throughout the country.



Peelabanana, eatabanana, drinkabanana—that's Bananaslang. And if awards are any indication, this campaign for United Fruit Company is a bananasmash hit. As a consumer series, Bananaslang was honored by *Esquire* magazine, and in *Advertising Age*. Adapted for trade papers, Bananaslang won a prize in the Associated Business Publications contest. True to the campaign theme, Banana readership has been "wholesome—and then some."



Newest number in American Safety Razor Corporation line bids to make children's home haircuts as universal as the Saturday-night bath. Supreme Electric Home Haircutting Kits include everything needed for professional results. Supreme Kit TV commercials feature *how-to-do-it* footage, stress the money-saving angle. TV time buys for Supreme include co-sponsorship with ASR veteran Pal Blades on a network and regional basis.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK · ATLANTA · BOSTON · BUFFALO · CHICAGO · CLEVELAND · DALLAS · DETROIT · HOLLYWOOD · LOS ANGELES · MINNEAPOLIS · PITTSBURGH · SAN FRANCISCO · SEATTLE · TORONTO

15 June 1957 • *Vol. 11, No. 24*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

The hypo spot tv needs

33 Dollar figures show first quarter gain of 11.6% over last year. But this (year's) young medium needs the push of hard and creative selling

Television de Puerto Rico

36 Puerto Rico's rapid growth is paced by tv, which is booming. Dollar economy, more tv sets and low cost-per-1,000 invite U. S. advertisers

Do admen live in fear?

39 Admen answer Budd Schulberg's jibe: "in . . . advertising finding a man who isn't scared might make Diogenes' job look like a cinch"

The time slot nobody else wanted

41 Mr. Friendly put a local country music show opposite top rated *$64,000 Question*. After one year he has gone from five to 11 furniture stores

What a radio flop taught Humphreys

42 When e.t.'s failed to deliver, live announcements by a personality proved the right combination in market-test launching new poison ivy remedy

The tv fan who runs a network

44 Leonard Goldenson is many things to ABC, but "Mr. Middle-Majority" to himself. His aim is to make ABC leading net in both radio and tv

FEATURES

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In Upcoming Issues

How timebuyers rate the reps

An analysis of what makes good service and good selling today with an evaluation of where reps do best and where they need to improve

Radio Basics/June

Second of a regular monthly section which highlights key facts about radio—of interest to both spot radio and network advertisers

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Copyright 1957
Sponsor Publications Inc.



KTHS (LITTLE ROCK)

"Calls Them Right" in Umpire (Ark.)!

50-County Pulse Proves KTHS Tops In Arkansas

KTHS has the greatest coverage — the greatest audience in Arkansas. Pulse figures show that it does a tremendous job, not only in Little Rock, but also in hundreds of smaller towns like *Umpire*, 110 miles away in Howard County.

Among 56 stations penetrating the 50-county area surveyed, KTHS leads all other radio stations in 190 quarter hours out of 240!

For complete details, ask The Branham Company.

PULSE AREA SURVEY—NOV., 1956
(50 Arkansas Counties)

All Little Rock radio stations plus 56 other stations in the respective area.

QUARTER HOUR LEADERSHIP (240 quarter hours)

	7 A.M. to 7 P.M.
KTHS	**190 quarter hours**
Station B	50 quarter hours
Station C	None
Station D	None
Station E	None
Station F	None
Station G	None
56 Others	None



Latest Nielsen figures show KTHS with Weekly Daytime circulation of 62 counties and over 120,000 listening families. NCS No. 2—November, 1956.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

WFBG-TV

from PITTSBURGH to HARRISBURG

FIRST!

World's Best Movies: WFBG-TV, Altoona, has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO libraries . . . over 2500 feature films that have topped *all* competition in market after market.

FIRST!

Audience Superiority: Only basic *CBS-TV* station covering the area, WFBG-TV, Altoona, also carries the outstanding ABC-TV programs. WFBG-TV delivers 30 of the top 40 shows. Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than nearest competitor; 71.4% more quarter-hour firsts.

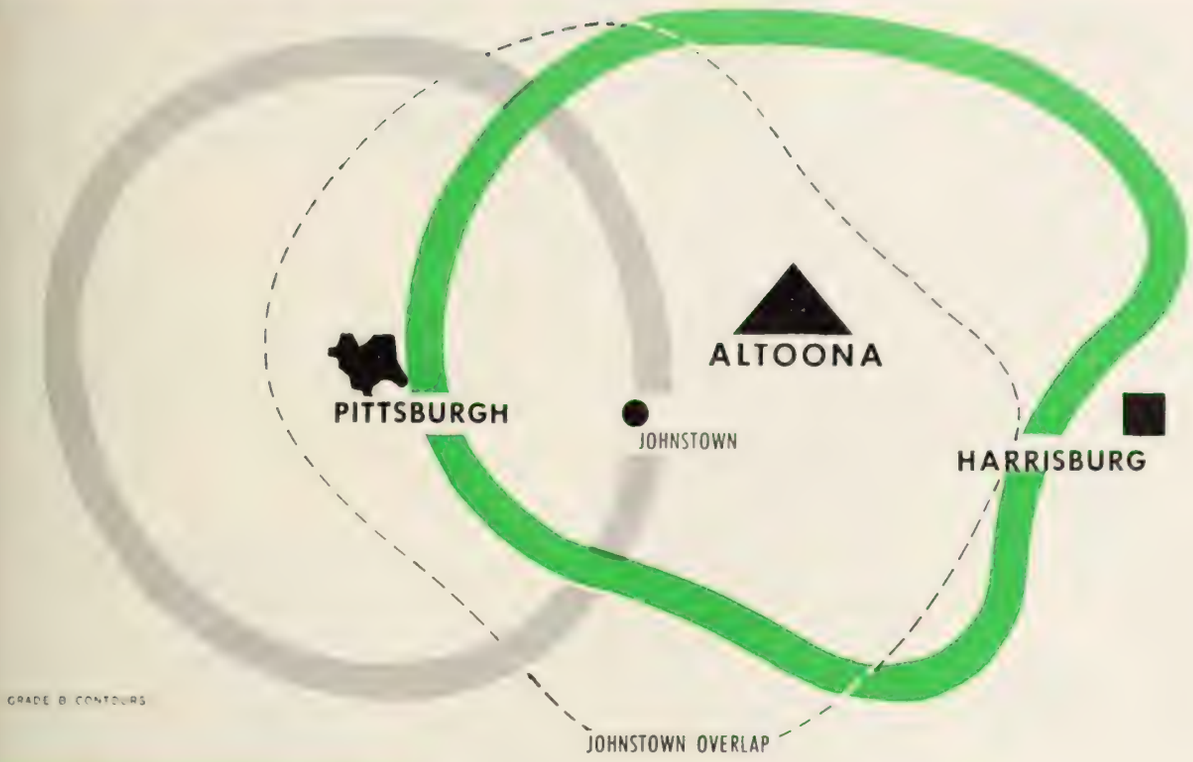
FIRST!

Promotion Superiority: NUMBER ONE in the NATION in Billboard's 19th Annual Competition for Promotion of Feature Films, WFBG-TV, Altoona, is tops in promotion in the one-and-two station market category.

For top-audience availabilities on WFBG-TV, check Blair-TV or Triangle's National Sales Office today

Sources: ARB, 29-County Coverage Study, March 1956
ARB, Altoona, November 1956

IS FIRST



76,701 MORE TV HOMES

Every day more and more smart time-buyers switch to WFBG-TV, Altoona, because they realize that the audience west of Johnstown belongs to Pittsburgh... the audience east of Johnstown belongs to WFBG-TV. It's that simple. Your Blair-TV man has PROOF.

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

ONLY BASIC CBS-TV STATION SERVING THE AREA

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.
WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.
National Sales Office, 485 Lexington Avenue, New York 17, New York

NOW
280,000
SETS
IN THE
Tampa-St.Petersburg
METROPOLITAN MARKET



Television Magazine reports TV sets in the Tampa—St. Petersburg Metropolitan Area now total 280,000 —*an increase of 60,000* based on new circulation data!

The WFLA-TV market is BIG! It offers the second largest metropolitan TV circulation available in Florida —and, it's also Florida's second and the nation's thirty-sixth market in retail sales.

And that's not all! WFLA-TV gives you intensive coverage of this big, fast-growing metropolitan market— PLUS a rich 30-county area where industrial and agricultural payrolls create steady buying power every week of the year.

WFLA-TV is the only Florida Station that delivers unduplicated NBC live programming within its 100-mile radius.

See your BLAIR-TV man for top rated availabilities on this sales powerhouse of Florida's West Coast.

wfla-tv channel 8 NBC
TAMPA-ST.PETERSBURG
NBC Basic (INTERCONNECTED)

National Representative—BLAIR-TV Inc

NEWSMAKER of the week

RCA's one-market promotion of color tv sets—with near-800% sales increase after few weeks heralds an intensive RCA nationwide fall effort. Five-week Milwaukee test showed high price is no stumbling block to color tv sales today, based on RCA results. RCA executives feel nation-wide fall campaign may start color television on the way to mass sales.

The newsmaker: Is the color breakthrough now in the making? Robert Seidel, executive v.p. in charge of RCA consumer products, told SPONSOR color sets are "no more a luxury item than a good car." That was two years ago. With the late spring "Carnival in Color" promotion in Milwaukee, Bob Seidel and his top executives think they've proved his theory.

Advertisers who've been color-testing packages, experimenting with color programs and with color commercials can look forward to the most intensive color tv drive yet. The color-tv promotion tested by RCA in Milwaukee in May goes national come fall.



Robert Seidel

The Milwaukee test, masterminded and executed by Martin F. Bennett, RCA v.p. in charge of merchandising, at Seidel's instigation, proved "so conclusively successful, that we will extend the techniques during the coming months to every major market in the country," says Bennett.

Sale of color sets compared with the period prior to the campaign zoomed 783% (to over 450 a month). Two of the most important lessons the test taught will guide the planning of the nationwide effort beginning in fall:

1. Seidel found 70% of the Milwaukee color tv sales were among the most expensive, not the lowest-price models. "This proves to us that the public is ready for color tv today and that price is no deterrent," Seidel told SPONSOR.

2. RCA got solid proof of how persuasive a color tv demonstration is from fact that two out of every three home demonstrations brought a sale. As Bennett points out, "The average for the home appliance field is about one sale out of three home demonstrations."

Seven out of 10 people who bought color sets in the Milwaukee test passed up the $495 model in favor of sets costing up to $850.

"This promotion showed us that color tv is priced right for large-volume sales," says Seidel. "It also showed us how whole-heartedly the dealers respond to any concerted merchandising effort to support color tv set sales. The Milwaukee campaign was a smash hit despite the fact that it was undertaken amid some unfavorable circumstances during a traditionally slack month for appliance sales."

During the summer, RCA will stage multi-market promotions similar to the Milwaukee "Carnival of Color," with additional hours of color telecasting by local stations.

CLUE: NEW



The NEW adventures of CHARLIE CHAN

starring

J. Carrol Naish

with James Hong as the Number One Boy

Here it is! Television's own brand-new half-hour series now being produced in Hollywood and in the intrigue-filled Hydrogen Age capitals of Europe—The NEW Adventures of Charlie Chan. He's the master mystery entertainer of them all—Entertainment's *only* Chinese detective. Loved by millions . . . eager audiences have laid down their dollars at box offices everywhere to thrill to the exciting cleverness of Earl Derr Biggers' famous fictional sleuth. Want to enjoy yourself and profit seeing Charlie Chan solve "The Case of The Profit-Building Program"? Just wire collect or phone **tpa** today for a private screening.



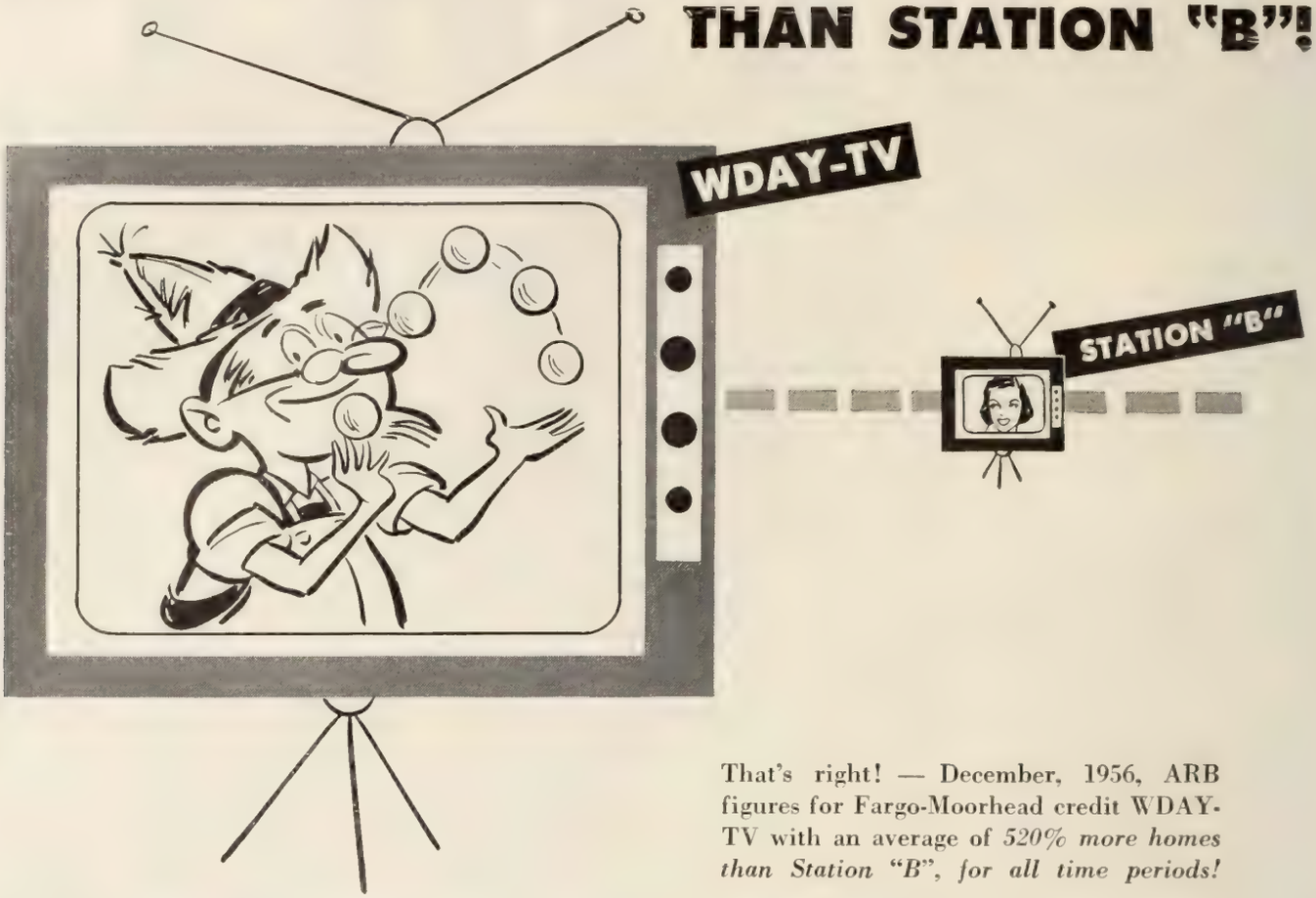
Charlie Chan and his Number One Son have filmed commerical lead-ins and lead-outs for you. At small additional cost, you can wrap your local announcements with the prestige and power of introductions by Hollywood's stars!

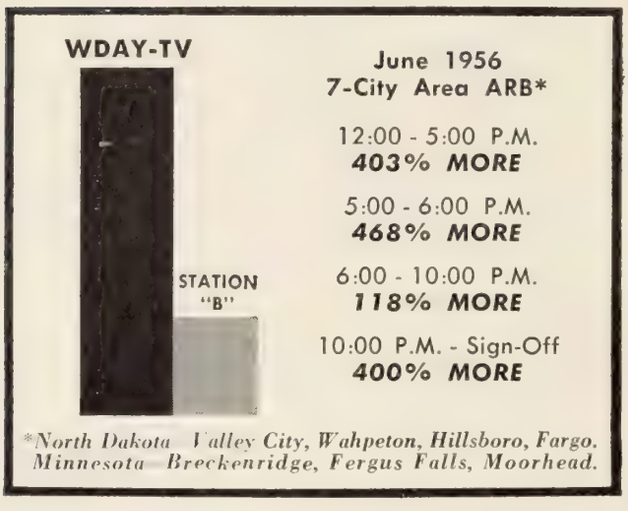
tpa Television Programs of America, Inc.

EDWARD SMALL, Chairman · MILTON A. GORDON, President · MICHAEL M. SILLERMAN, Executive Vice-President

488 Madison Ave., New York 22, N. Y. · PL. 5-2100

WDAY-TV DELIVERS 520% MORE FARGO-MOORHEAD HOMES THAN STATION "B"!





That's right! — December, 1956, ARB figures for Fargo-Moorhead credit WDAY-TV with an average of *520% more homes than Station "B", for all time periods!*

WDAY-TV gets—

760% More—12 Noon to 5:00 P.M.!
872% More—5:00 P.M. to 6:00 P.M.!
181% More—6:00 P.M. to 10:00 P.M.!
270% More—10:00 P.M. to Sign-Off!

That's just the Fargo-Moorhead picture. June, 1956 ARB figures (left) prove that WDAY-TV is almost as popular in five other Red River Valley cities — *each between 40 and 60 miles away!*

Your Peters, Griffin, Woodward Colonel has all the facts.

P. S. *Average ARB Rating, 6:00 - 10:30 P.M., WDAY-TV—43.6. Station "B"—11.9.*

WDAY-TV

FARGO, N. D. • CHANNEL 6
Affiliated with NBC • ABC



PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

15 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Last week a thoughtful observer of the tv scene leaned back in his chair and mused: **"You know, sponsors have learned more tricks than bookies.** They're passing their shows around like racetrack bets. Pretty soon they'll be selling alternate sponsorship in I.D.'s."

It didn't quite come to that this week, but Maxwell House and Bristol-Myers got mighty close. **Maxwell House arranged with B-M for Ban to take over its Instant Coffee I.D.'s on some 80 stations while the little brown buds went on a three-week rest.**

While most stations informed their reps that this was O.K., some dissented outright and **more had the uneasy feeling that this was an unhappy precedent.**

Argued the dissenters: It isn't fair to advertisers who have been waiting in line to get better positions on the station's schedule.

Their counter proposal: (1) Maxwell House should issue a cancellation plus an order for occupancy of these I.D.'s after the three-week period, and (2) each account should pay its own bills.

One CBS o&o, **KNXT, L.A., went a step further:** After other advertisers on the station improved their positions, the residue of the Maxwell spots were offered Ban.

Note: Benton & Bowles is the agency for Maxwell; BBDO handles Ban.

Y&R's research department is taking a stab at that tantalizing morsel: A system for picking tv program winners.

The project will start cautiously and modestly. The first chores will be to:

- Try to get a **better understanding of tv entertainment trends.**
- Find out whether the elements that make a show successful can be **measured.**
- See whether the type of research used for a product **before it's put on the market** can be applied to some extent to programing.

Y&R's attitude about the outcome: **If the research effort results in a single additional successful show, then the project has "got it made."**

(See 23 February SPONSOR-SCOPE for a report on a similar NBC undertaking.)

If you take surviving shows as a criterion, **network tv program costs percentagewise have outdistanced the rise in tv homes over the past five years (128% vs. 78%).**

Note what's happened to these surviving network programs:

SHOW	1952-53 SEASON	1957-58 SEASON
Ed Sullivan	$30,000	$79,000
Red Skelton	30,000	52,000
This Is Your Life	12,000	52,000
Studio One	22,000	55,000
Lux Video Theatre	18,500	48,000
Kraft Theatre	20,000	50,000
Schlitz Playhouse	23,500	38,000
Your Hit Parade	30,000	49,000
Armstrong Circle Theatre	14,000	13,000
What's My Line	8,500	28,000
Dragnet	21,000	35,000
Talent Scouts	20,000	32,000
TOTAL	$249,500	$561,000

Source of 1952-53 season show costs: 18 April 1953 SPONSOR Comparagraph.

What do tv-radio advertisers gripe about most these days?

You can get a good clue by skimming this list collected during a recent session of the ANA's Committee on Complaints:

- **Being forced to buy network tv programs in 39-52 packages,** instead of in 20-26 lots.
- Stations **pre-empting network-originated shows without reimbursing** the advertiser for a share of the **program cost.** Or, if a spot series, for the cost of the syndicated film.
- Stations **substituting a spot announcement for part of a network program's credits.** (Particularly irate about this alleged practice: P&G.)
- **Triple-spotting.**

It looks as if Colgate is going into its new fiscal year (1 July) with a greatly truncated budget for advertising—around $28 million compared to $39 million for the year ending 30 June.

Colgate's handy device for ad economy: **Putting all brands of a particular product under a single umbrella.**

Other economy moves: **Diminished action on Brisk, Ad, and the Colgate deodorant bar.**

Salvage ideas for some 50 new pilot films are bobbing up right and left. All have one common denominator: **Wrap the unused celluloid into a 13- or 26-week package.**

Even one of the Madison Avenue agencies is working on such a plan, hoping to price the pilots at around $25,000 per.

The owners are promised (1) **some return** on their otherwise gloomy investment, and (2) **the chance that showcasing a pilot might stimulate interest in the whole series.**

Estimated investment in the 50 pilots is $2 million.

Never underestimate the resourcefulness of the Little Woman.

One of the reasons food chains now account for 37% of toiletries sales, as unearthed by a Park Avenue agency's marketing department: All the Old Man sees, should he glance over a checkout-counter tab, are **raw figures; he can't tell whether his better half bought lettuce or a lot of lipstick.**

Surprisingly, **many a top sponsor takes a cavalier attitude toward county sales figures in planning an ad campaign.**

A check taken by one of the top four agencies shows that a substantial number of its clients have never taken the trouble to chart such figures.

Commonly given reason: You don't harness your sales effort to the business done in an area; you work on such **broad information** as spendable income, retail sales, and the various local appeals of your product or service.

Some agencies studying Professor Albert Frey's 15-page questionnaire on agency services and compensation think it may be too narrow, despite its length.

An official in a topflight agency puts it this way: "The questionnaire **deals only with nuts and bolts service.**

"Totally ignored are today's marketing planning, counseling, integrating aspects of the agency field, not to mention psychological research.

"Also disregarded are the services performed directly with the client's marketing director, sales manager, merchandising men, and collateral relations.

These add up to a lot of service and money these days."

Is Eastman Kodak switching from J. Walter Thompson to Compton? Madison Avenue will give you odds that it's going to happen.

True, the account has been with JWT for over 30 years (it was Walter Hine who brought it in).

But, says Madison Avenue, times have changed rapidly. **What Eastman now is up against basically is a merchandising-packaging problem.** Its one-time hold on camera mechanics is broken; ditto its hold on processing. Meantime there's a flood of foreign competition to contend with. All this, say observers, was signaled months ago when Eastman abandoned fair-trading.

Whatever the situation, **Eastman's billings are worth noting—around $9 million last year,** of which $4 million was spent for network tv and $250,000 for spot tv.

ABC Radio's president Bob Eastman apparently is veering more and more toward the CBS Radio policy of making five minutes the lowest unit that can be bought on ABC.

In instituting the five-minute minimum this week, ABC withdrew an assortment of smaller packages, one of them offering 110 10-second announcements a week.

Eastman's explanation of the move: **Better relations with station affiliates.**

NBC Radio and Mutual sell units as small as six and 10 seconds, respectively. Both, of course, are I.D.'s.

MBS has adopted a get-tough policy with affiliates that consistently refuse to clear time for nework business.

Station relations manager Bob Carpenter this week wrote 15 affiliates: It's pointless to keep you on the ratecard if you don't observe the clearance clause in your contract.

The network says 415 stations, representing 83% of the ratecard, have accepted the contract stemming from **Mutual's new news and music policy.**

To keep himself free to beat the bushes for business, **CBS Radio sales v.p. John Karol this week turned over much of the department's routine administration to sales manager Ben Lochridge.**

Karol thinks that the $4.2 million net sale to Ford has skyrocketed radio's opportunities, but that **an open transom won't do the whole job.**

Put down Esty as an agency with mile-high enthusiasm for radio.

SPONSOR-SCOPE learned this week that Esty is:

- Deeply involved with **practically every one of its accounts** in radio buying or planning.
- **Evaluating a $3-million radio campaign recently completed for Pacquin Cream** to determine the possibilities of a repeat performance.
- Pitching this theme to clients: **"Radio is not only the biggest outdoor medium, but the new outdoor poster."**

With all that rich priming of the pump by P&G these past two weeks, national spot tv should show some glowing totals for this year's second and third quarters.

The flow out of Cincinnati stems from both the leftovers of the last budget and the coming year's funds.

Brands involved in the push: **Comet, Prell, Zest, and Tide.** (See "The hypo spot tv needs," page 33 this issue.)

The Katz Agency's handy primer on today's basic concepts of tv and radio will be incorporated in SPONSOR's Fall Facts issue 20 July.

The Primer's intent: Update the veteran and initiate the newcomer.

SPONSOR-SCOPE *continued . . .*

Revlon's ad manager George Abrams this week gave SPONSOR-SCOPE this picture of his operations:

ANTICIPATED SALES VOLUME: $100 million for 1957 as compared to $50 million in 1955.

AD BUDGET: A minimum of $15 million for 1957, as compared to $7.5 million only two years ago. About 72% of the $15 million will go to tv.

FOR SALE: Alternate sponsorship of the Guy Mitchell show on ABC TV for $30,000 (net) per broadcast.

Advertisers and agencies next month will see a hard-hitting summary of the sales impact of spot tv, compiled by the Blair company.

The presentation—on slides and tape—will be sharply competitive with comparisons involving not only other media but network tv.

Continuing cancer reports keep the filters running ahead in cigarettes sales.

During this year's first quarter, the splitup was as follows: filters, 41%; regular 39%; kings, 20%. The mentholated brands got 6% of the entire market.

Here's the kind of incident that keeps the reps and radio networks feuding:

On being informed this week that a certain Midwest station hadn't cleared for a five-minute spot, an agency asked the network what the rebate would come to. **The answer: $14.72.**

The agency then decided to replace the hole with a one-minute spot on the same station. **Cost: $31.**

Top management in some of the major agencies will tell you that the No. 1 problem over the next two years will be gearing themselves to the constant flux of the marketing process.

They anticipate that the trend will be toward further integration of thinking with client top levels. The focus will be on the ability to contribute to sound marketing management and improvement of the product's quality.

As one agency partner put it this week: "It looks like a tough competitive period for our business. **It's going to separate the men from the boys."**

SPONSOR-SCOPE this week asked the ad manager for one of the big soaps whether his company had made any strategy changes in planning this fall's tv schedules.

His answer in a nutshell was: "Our strategy is that we try to pinpoint our audience target as closely as possible and spread our money where we think we'll get the lowest cost-per-1,000."

He also reiterated these principles that propel the soap business:

- While brand leadership is important, **the main objective is tonnage sales** of the particular product.
- Brand leadership has this advantage: **You pile up a reserve for developing more products.**
- Investment spending (at an operating loss) is justified only by your chances of **gaining a competitive share of the market for that product within a year or two.**

For other news coverage in this issue, see Newsmaker of the Week, page 6; New and Renew, page 53; Spot Buys, page 59; News and Idea Wrap-Up, Page 62; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.



Newest Twin Cities Pulse is further proof that 1956 figures are worthless for 1957 time-buying.

PULSE UP!
(7 a.m.-7 p.m., Mon.-Fri.)

March April 1956	**2.8**
March April 1957	**6.1**

WDGY is now an even stronger first every afternoon.*

Look at the chart at the left . . . and see how far WDGY has come on Pulse in the last 12 months. Storz Station programming excitement has overturned radio listening habits of a generation. . . . and Pulse isn't alone in reflecting it.

WDGY is **first** NSI area 9 a.m.-6 p.m. Monday-Saturday.
WDGY is **first** all day per latest Trendex. In every recent report, WDGY has a big first place audience story!

This is hardly the way things were 12 months ago, and thus buying Minneapolis-St. Paul on the strength of outdated figures, or obsolete "images" can be misleading. Scrap them . . . and let John Blair update you. Or, talk to WDGY General Manager Steve Labunski.

*March April 1957 Pulse.

WDGY *50,000 watts* Minneapolis-St. Paul

The Storz Stations
Today's Radio for Today's Selling

TODD STORZ
President

WDGY Minneapolis-St. Paul	**WHB** Kansas City	**WQAM** Miami	**KOWH** Omaha	**WTIX** New Orleans

Represented by John Blair & Co. | *Represented by Adam Young Inc.*

TIME AFTER

ZIV SHOWS RATE GREAT



Meet Dr. Sydney Roslow, distinguished for his outstanding achievements in TV audience research and Director of PULSE, INC. He's seen here with a group of Pulse house in house interviewers, assembled for their regular monthly briefing session. These are some of the people who gather some of the facts that prove ZIV shows are all the time rating winners.

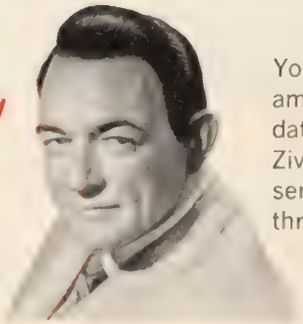
NOW READY TO MAKE RATING HISTORY!

ZIV's *NEW, ALL-NEW* MYSTERY-ADVENTURE SERIES..

"The NEW Adventures of Martin Kane"

starring Academy Award Winner

WILLIAM GARGAN



Your own markets may be among the few unsold to date for sponsorship of Ziv's newest rating winning series. Wire or phone for a thrilling audition, but quick!

IME IN CITY AFTER CITY!

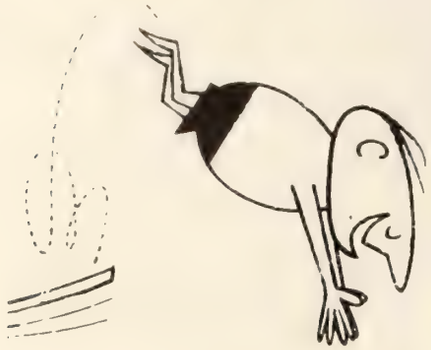
	"Highway Patrol"		"SCIENCE FICTION THEATRE"		"The Man Called X"	
R. '57	IN SALT LAKE CITY **41.4**	BEATS: Ed Sullivan, I Love Lucy, $64,000 Question, Perry Como and many others ARB	IN BIRMINGHAM **27.3**	BEATS [illegible] neyland, Steve Allen, and others PULSE	IN NORFOLK **39.3**	BEATS [illegible] ARB
B. '57	IN HOUSTON **37.4**	BEATS: Ed Sullivan, I Love Lucy, Disneyland, Phil Silvers and many others ARB	IN BALTIMORE **21.5**	BEATS: George Gobel, [illegible] Caesar, Robert Montgomery Presents, and many others ARB	IN SYRACUSE **21.5**	BEATS [illegible] TV Theatre, Ford [illegible] ARB
N. '57	IN PITTSBURGH **53.3**	BEATS: Dragnet, Lawrence Welk, What's My Line, Phil Silvers and many others ARB	IN PITTSBURGH **38.0**	BEATS: Arthur Godfrey, Playhouse 90, What's My Line, Wyatt Earp, and many others ARB	IN BUFFALO **23.0**	BEATS: Perry Como, George Gobel, Sid Caesar, [illegible]
C. '56	IN NEW ORLEANS **46.3**	BEATS: Ed Sullivan, $64,000 Question, I Love Lucy, Climax, and others PULSE	IN SAN FRANCISCO **23.4**	BEATS: Playhouse 90, Steve Allen, Red Skelton, G.E. Theatre, and many others ARB	IN COLUMBUS **22.0**	BEATS: Playhouse 90, Phil Silvers, Sid Caesar, Robert Montgomery, [illegible] many others ARB
V. '56	IN SAN FRANCISCO **26.1**	BEATS: Dragnet, Playhouse 90, Red Skelton, Steve Allen and many others ARB	IN PORTLAND **49.8**	BEATS: Perry Como, Bob Hope, Playhouse 90, Disneyland, and many others ARB	IN SAN ANTONIO **30.2**	BEATS: Dragnet, Ar[illegible] Gobel, Steve Allen and many others PULSE
T. '56	IN BALTIMORE **30.3**	BEATS: Ed Sullivan, Perry Como, Groucho Marx, Playhouse 90 and many others ARB	IN ATLANTA **21.6**	BEATS: Playhouse 90, [illegible] Godfrey, Steve Allen, and many others ARB	IN ALBANY-SCHENECTADY-TROY **26.9**	BEATS: Ed Sullivan, Jack Benny, Lawrence Welk, Arthur Godfrey [illegible]
T. '56	IN SAN ANTONIO **34.7**	BEATS: Climax, Dragnet, G.E. Theatre, What's My Line, and many others PULSE	IN SANTA BARBARA **24.6**	BEATS: Ed Sullivan, Perry Como, Climax, Lawrence Welk, and many others ARB	IN SOUTH BEND-ELKHART **24.2**	BEATS: Groucho Marx, Dragnet, Disneyland, Steve Allen, and many others ARB
G. '56	IN DETROIT **33.1**	BEATS: Ed Sullivan, Groucho Marx, Climax, Dragnet and many others ARB	IN NEW ORLEANS **22.8**	BEATS: Ed Sullivan, $64,000 Question, Lawrence Welk, Disneyland, and many others PULSE	IN BALTIMORE **20.1**	BEATS: Groucho Marx, Dragnet, Phil Silvers, Disneyland, and many others ARB
LY '56	IN CLEVELAND **35.2**	BEATS: Ed Sullivan, Groucho Marx, Climax, Dragnet, and many others ARB	IN SEATTLE-TACOMA **20.4**	BEATS: Climax, Dragnet, Godfrey's Talent Scouts, Steve Allen, and many others ARB	IN BOSTON **22.9**	BEATS: Disneyland, Steve Allen, What's My Line, This Is Your Life, and others ARB
NE '56	IN BOSTON **24.2**	BEATS: What's My Line, Dragnet, George Gobel, Sid Caesar and many others ARB	IN SALT LAKE CITY **23.1**	BEATS: Lawrence Welk, Disneyland, Red Skelton, Wyatt Earp, and many others ARB	IN NEW ORLEANS **50.5**	BEATS: Ed Sullivan, Dragnet, I Love Lucy, $64,000 Question, [illegible]
AY '56	IN COLUMBUS **42.1**	BEATS: Ed Sullivan, Groucho Marx, Climax, Lawrence Welk, and many others ARB	IN SAN ANTONIO **29.4**	BEATS: Perry Como, Wyatt Earp, This Is Your Life, Fireside Theatre, and many others PULSE	IN BIRMINGHAM **34.8**	BEATS: Climax, Bob Hope, This Is Your [illegible] and others PULSE
R. '56	IN CINCINNATI **32.2**	BEATS: $64,000 Question, Red Skelton, What's My Line, Phil Silvers and many others ARB	IN CHICAGO **26.5**	BEATS: Groucho Marx, Wyatt Earp, Dragnet, Godfrey & His Friends, and many others ARB	IN MILWAUKEE **22.9**	BEATS: Climax, [illegible] others PULSE

Not just one survey, not just one month, but almost always! That's how often you find Ziv shows at the very top of the rating lists. So if you want the CONSISTENTLY BIG AUDIENCE of a CONSISTENTLY HIGH-RATED SHOW, join the big happy family of Ziv show sponsors.

FROM THE TOP NAME IN SYNDICATION . . . COME THE TOP SHOWS IN CONTINUING AUDIENCE SURVEYS!

ZIV Television

Before you dive



into the big South Texas Market . . .



Get the facts, man — get the facts.

Get the facts on the wonderful, wonderful new KONO Radio that is setting new, higher-than-ever records in listenership throughout its 51-county South Texas market.

There's a big, big swing to more and more listening on the station that already had 49% PENETRATION in San Antonio's home county.

KONO is better than ever . . . and there's NO RATE INCREASE . . . not yet! So get the facts . . . call your

H-R

or CLARKE BROWN man now!

860 kc 5000 watts

KONO

SAN ANTONIO **Radio**

Timebuyers at work

Charles Campbell, MacManus, John & Adams, Bloomfield Hills, Mich.; buyer for Pontiac, says: "Agencies should give complete details to reps and stations on their spot campaigns. A better understanding of a client's campaign and ultimate sales goal helps everyone to find more effective ways to make the campaign a success. It also helps the local stations to see how and why their facilities are being used in the overall strategy. With a more cooperative attitude toward the stations, it's amazing how many local plans and ideas pop up that can be employed to better serve the client. Any buyer who claims to be an expert on the nation's top 100 tv markets is either crazy or vastly underpaid. Local conditions and attitudes must be taken into consideration on any national spot campaign and these local factors can only be learned through greater cooperation with the men who service these markets on a day-to-day basis. Until we are all replaced by IBM machines, let's try to learn as we go rather than to get so wrapped up in ratings and budgets that we forget what we're trying to accomplish and that is to sell our clients' product."



Janice Carrel, Guild, Bascom & Bonfilgi, Inc., San Francisco, timebuyer for varied accounts, says: "More tv stations should adopt standardized methods of classifying time and simplified methods of granting discounts. A buyer must be a Philadelphia lawyer or a magician to keep pace with changing adjacencies and ratings and to upgrade schedules which initially were less than spectacular. For example, in a single market each station will have different hours classified AA, B, etc., with varying policies as to whether a spot on the break hour will take the higher rate, and whether 10-seconds may join their big brother 20's and 60's for discount purposes. There is no uniformity on discounts for 26-, 39- or 52-week contracts, and some stations grant no discounts at all. One station we do business with has three different discounting methods on one contract. At one point this contract was subject to three different cards within the year. Also, there had to be a separate contract for the four or five 10-second spots. This is an extreme case, but many stations write over-complicated rate cards."



from
9 to Noon
in the
nation's
Capital,
WRC is . . .



THE NEW SPEAKER OF THE HOUSE!

The best time to reach the keeper of the family purse-strings is 9 AM to Noon. In Washington, WRC is tops in this all-important time period, winning a 26% share of the total radio audience, 62% more than the second station.*

Al Ross' "Timekeeper" program, Gene Archer's "Date in Washington" and NBC's "Bandstand" with Bert Parks are the big attractions that win the homemaker audience.

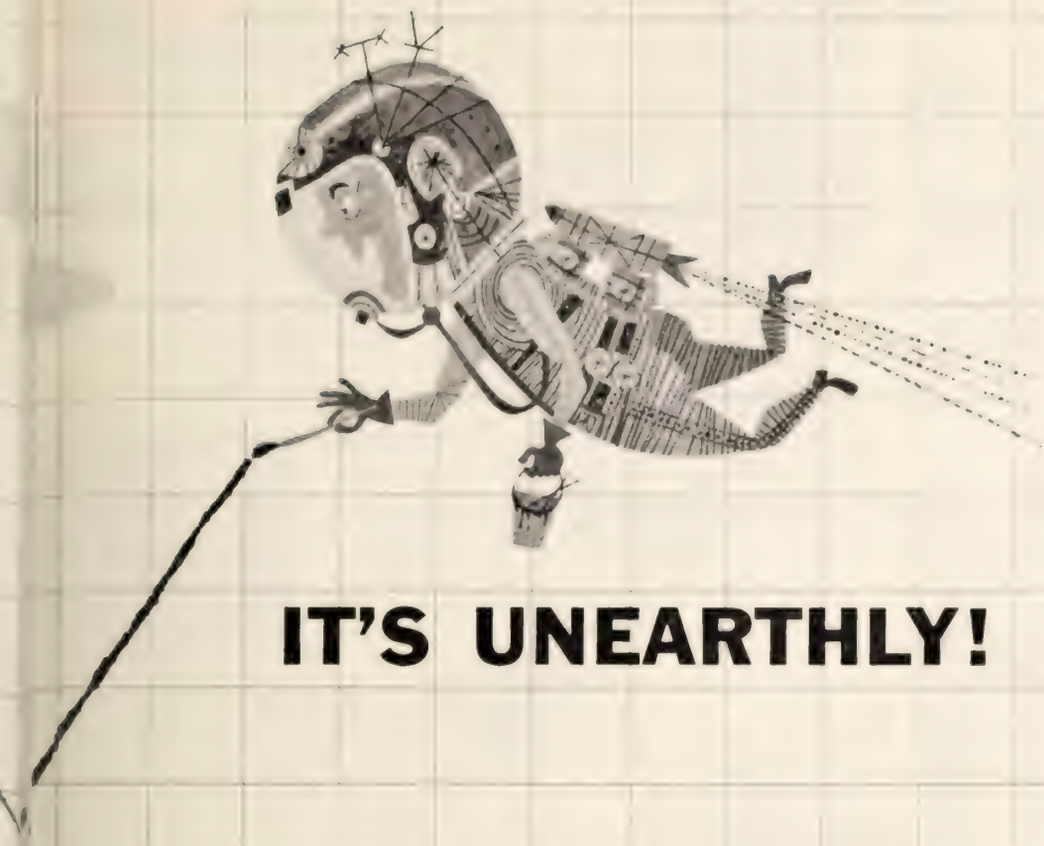
In Washington's 17-radio-station market, a plurality like this, early in the day, means greater returns by nightfall for WRC-advertised products. WRC Radio should be speaking for your product *now* in the nation's capital.

*NSI Report—Washington D. C. Area—January 1957

WRC·980

WASHINGTON, D. C. SOLD BY NBC SPOT SALES





IT'S UNEARTHLY!

MONITOR Sales Keep Going Up And Up, At A Rate That Is Right Out Of This World!

Net-dollar volume for MONITOR's first quarter 1957 was 239% ahead of the first quarter last year. MONITOR's net-dollar volume as of May 15, 1957, already exceeds that of the entire year 1956. And third and fourth quarter orders are rocketing in.

16 brand-new advertisers, and 13 back for a second helping, provide the power for MONITOR's atomic surge.

Here are some reasons why MONITOR appeals so strongly to advertisers:

• 15 announcements on MONITOR deliver over 6½ million listener home impressions — not counting the audience reached through car radios and picnic-basket portables.

• MONITOR gives *all* advertisers maximum flexibility in choosing the time, frequency, and audience-groups that their marketing strategies demand.

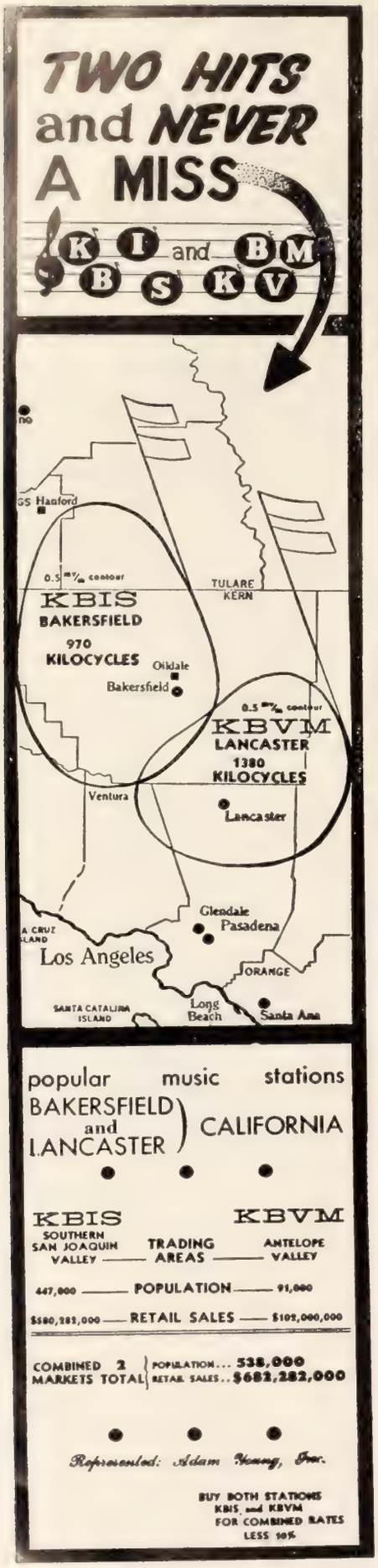
• MONITOR offers advertisers custom-tailored merchandising plans.

• MONITOR's programming is fast-moving, varied. Listeners really listen — because there's always something interesting to listen *to*.

Now's the season when America becomes a nation on wheels. With 39 million cars equipped with radios, MONITOR will be traveling faster than ever, every weekend from now on.

Want to come along for the ride?

NBC RADIO



by Joe Csida

Sponsor backstage

Plenty of ways to skin the fee tv cat



Bright men with substantial mental and monetary resources have always been aware that if a cat was worth skinning at all, there were several approaches to the denuding. Any number of bright men, not all necessarily affiliated with one another, have demonstrated their firm conviction that the fee television kitten is eminently worth skinning.

Thus, even while some anti-toll tv observers were gloating over the fact that the Federal Communications Commission wouldn't be ready for a long time to authorize new fee tv tests, here and there around the country, bright men were doggedly exploring new devices for removing the pussy's pelt. Which mixed zoological metaphor merely means, for example:

► That various bright men with the American Telephone and Telegraph Co. and other leased-line entepreneurs were counting the fabulous leasing fees which might accrue to them if pay-as-you-see impressarios would be willing to finance large portions of the cost of originally laying closed circuit lines, then lease same on long term deals. (It is estimated that such lines would lease for approximately $10,000 per mile per year.)

► That these same bright AT&T, and other phone men have been in touch with other bright men, who control theatre chains, sporting events, Broadway shows, etc., or have at least the fee tv rights to such events.

Fee tv involved in Dodger move

Portions of this were revealed in recent weeks in connection with the much discussed move of the Brooklyn Dodgers and the New York Giants from the East to Los Angeles and San Francisco respectively. As of this writing it has been said that one Matty Fox of the Skiatron Corp. has either offered to pay or already contracted with Walter O'Malley, the head of the Brooklyn ball club for the pay-as-you-see tv rights to the Brooklyn club's ball games. The amount Mr. Fox is reported to have agreed to give Mr. O'Malley for a season's games is $2,000,000.

Mr. Fox is, of course, the same gentleman who blazed some of the earliest multi-million dollar trails down which feature Hollywood film product was delivered to television. Mr. Fox, too, is the same gentleman, who in recent weeks has been negotiating with Mark Sullivan, president of the Pacific Telephone and Telegraph Co., to have the PT&T feed Dodger ballgames via closed circuit tv to such customers as would like to pay for such ballcasts.

It is a safe guess that practically every Broadway producer, from Herman Levin, who put on "My Fair Lady" to the producer of the newest Main Stem hit, has been approached in one fashion or another, by one pay-as-you-see tv promoter or another. Like any new

announcing...

the OK Group

and Stars National HOOKUP!



QUICK, EASY "AVAILS"—BILLING—PERFORMANCE

Now for easy buying, easy billing, more effective sales to the vast Negro Market in the Gold Coast of the Gulf Coast . . . the OK Group announces its affiliation with Stars National now representing the entire group of six OK Stations. Now get Availabilities from one "Rep" . . one Bill . . one Affidavit . . one Proof of Performance . . one Guarantee of Merchandising Cooperation. You can buy the top Negro Markets reaching 1,500,000 Negroes.

MORE NEGRO FACTS—MORE NEGRO SALES

Included are the three largest Negro Southern Cities . . . New Orleans, Houston, and Memphis. Buy a package deal for these three markets at an amazing low price. Cover 1,250,000 Negroes in the three fastest growing southern cities with the highest Negro annual family income in the South.

More intensive proven information and facts about the Negro Market than any other source. Ask for the facts . . . Write or Call

WBOK NEW ORLEANS

WXOK BATON ROUGE

WLOK MEMPHIS

KYOK HOUSTON

KAOK LAKE CHARLES

KOPY ALICE TEXAS

DESIGNED TO DELIVER THE LUCRATIVE SOUTHERN NEGRO MARKET

Mr. Bernard Howard, President of Stars National, Inc., is pleased to announce the association of the OK Group with his organization. This association offers advertisers the organized research and merchandising facilities of the OK Group and Stars National . . . incorporating complete factual data concerning the OK Group Negro Market. For quick and expert service on availabilities, program and personality information, market data . . . including the famous Houston Survey, the Middle South Research Report, and many other important facts covering the OK Group story. . . Contact the nearest Stars National office.

OK Group

Stanley W. Ray, Jr., Exec. Vice-Pres. & Gen. Mgr.,
505 Baronne Street, New Orleans 12, Louisiana.

Stars National, inc.

400 Madison Ave.
New York, Chicago
Los Angeles, San Francisco
Atlanta, Dallas

WILS

114% MORE audience
than Station B ALL DAY!*

5000
LIVELY WATTS

Mar.-Apr. '57 Hooper In Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

LANSING

MORE listeners
than all other
stations heard in
Lansing combined.*

*Mar. thru Apr.
average C. E.
Hooper, Inc.



WILS
music news sports

Represented Nationally by
Venard, Rintoul & McConnell, Inc.

venture holding the promise of multi-million dollar profits pay-as-you-see has its phony, gold-brick promoters. But it also has its financially sound and resourceful promoters, who have already sunk a few million dollars worth of time and money into the subscription video business, and mean to get it all back, and then some.

And they are not all high-level financier-business men of the Matty Fox type. In the Southwest, for example, one of the furthest advanced closed-circuit fee-tv projects is under way. This is project of a currently thriving theatre chain, known as Video Independent Theatres, who own about 200 theatres in Texas, Oklahoma and New Mexico, of which about a fourth are drive-ins and the remainder closed-in houses. VIT has worked out a deal with the Southwestern Bell Telephone Co., which will result in about 40 miles of new co-axial cable being laid around Bartlesville, Oklahoma. VIT would lease these closed circuit lines from Southwestern Bell, and transmit various types of television shows and events over the lines at a fixed subscription fee.

Advertisers could lose potent sales vehicles

It has, of course, been brought out at various FCC and other meetings that one type of cable system or another is already actually being utilized in many sections of the country for community television system projects. It should come as a surprise to no one to see the operators of many community television projects working closely with theatre chain operators such as VIT.

Just how soon, if ever, subscription television will have any real significance to tv advertisers or their agencies is a difficult question to answer at this point. It goes without saying that if pay-as-you-see-tv secures the rights to some of the nation's outstanding events (World Series, Kentucky Derby, basketball playoffs, etc.), advertisers such as Gillette could conceivably lose potent sales and merchandising vehicles.

It is also within the realm of possibility, however, that closed circuit tv "networks" may eventually be another advertising and merchandising medium. When, as and if it is more profitable for the promoter who controls a closed-circuit setup and some choice events to sell it to a sponsor rather than to individuals on a pay-as-you-see basis, just then will advertisers have a new outlet for promoting their wares.

Of one thing we may all be sure: When as many bright men as have indicated their belief in subscription television go after making it a reality, there is an excellent chance that it will develop into just that. The balance of 1957, and 1958 should see some further fascinating, possibly highly significant developments for advertisers and agencies in this field.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? *Both Joe and the editors of* SPONSOR *will be happy to receive and print your comments. Address them to Joe Csida, c/o* SPONSOR, *40 E. 49th, New York 17, New York.*

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE RADIO

delivers more for the money

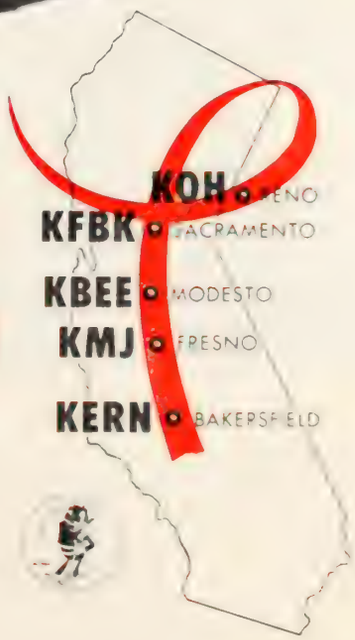


This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . *at by far the lowest cost per thousand.* (Nielsen & SR&D)

They serve this amazingly rich inland market which contains 5 of the top 9 counties in farm income in the entire United States — and has an effective buying income of almost $4.3 billion dollars. (Sales Management's 1956 Copyrighted Survey & U.S. Dept. of Agriculture's 1954 agricultural census)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative





WBRC-TV—Birmingham, Ala.



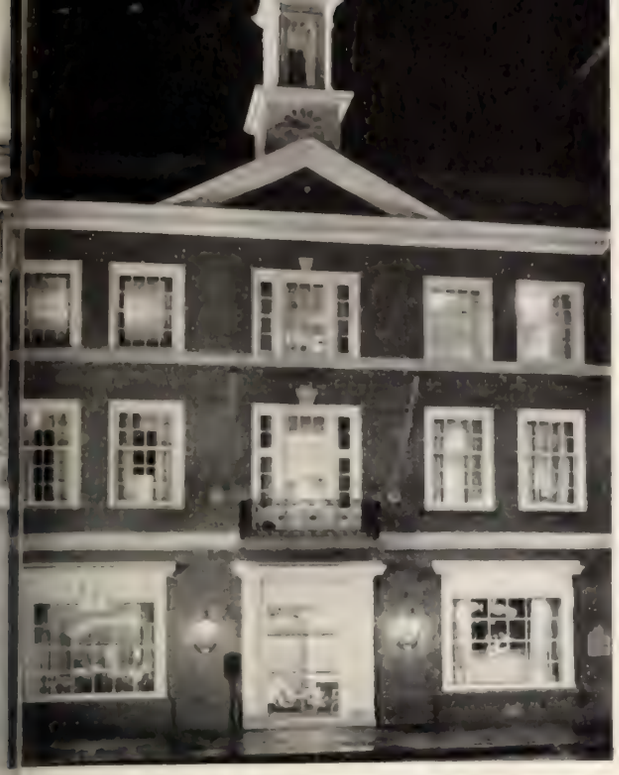
WAGA-TV—Atlanta, Ga.

Storer Broadcasting Co.—Home Office, Miami, Fla.



WJBK-TV—Detroit, Mich.

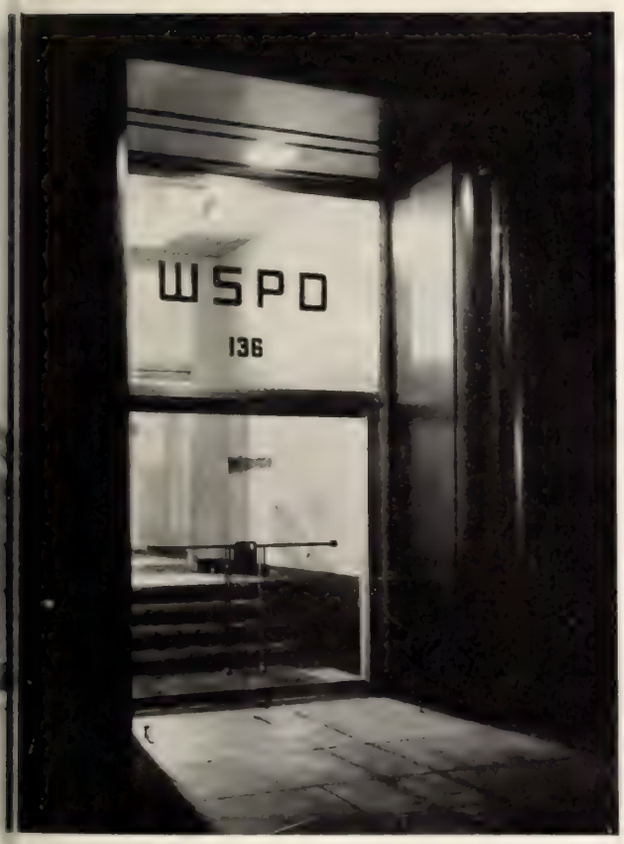




WJW-TV—Cleveland, Ohio

FAR MORE THAN BRICK AND CONCRETE BLOCK

WSPD-TV—Toledo, Ohio



The Storer Broadcasting Company is naturally proud of its television station studios and facilities. The latest, most modern equipment in the hands of trained, professional people will obviously provide the best in television programming and advertising production.

But we prefer to think of these structures as monuments to Storer success—and certainly not just financial achievement. Every brick and every block, we think, is mute testimony to the large audience response to Storer TV programming—to entertainment ability—to a conscientious recognition of community needs—to faith in the integrity of our advertisers.

And the Storer Broadcasting Company is grateful for its good fortune in being a part of America's most influential medium—broadcasting, both sight and sound. To process our opportunity zealously; our obligation and principle.

STORER BROADCASTING COMPANY

WSPD-TV	WJW-TV	WJBK-TV	WAGA-TV	WBRC-TV	KPTV
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga.	Birmingham, Ala.	Portland, Ore.

WSPD	WJW	WJBK	WAGA	WBRC	WWVA	WGBS
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga.	Birmingham, Ala.	Wheeling, W. Va.	Miami, Fla.

SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

BAKERSFIELD, CALIF.
THE NATION'S
74th
MARKET
IS SEPARATED FROM
LOS ANGELES BY
THE TEHACHAPI
SOUND BARRIER



The 8,000-foot Tehachapi Mountain Range is nature's own "sound barrier" between Bakersfield and Los Angeles. PROOF: No Los Angeles Radio Station has ever appeared on any recent Bakersfield Radio Area Survey.

BAKERSFIELD RADIO MUST BE USED TO EFFECTIVELY REACH BAKERSFIELD BUYERS

. . . USE RADIO
KGEE
Bakersfield's Best Radio Buy

KGEE DOMINATES

7:00 A.M.-12:00 Noon

KGEE	22.8%
2nd station	16.1%

12:00 Noon-6:00 P.M.

KGEE	30.1%
2nd station	14.5%

(C. E. Hooper, Inc.—Oct.-Nov., 1956)
Share of Audience

FOR COMPLETE KGEE STORY
Call
George P. Hollingbery Co.
Herb Wixson, *Station Mgr.*

BE CAGEY—BUY K-GEE!

News and views for women in advertising and wives of admen

Women's week

WHTN-TV's jingle contest: Reggie Schuebel, director of network relations and head of Guild, Bascom & Bonfigli's New York office, was packing her bags at SPONSOR's presstime en route to Bermuda. The all-expense vacation was the first prize awarded in the WHTN-TV, Huntington, West Va., jingle contest.

Reggie's slogan, picked from hundreds of entries, was "The SELLIbrated station of the Golden Valley."

Lee Gaynor, D-F-S, won the $150 second prize with his, "Full coverage, full power, new sales, new tower, WHTN-TV." And Kay Knight, Gorden Best Co., Chicago, won $75 third prize with "Now one covers four, WHTN-TV 'Grade A' signal gives you more."

The contest was originated by Robert R. Tincher, WHTN-TV's general manager, and judged by Robert Hutton of Edward Petry & Co.; Norman R. Glenn, publisher of SPONSOR; Sol J. Paul, publisher of *Television Age;* and Ken Cowan, Eastern Sales manager of *Broadcasting-Telecasting.*

Occupational hazard: In the case of blonde, fashion-conscious Marjorie Kuzsma, home economist and director of Compton's test kitchen, dieting is truly a professional problem.

"I literally can't stay away from sweets," she told SPONSOR, over breakfast coffee at her formica-covered desk right in the frosty-blue, pink and white kitchen. "It's a question of the types of food clients that we handle at the agency. But beverage accounts are in our province just as much. For instance, we were doing some 'man-tested' recipes for a beer account, and I ended up eating Liederkranz rarebit at nine a.m."

Agencies that have staff home economists (e.g. JWT, Y&R, BBDO, Benton & Bowles) are beginning to outnumber those among the top 30 air media agencies that hire free-lancers instead.

"Clients tend to look toward the agency home economists as a source of pilot testing for some of their own basic product problems quite frequently," says Marge. In other words, not everything packed into the enormous pink Compton freezer relates to a specific upcoming commercial or print ad.

British lady telecaster: An unusual and attractive blonde gal in her early thirties is currently touring the U. S. (with camera), producing a one-hour film documentary on the U. S. for British commercial tv. Caryl Doncaster is chief executive producer of the Features Department of Associated-Rediffusion, Britain's largest and most successful independent producer and has been responsible for almost 1,000 hours of tv time, particularly tv documentaries.

Her six-week U. S. tour, which started in the first week of June and is guided and supervised by U.S.I.A., follows close upon Caryl's India assignment.

The London *Daily Mail's* tv critic said of her: "While discussing tv's future let me prophesy that Miss Doncaster will be its first Dame and that there will be a bust of her in the foyer of Television House."





KCMO-TV	Kansas City	channel 5
WHEN-TV	Syracuse	channel 8
KPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6

ANOTHER
M
MEREDITH STATION

Represented nationally by Katz Agency

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.

Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines



Handy Bookmark Series

Keep your place in Los Angeles with KTTV



10-second spots

Your 10-second spot of May 18, questioning "What kind of a brassiere is a SAG?" is easily answered, and not merely because we happen to represent Exquisite Form Brassiere, Inc., by:

"A SAG is any brassiere made by companies other than Exquisite Form Brassiere, Inc."

Lawrence Klingman, *president, Klingman & Spencer, New York*

● The 10-second spot refers to adjacent items in SPONSOR-SCOPE. One referring to Screen Actors' Guild (SAG), the other to Exquisite Form Brassiere Co.—which led a Madison Ave. secretary to ask, "What kind of a brassiere is a SAG?"

Out-of-office meetings

When we came across the article "So You're Going to Meet in a Wooded Nook?" from the August 20, 1956 issue of SPONSOR, we felt that our readers would be most interested. Since the subject matter lends itself to a summer issue, however, we clipped the article and filed it for "next year."

Now, with our August issue coming up, we feel the time is ripe. May we, therefore, have permission to condense and reprint this article? Full credit, of course, will be given to SPONSOR.

Ed Brenner, *associate editor, Publishers Digest, Chicago*

● Article in question dealt with "out-of-the-office" meetings. Permission is granted Editor Brenner and a few copies are still available for readers who may be planning to head for the woods.

Are admen afraid?

Budd Schulberg's article in the June 8th issue of SPONSOR interested me particularly because, in discussing American television, he used words like "anxieties" and "fear" and "defeat."

Most of this anxiety and fear in the American television industry, Mr. Schulberg attributes to the fact that advertisers and advertising agencies are in a position to dictate programming. I must say that in Britain we regard any interference from advertisers as a positive absurdity. . . .

I found myself nodding in agreement when I read Mr. Schulberg quoted as saying "The turn over in shows indicates that there's too much work allocated to the wrong department. Agencies are just not the prop-

er home for top talent. The talent is there—some of the brightest people I have met are in this business but the structure of the business defeats them."

Michael Ingrams, *director of*
Our American Cousins,
ARTV, London

● Admen disagree with Budd Schulberg and Michael Ingrams. For their answers see "Do admen live in fear of tv," this issue, page 40.

New farm radio series

With all the articles SPONSOR has done on farm broadcasting, I thought you would be interested in the farm clinic we held in our Kansas City headquarters June 4. About 50 attended, including farm directors, clients, radio executives and agencymen.

Pictured at the meeting are (l. to r.) farm directors Jack Jackson, KCMO, Kansas City; R. Messersmith, WNAX, Yankton, S. D.; C. F. Niessen, D-X Sunray Oil; Gerald Mosley, Potts-Woodbury.

At this meeting we aired the "D-X Farm Information Center," a new D-X



D-X Sunray launches farm radio campaign

farm advertising program. Air and print will be used—the radio portion of the program featuring broadcasts three times a week, with a different farm director reporting from a different region each week.

This series will be carried by D-X on nearly 24 Midwestern stations.

E. T. Marshall
Potts Woodbury, Kansas City

Complete list of timebuyers

One of the great services your magazine has done in recent years was the release of a complete list of timebuyers' names along with the agencies with whom they were associated. This has been invaluable to me and I'm sure it has been to many other stations throughout the country.

This is my small bid to ask you to bring it up to date and republish same.

Bob Reuschle,
general sales manager
WLAC-TV, Nashville, Tenn.

● Reader Reuschle and many others who have inquired will be happy to learn that SPONSOR will carry just such a list in Fall Facts Basics, out mid-July.









PROJECTING THE BEST...

From CBS Television Film Sales come the best film programs for all stations: expertly-made, wide in appeal, easy on the budget.

Fast-moving action dramas like "Whirlybirds," "Assignment Foreign Legion" and "San Francisco Beat"...the western adventures of "Annie Oakley" and "Brave Eagle"...wholesome family entertainment like "Mama" and "Life with Father"...are part of a catalogue listing more than 20 top-rated syndicated properties. Each meets CBS Television Film Sales' quality-first standards; each comes backed with plenty of hard-hitting merchandising and promotion aids.

Hundreds of local, regional and national advertisers in more than 200 markets (who last year pushed CBS Television Film Sales' billings to a record high!) make their best showing with programs from...

CBS TELEVISION FILM SALES, INC.

"... the best film programs for all stations"

Distributing San Francisco Beat, Whirlybirds, Winning of the West, Annie Oakley, Brave Eagle, Life with Father, Fabian of Scotland Yard, Amos 'n' Andy, Gene Autry, Buffalo Bill Jr., The Whistler, Files of Jeffrey Jones, Assignment Foreign Legion, Cases of Eddie Drake, Under the Sun, Mama, Gray Ghost, Champion, Colonel Flack, Navy Log, Range Rider, Terrytoons and Newsfilm.



YOUR BEST "PITCH"

. . . in strong, major league competition

KBET (local film programming) — **15.9*** average rating
NBC-TV (network programming) — **18.1*** average rating

KBET'S local films best buy over strong network competition in California's Central Valley. Almost 50% of the more than 400,000 TV homes consistently see KBET's Great Movies over a 5-day period. For lowest cost per thousand TV story, call your H-R man.

Great Movie vs. Robt. Montgomery
Great Movie vs. Circle Theatre
Great Movie vs. This Is Your Life
Great Movie vs. Wide Wide World
Great Movie vs. Geo. M. Cohan Spectacular

- **Only KBET-TV starts movies at 10:00 p.m. five nights weekly**
- **Still to come—over 1700 magnificent hits from MGM-RKO packages.**

*figures obtained from ARB coincidentals during regular ARB survey period, May 8-14, 1957.

CBS Sacramento

TOTAL AREA SET COUNT: 401,097

CBS Stockton-Modesto

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails



1953 vs. 1952 +55%
1954 vs. 1953 +42%
1955 vs. 1954 +26%
1956 vs. 1955 +25%
1957 vs. 1956 +11.6%
1st quarter only

THE HYPO SPOT TV NEEDS

Diagnosis: nothing serious; patient was just a little run down the early part of this year. Now that he's picking up again, here is how to make him peppier than ever

Since 1949 spot television advertising dollar volume has rocketed to a total gain of about 3,500%. The first three months of this year, however, had many in the industry wondering if the rocket had lost a little of its impetus. It is still climbing, but the Television Bureau of Advertising gross dollar figures for first quarter 1957 showed the rate gain to be "only" 11.6% over the same quarter in 1956.

An "only" 11.6% gain would be soundly cheered in many lines of business. But spot tv is young, dynamic: it has come so far so fast. Before it loses any more headway in its flight, many of spot tv's sellers feel now is the time to blast off No. 2 Rocket. This will take the shape of harder—and more creative—sell.

There are indications that the new sell has already begun.

The past three weeks have shown spot tv business in a brisk upswing. If it is continued, there is good reason to anticipate that year's end can find the dollar volume increase for 1957 vs. 1956 matching or passing the gain of 1956 over 1955. That increase was 25%.

To find the reasons behind (1) the first quarter soft spot; (2) the recent upturn; and (3) to more fully understand what spot tv must do to hypo business in this new period of its growth, SPONSOR sought the opinions of buyers and sellers of the medium.

There was a general admission on the part of sellers that spot tv was definitely off this spring. It must be remembered that some of the 11.6% gain in the first quarter was due less to new business being written than to in-

Keeping up the rapid growth pattern of youth is difficult, but spot television may come pretty close to it through harder and more creative selling

creased revenue from rises in time rates.

One of the factors that contributed to the pinch in spot tv was the determined and spirited competition from spot and network radio and network television. What is more, network tv, through its participating and other multi-sponsored shows, has been increasingly competitive with spot tv. Barter deals were also mentioned as having siphoned dollars out of the spot tv barrel, since most of these sales are not reported as spot volume (see "Should you buy bartered time?" SPONSOR 25 May).

Other inroads into spot tv business volume were made by radio, completely recovered from its inferiority complex and fighting for sales. Network radio, too, has racked up an impressive sales record since last fall. As for spot radio, Station Representatives Association reported dollar volume business for first quarter 1957 up 40.5% over the same period last year. Buyers and sellers are quick to admit that a good slice of this new radio business came out of spot tv's pocket.

A look at product categories whose stakes in spot tv were less this January, February and March than in the same months last year (see table spot tv dollar figures of 25 May SPONSOR, page 45) may help explain why this year's gain so far has not been greater.

Automotives, down about one-third in spot tv spending, started their first year without factory-dealer co-op advertising funds. They have been busy setting up their new all-factory funds, planning the new advertising strategy that will determine spending patterns. Their first consideration apparently has been lining up network tv shows for fall, and spot has had to wait its turn. Besides this, car manufacturers can apparently no longer count on a spring car buying boom.

Building materials also spent less (about 45% down), but then the building boom itself has developed some soft spots.

Dental products (down about two-thirds) and household laundry products (off about one-quarter) might be explained away on several counts. Such products are traditionally unpredictable in their media buying habits, moving in and out of spot at any time with most of their campaigns tied to the introduction of a new product. One of spot tv's big creative selling jobs will be to keep them in the family on a heavy, 52-week basis.

There may have been other factors to account for the deceleration in spot tv growth: difficulties encountered by clients to get into certain markets, station rates not commensurate with circulation, complexities of spot buying.

But now optimism is in the saddle.

Sellers of spot tv report the sudden

HOW TvB SUMS UP SPOT'S PROGRESS

Status of business: *Spot tv is definitely healthy. No business can expect to double its volume year after year. Why do people refer to the 1957 first quarter gain as "only 11.6%"? Many businesses would be delighted with such a pick-up which reflects real mature growth.*

The outlook: *Spot tv is young, dynamic—its future is bright. And it can be made even brighter as selling becomes harder and more imaginative. Stations can help clients to still better use of the medium by convincing them to use it consistently with long-term campaigns. We are presently trying to work out a plan for exploiting tv with tv through short announcements beamed at the advertisers promoting the medium.*



At right: Peter Cash, TvB president, (r) with George Huntington, dir. sales development; Harvey Spiegel, asst. dir. of research

upturn in business. Major spenders who had taken a breather for a few months are returning to the medium. A few experimenters who had gone in during the past few years with half-cocked campaigns learned that spot tv was too expensive a medium to play with, withdrew temporarily to lick their expensive wounds, and are now moving back with well-planned buys.

To hypo the activity that has now been restirred, here is what spot tv must do as a medium. (And it had better think in terms of itself as a medium. "We haven't been selling spot tv as a medium," a station representative admitted, "and as a result, the networks have clobbered us.") The hypo is four-needled:

1. Harder and more creative sell.
2. Furnish proof of performance.
3. Improve the medium's ability to sell for the advertiser.
4. Help advertisers merchandise their buys.

Harder and more creative selling will center around these objectives: (1) to hold existing clients on long-term contracts; (2) bring back defaulting clients; (3) broaden the base of the entire medium with a lot of new advertisers.

Tv Scored fabulous increases in early 1950's

	Network		Spot		Local		Total	
	('000)	% Gain	('000)	% Gain	('000)	% Gain	('000)	% Gain
1949	$29,160	—	$ 9,200	—	$19,200	—	$ 57,800	
1950	85,000	189	30,800	235	55,000	186	170,800	196
1951	180,800	113	69,900	127	81,600	48	332,300	95
1952	256,100	42	93,800	34	103,700	27	453,900	37
1953	319,900	25	145,500	55	140,700	36	606,100	34
1954	422,200	32	206,800	42	180,200	28	809,200	34
1955	540,200	28	260,400	26	224,700	25	1,025,300	28
1956	660,000	22	325,000	25	270,000	20	1,255,000	22

Spot tv is now at a mature stage in its growth. No longer can it hope for such a spectacular gain as it had in 1950 when dollar volume registered a 235% hike over 1949. But it can fan out and bring in a diversification of product categories in a heavy enough volume so that it will not feel the pinch when one or two of its majors lay off for a spell, spot sellers believe.

Here's some of the strategy suggested for a creative sales approach.

Local personalities will get more stress. Radio has capitalized on this approach; tv, it's felt, can hit this angle harder too. A list of the top spot tv personalities in 50 top markets would be an ideal promotion piece to take in on an agency call.

A realistic re-examination of rates by some stations is called for, many admen told SPONSOR, and a few reps also conceded this point. Situations were cited where comparable stations in comparable markets in comparable time were as much apart as $100 per minute announcement.

Not only do these admen feel rates are too high in some cases, but they complain of the inconsistencies of the bases on which the rates are figured. Spot buying is complex enough, they feel, without having to wonder before they ever begin a campaign how much extra money they must set aside to cover all the discrepancies in charges.

Even packages — bargains though they are—lose some of their appeal to the adman because of their complexities and lack of uniformity. "If they want to sell more spot tv," one said, "they'd better work out some less complicated plan for frequency discounts."

Complicated as spot tv buying may be, no media man would admit to turning his back on it in favor of an easier buy on network tv. But the temptation is there and sometimes when all things appear equal or nearly so, it is simple to see how spot could come out second best. Into important focus, then, in this era is thrown the movement to make spot easier to buy.

Here is what one adman suggested as a hypo for spot tv—a hypo that would lift it straight into competition with network. "Why don't they," he said, "work up a single, national spot package of the magnitude of a network package covering the same markets?"

Such a suggestion, whether it comes to pass or not, certainly fits into the category of "creative selling." And creative selling was mentioned time and again as something spot needs. When business is booming, and the market belongs to the seller, nothing drastic is needed in the imagination department.

But when business as spot tv showed signs of doing this soring—tapers off on a gently rising plateau

(Please turn to page 80)





Top attraction is variety show like WKAQ-TV's *Super Show* (above). Puerto Rican television now parallels U. S. tv in its early stages

TV de PUERTO RICO



Andrew Vladimir

Puerto Rico's rapid growth as a consumer market is paced by booming tv industry. Dollar economy, low cost-per-1,000 and increasing tv set saturation invite U. S. advertisers

This is the second report prepared for SPONSOR *on television abroad by Andrew Vladimir. The first, published last year, was on television in England. Mr. Vladimir recently resigned as sales manager of WAPA-TV, San Juan, where he has served for the past year, to rejoin Gotham-Vladimir Advertising, Inc., as vice president and manager of their Puerto Rican branch.*

Tv in Puerto Rico is really booming. Its pace has been fast even for the rapidly expanding economy of this tropical island 1,600 miles south of New York. Three tv stations are in operation on the island employing more than 600 people. This staff of 600 produce about 140 live programs weekly ranging from soap opera to top variety (with some of the biggest names in Latin American show business). Production budgets are from $50 for a news or weather program to over $1,500 for a good variety show.

The story of Puerto Rican tv goes back to early 1954 when Puerto Rico's first tv station hit the air. Before this there was little entertainment business on the island. with local radio stations programing mostly music and soap operas, and the few night clubs importing their talent from Cuba and Mexico. Consequently when tv was introduced, with it came directors and producers from the United States, Mexico, Cuba, and the Argentine. As a result "television" is today one of the most important words in the Puerto Rican brand of the Spanish language.

The facts: Three television stations on the island of Puerto Rico serve approximately 138,000 sets (Pulse count made in December. 1956). Two of the stations are located in the capital city of San Juan, the third is in the city of Mayaguez. According to the most recent Pulse survey (December 1956), the two San Juan stations, WAPA-TV and WKAQ-TV, reach approximately 120,000 sets and the Mayaguez station, WORA-TV, reaches approximately 20,000 sets.

A range of mountains effectively blocks the two San Juan stations from broadcasting to Mayaguez. However, one of the two San Juan stations, WKAQ-TV, has made a "network" agreement with WORA-TV in Mayaguez and by means of a mountain-top receiver WORA-TV receives and retransmits about 90% of all WKAQ-TV productions.

This year should see the opening of three new tv stations on the island.

Census figures show there are some 450,000 families on the island. Tv today in Puerto Rico has reached ap-

proximately 30% saturation. With set sales booming as they are is good reason to believe that 50% saturation will be the figure by the end of 1957.

The advertisers: Virtually all of the big advertisers in Puerto Rico use tv today. McCann-Erickson, for example reports these Puerto Rico clients are active in the medium at the moment: Esso, Del Monte, Nestle, Rheingold, and Coca Cola. All are using programs, except Rheingold which is using a spot campaign. McCann recently conducted a study of the effectiveness of television in this market using their own facilities and Harlan McFadden, the McCann manager in San Juan, reports that the results showed that 52.5% of all retail sales on the island were made in the greater San Juan Metropolitan Area which is the same area where 52.3% of all tv homes are located.

Publicidad Badillo is using tv for Philip Morris (spot), Chevrolet (spot), Frigidaire (spot), Sears Roebuck (program), Hazel Bishop (spot & program) and Shell Oil (program). In the case of Shell Oil, Harwood Hull, executive vice president of Badillo, reports that Shell has used a five minute weather show on WKAQ-TV daily at 6:25 p.m. since the early days of tv here. Dealers have been enthusiastic and report good and frequent consumer comment.

Gotham-Vladimir is buying spot for All detergent, Lanolin Plus, Maybelline Eye Make-up, Ex-lax, and Jacoby Bender watch bands. One minute participations on a noonday variety show over WAPA-TV are used for Kleenex and participations on a cooking program on WAPA-TV for Pillsbury Flour. J. Walter Thompson uses tv programs for Kraft Foods, Kelloggs, Pan American Airways, and Standard Brands.

Joe Vamonde, the Young & Rubicam manager in San Juan, reports that Warner-Lambert substantially increased sales for DuBarry in one month when they bought a one-minute participation daily on *El Show Del Mediodia*, the noonday variety program on WAPA-TV. Druggists noted many comments from customers and the distributor reported a decided increase in repeat sales. Other large advertisers now using tv in Puerto Rico include Bordens (using a dubbed version of Stage 7 over WKAQ-TV), Lever Brothers, Heinz, Maidenform, Chase Manhattan Bank, and Pabst Beer (all of which are using spot television).

PROGRAMING is varied but emphasizes name stars and slapstick

Like U. S. tv in the late 1940's Puerto Rico tv is close to vaudeville. Language difference excludes U. S. net programing and forces local, live production or syndicated U. S. film with dubbed voices in Spanish.



Operetta: *lavish production on WKAQ-TV*



Comedy: *WAPA-TV's "Mixed-up family"*



Quiz show: *"Win with San Rio," WAPA-TV*



Variety: *Myrta Silva hosts on WAPA-TV*



Variety: *spectacular, Super Show, WKAQ-TV*

COMMERCIALS are usually live, multiple spotting is problem

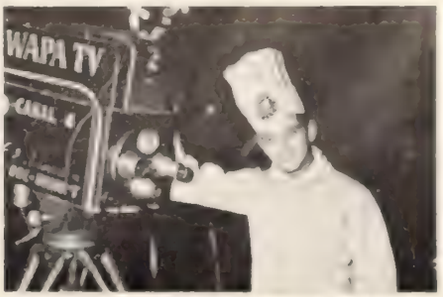
High costs resulting from large volume of live programing, force stations to sell two-minutes at breaks. Some advertisers contract for the first spot. Sponsorship of programs is economical and cost-per-1,000 is good.



Pitch *for GE by Tilton Carbia on WKAQ-TV*

Palmolive *commercial by WAPA-TV hostess*





Westinghouse *kitchen of air on WAPA-TV*

Top programs: According to the most recent Pulse Survey all top 15 once-a-week shows on tv are on channel 2, WKAQ-TV (CBS). The number one program with a Pulse rating of 62.8 is *Profesor Colgate*. This depicts life in a comic adult "classroom" with the 'Profesor' and his six students portrayed by some of the island's most talented comedians. Number two program, *Taberna India*, sponsored by India Beer is a variety show with a number of different acts including hoofers, vocalists and comedians. Colgate and India are the two largest advertisers in Puerto Rico with budgets of between $450,000 and $500,000.

Of the top 15 programs only one is on film—*Cisco Kid*, fifth with a 54.3. This is a dubbed version of the stateside series done in Mexico by Ziv. WAPA-TV's (the number two station in Puerto Rico) top program is another Ziv Production *Patrulla De Caminos* or *Highway Patrol* with a 39.0.

What does it cost?: The top program on the island has a Pulse rating of 62.8 and the normal in "AA" time has a rating between 30 and 40 (depending on the station and the time). The cost of a one-minute spot is $80 on WKAQ-TV and $55 on WAPA-TV. This makes the cost-per-1,000 homes with a 40 rating about $1.43 on WKAQ-TV and $1.02 over WAPA-TV. Oscar Reinosa, the Sales Manager of WKAQ-TV feels that while sponsors in the past have been able to buy spots with a cost-per-1,000 as low as 85¢ the average "good buy" is $2.50, which compares favorably with U. S. tv costs.

Hourly costs on the two stations for "AA" time are $375.00 on WKAQ-TV and $250.00 on WAPA-TV. However, production costs run the cost of producing an hour show on either station up to between $800 and $1,500. Seldom if ever do single programs cost more. A two-hour "spectacular" produced over WKAQ-TV had 37 sets and a $2,500 budget.

ARTICLE IN BRIEF

Puerto Rico offers a strong potential market for the U. S. advertiser. Tv, although still in it's early years, (with three stations) is booming. A rapid expansion of consumption, low costs and a U. S. dollar economy make the island a natural target for sales.

How to buy Puerto Rican tv: There are a few important points an advertiser should be aware of when buying tv time in Puerto Rico. One of the problem areas is the practice of multiple spotting. Stations have a two-minute station break. The station policy on availabilities is to take up to two minutes of spots in whatever form they are ordered. For example, the station will accept within one break up to six 20-second spots, four 30-second spots or two one-minute spots. The last is a rare case, so that most station breaks carry between three and five spots. Moreover, while the two-minute break is the spoken policy, stations have been known to exceed this when time is scarce and put as much as two-and-a-half minutes of spots in a single break. This had led certain clients to insist (as a provision of the contract) that their spots be first in the break.

The reasons for a two-minute break are many. Most important, however, is that stations in Puerto Rico do not have network shows to fill up time (because they are in English) and so must use more live programing than their U. S. contemporaries. A station under the present set-up is literally forced to accept two minutes in spots or double their rates in order to make a profit. Nevertheless, the NARTB does not officially recognize this situation and both stations have stopped subscribing to their code of good practice rather than abandon the two-minute break.

If it's a program you are after in Puerto Rico remember that tv in this market is still in the "big name" stage. Scripts and formats have not yet advanced to the point where they affect audience program selection to any large degree. The old vaudeville formula. "it's the talent not the material" is still true here.

Labor relations: Puerto Rican tv is not unionized and consequently an unusual wage scale exists in comparison to the States. While the general manager of a station who was imported from New York receives $15,000 per annum, a local Puerto Rican director will average only $300-$400 a month as salary. With the growth of television and the need for experienced personnel it is evident that the situation is in a state of flux. Even among the artists there are signs of a union being formed to protect them against the influx of foreign talent.

What lies ahead: Arno Johnson, vice president and director of research for J. Walter Thompson, New York, spoke recently at a luncheon of the Sales Executive Club of Puerto Rico at the Caribe Hilton Hotel. At that meeting Mr. Johnson predicted a 50% increase in living standards in the United States within the next 10 years. He went on to say, "It would seem probable that a 50% increase in living standards in the United States by 1967 could mean a much more rapid increase percentagewise in Puerto Rico—probably an opportunity for doubling living standards in Puerto Rico within 10 years with the acceleration of industrial productivity."

This means for Puerto Rican tv an even greater boom in the near future. As the number of tv sets increase and advertising budgets expand to keep pace with growing consumption, it is certain that television will reflect this growth. Although this is the first year the tv stations have emerged from the red, what lies ahead is as exciting and new as stateside tv was in 1948. The road is paved with opportunity but the pioneers—men with courage and foresight have yet to really start traveling it.

COMMERCIAL TV GROWING OUTSIDE U.S.

Argentina: 7 tv stations, 3 million sets

Australia: after 6 months of tv, 6 tv stations. Expected by 1958, 300,000 sets

Brazil: 1957, 6 tv stations. A total of 19 expected by 1958 with over 400,000 sets

Canada: 1958: 35 stations, 3 million sets

Central America: 10 tv stations are expected by 1958. There are 200,000 tv sets

Colombia: 16 tv stations are expected by next year. There are 60,000 tv sets now

Cuba: Three tv networks, 23 tv stations are expected by 1958. 275,000 tv sets now

Great Britain: 3 stations broadcasting commercially. As of February 1957 close to 2 million ITA converted sets

West Germany: 45 tv stations by 1958. 700,000 receivers. Commercial tv soon

Japan: 1958: 35 stations, 1 million sets

Mexico: 21 tv stations expected by 1958. 250,000 sets as of January 1957

Spain: 3 stations by 1958. 1,000 sets now

Venezuela: 10 stations expected by 1958. 100,000 tv sets as of this year

SOURCE: Compiled from above supplied by McCann Erickson

DO ADMEN LIVE IN FEAR OF TV?

In last week's SPONSOR Budd Schulberg told of four-months' tour of Madison Avenue from which he concluded admen (1) are anxiety ridden, (2) program to 12-year-olds. Here admen answer Schulberg jibes



Budd Schulberg





Movie villain (Andy Griffith) zooms from local radio d.j. job to network tv stardom, power

Through his hero in new film, "Face in the Crowd," Schulberg takes on the radio-tv and advertising industries, satirizing faults of admen as he sees them. The trouble with agencymen, according to Schulberg, is that "they're all terrified — scared of losing their jobs, scared of losing accounts, scared of the next Trendex." Agencies are loaded with talented people, he says, but the structure of agencies is such that they stifle the talent and creativity. Tv programing should properly be controlled by the networks, the artists, not admen, he warns; then its quality would be far better. "Tv commercials bore even 12-year-olds," he adds. "Neither commercials nor programs have kept pace sufficiently with sophistication of viewers."

Comments from admen which follow are cross-section of response to Budd Schulberg's views in last issue (8 June). Other readers are invited to express opinions—particularly around theme: what kind of a public relations program does advertising need to counter growing number of critical novels, movies, articles. (See SPONSOR's *viewpoint in the box on next page.)*

Terry Cunningham, *director of advertising, Sylvania.* I'm not at all sure that I agree with Budd Schulberg on the supposed greater creativity of programing produced and controlled by the networks.

I don't know that the source of the programing necessarily in itself affects the quality or contents. And above all, I think it's not healthy for this industry to eliminate any possible source of programing be it the networks, agencies, outside packagers or advertisers themselves.

Take this example: Last year we dropped *Beat the Clock* and bought *The Buccaneers.* We bought the film show from three pilots and neither the agency nor we as the client had anything to do with shaping or producing the show. Yet the show has been generally low-rated.

The same producer, however, has an extremely successful show, *Robin Hood*, which has, in general, the same creative group working on it as our show does. Obviously, program success hinges on a lot more than even the creative talent involved in producing it. In tv you must also consider the time slot, and its appropriateness to the story you're showing, the competition and the shows leading in and out of yours.

So far, where I'm concerned, the networks haven't proved that they do a better programing job. Shows like *Matinee*, may have fine entertainment qualities, but they haven't been particularly successful as advertising vehicles or in boosting audience size.

Ideally, tv programing should stem from the best combined effort of all creative people — outside packagers, networks, agencies and advertisers.

Stanley A. Lomas, *tv commercial specialist.* As an advertising man, primarily concerned with tv commercials, I can't agree that . . . "Madison Avenue and television are worse than Hollywood . . ." or that "advertising

agencies are packed with talent and overloaded with fear."

Fear is a relative emotion. People who understand are usually not afraid. An agency working on a day-to-day expedient basis has more "fearful talent" than one more consistent in its planning and relations with clients and personnel.

I'm sure there is considerable talent in Hollywood "that runs scared" . . . just as there is in many a business. Making a profit (or loss) for one's client or business has its pressures. The rating systems have made many tv men slaves to them. The business rating of "Face in the Crowd" will be the number of tickets sold. The rating of an advertised product on tv is the number of units sold. The number of viewers of a program is not necessarily indicative of a corresponding sales rise.

There are many and complex factors which have an influence on the advertising success of a product or service. Many important ones have little to do with the tv program itself. This is a phase of tv Mr. Schulberg doesn't have to worry about. The advertising man is faced with unanswered questions about tv every day. After all, tv is a brief 10 years old; the movies have been around since World War I.

Mr. Schulberg says ". . . but what admen are facing is the law of diminishing returns, especially on the commercials. They can't make absurd claims and expect people to believe them. People are getting smarter all the time."

Admittedly, only the six-year-olds are receptive to all commercials shown and their elders may be bored with phoniness and repetition. However, an increasing number of tv ads — like those for Jell-O, Ford and Sheaffer Pens have been enjoyed, believed and sold products after they have been seen and heard.

Radio has been criticized and satirized. And so will tv. And the people involved with it. A communications medium with the impact of tv presents problems . . . but if we are going to do anything *worthwhile* with it we have "nothing to fear but fear itself."

Edward Gellert, *account executive, Compton Advertising.* Evidently Schulberg saw the surface of the advertising business without studying it at depth.

If the people Schulberg talked to had been plagued with 'fear', they certainly wouldn't have given him an opportunity to see what the ad business is like. There are some facts he must have missed.

Advertising is a business that is subject to many variables. Most consumer goods are sold to women. What greater variable is there! Add to this the changes in weather, social and economic conditions, politics, fashions and world news, anyone of which can cause a well thought out campaign to fall on its nose. This doesn't count the inevitable competitor, or the last-minute 'scientific discovery.' No computer yet has been found to determine all these variables. This is still a matter of judgment based on incomplete facts that are probably out of date the day they are received. But admen have to plan their strategies allowing somehow for these pitfalls. The copy they produce has to accomplish the job of motivating a large group of individuals to buy, using the same appeal, but making that appeal personal to each individual. This is why copy writers get paid so much.

Advertising isn't like entertainment. In entertainment, you can be successful by having people enjoy your story or play once. And they don't have to believe it, or ever want to see it again! In advertising you must be able to dramatize and 'romance' a product so that when the woman tries it she not only believes what she's been told, but she wants to buy that same product again. (This is why we can mass produce and have our high standard of living). If Schulberg would really like to look a little deeper than the surface, here's an invitation to come back and take a little longer look.

William J. McKenna, Jr., *associate copy director, Bryan Houston.* One of the cardinal rules in our agency is, "Don't write down to people," and I'm sure that most copy people in top agencies today have a similar principle. Therefore, if tv commercials were indeed slanted to 12- or six-year-olds as Budd Schulberg says, it would only be because some copywriters had fallen short of their objective, not because that had been the intent.

But the thing that "outsiders" tend to overlook that is admirable is how high the proportion of good, entertaining and informative commercials as well as programs is. Tv is undoubtedly the hungriest of all entertainment media and at the same time, draws the closest public scrutiny. Therefore the pressure is continuously on creative people in programing and commercials work both to turn out voluminous product. Inevitably, a proportion of this product will fall short of Academy-Award standards. Yet so powerful is the medium itself that even the bad is memorable.

Certainly, there are a few soft spots in tv programing and commercials. But, let's remember this: it's a very new medium. Why, after 10 years, the movies weren't even talking yet.

SPONSOR'S OWN VIEWPOINT

Criticisms of tv and admen, when they come from top creative people like satirist Budd Schulberg, are certainly worth noting. Schulberg's effort, the latest in a virtual avalanche of advertising novels and movies, is just one more example of ever-growing attention paid to the tv and advertising industry by creative men. Their interpretations, all more or less stereotyped, however, are a warning advertising cannot afford to ignore. Obviously this industry has failed in one important area: public relations. Advertising has not helped the public understand the advertising craft and its motivations. It may be time now for a creative public relations effort that goes beyond the surface and relates admen to the public.



Friendly Varieties on WALA-TV, Mobile, with cast of local hillbilly music and comedy stars, delivers sales success stories every week

THE TIME SLOT NOBODY ELSE WANTED

"Mr. Friendly" put country music show opposite *$64,000 Question*

After one year he has expanded from five to 11 stores



Mr. Friendly (N. A. Graham), does his own commercials, uses no newspaper linage

Mobile, Alabama's "Mr. Friendly" has this radical formula for a successful local tv show:

- Take a group (15) of country music personalities;
- Then time-slot the hillbilly jamboree opposite one of the highest-rated network shows in this case *$64,000 Question*.

Mr. Friendly who owns a chain of furniture stores in Alabama, Mississippi and Florida, came to WALA-TV a year ago requesting the hard-to-sell time spot. Since the Mobile station reaches every town in which his stores are located, Mr. Friendly figured that the time was good for selling furniture regardless of the high-powered opposition of the network show.

Then the furniture man (less well known as N. A. Graham) gathered his cast (m.c., Jack Cardwell, and a group comprised of musicians, singers and comics. All are local talent specializing in variety, country-style.

Mr. Friendly admits that some friends in the furniture and tv business had their doubts about his miniature barn dance, but after the first telecast he and the station knew they had a real selling show. *Friendly Varieties* now comes up with a successful case history almost every week.

For example: One week Mr. Friendly pushed bedroom suites expecting to sell around 30; the results three days after the program showed all 11 stores sold out completely to the tune of 135 sets of bedroom furniture.

Add the fact that Mr. Friendly does not use any newspaper advertising at all and the score is even more impressive.

Business has never been better and Mr. Friendly says final proof of how effective his show has been is the fact that before he went on television with *Friendly Varieties* he had five stores, but in the year the program has been on he has added six new stores to bring the total up to 11.

WHAT A RADIO 'FLOP' TAUGHT HUMPHREYS



When e.t.'s failed to deliver, live announcements on the Jack Sterling Show, WCBS, proved the winning combination in launching a poison ivy remedy

What do you do when the product's new, the budget's limited and the selling season is short?

To the Humphreys Medicine Co. of New York, the answer seemed clear last spring: use spot radio.

The product was Myratrol, a poison ivy remedy packaged in an attractive plastic squeeze bottle.

The copy story was good. Myratrol, which was based on an old fern remedy, had proved effective in extensive tests—yet had no harmful side effects as is the case with some other new poison ivy cures.

The stations were chosen carefully in three markets close to Humphreys headquarters: New York, Philadelphia, Boston.

How could you go wrong?

Yet for one uneasy month last spring Humphreys sweated out what looked like a flop in the making.

As Susan Humphreys de Florez, president of the 102-year-old family-owned organization, and Douglas Lee Wood, advertising, marketing, sales consultant firm, recently engaged by Humphreys, see it the trouble was really quite simple. With its limited budget Humphreys couldn't afford to buy saturation. It was scattering a few transcribed announcement shots in a medium which today requires either saturation—or real impact built into every single commercial.

In time to catch most of the season's potential, Humphreys made a switch in one of the markets to ad lib copy by

Employee turned sponsor when Gaby La Pointe of CBS sold family remedy to Suzanne Humphreys de Florez and put product on WCBS





1 **Personal touch** was tried after e.t.'s failed. Jack Sterling Show was choice of Suzanne Humphreys de Florez, president, Humphreys Medicine Co., and Willard Eldredge, v.p.



2 **Immediate results!** Sales in Sterling's area soared up. Sam J. Slate, general manager, WCBS New York, and Jack Sterling (shown above) check fact sheet copy on Myratrol.

a radio personality. It bought the early-morning Jack Sterling show on WCBS. (It kept the low-frequency transcribed copy on in Philadelphia through the season and got nowhere, proving as far as Humphreys is concerned that the success of Sterling wasn't a fluke related to the particular months he was doing the commercials).

You can gauge the success Sterling helped Humphreys score by this rule of thumb. In the first year Humphreys figures a new product must "lose" money. What you spend to sell it is an investment. In the second year you should break even. Profits come in year three.

But with the impact of Sterling in New York and environs Myratrol came close to breaking through the profit barrier during its first year.

Myratrol itself has an interesting history. A Laconia, N. H., housewife, Eva La Pointe, had a family of 14 children who were always catching poison ivy. Mrs. La Pointe concocted a remedy from the sweet fern which is found only in areas free of poison ivy. The itching stopped when the mixture was applied and the rash cleared up within a few days. At that time young Gaby La Pointe, her son, didn't think much about it.

Gaby came to New York where he wound up in charge of the CBS studios on 52nd St. off Madison Avenue.

Gaby decided that his mother's remedy might be marketable, succeeded in selling the product to Humphreys on a royalties basis. Thus Gaby became probably the first employee of CBS who is also in effect a sponsor.

The first year's radio budget for Myratrol was $25,000-plus, about 30% of the total advertising budget and some 10% of the cost of manufacturing and marketing. This year the budget will be about the same but will be down to about 30% of the total cost since more Myratrol will be made.

Humphreys is concentrating its radio campaign in two markets again and will use trade and newspaper advertising. The campaign is for the summer months only. Although the product has full national distribution (riding on the rest of the Humphreys line), New York and Philadelphia are the only markets selected for advertising support.

This year's campaign will continue dominantly radio. And there are definite plans of expansion to other areas. The strategy of participations on daytime personality shows is being followed up with Jack Sterling continuing in New York and Red Benson, WPEN and Bernice Thompson, WDAS, handling the assignment in Philadelphia.

"In radio the personality pitch is the most effective," says Willard Eldredge. "Jack Sterling is an outstanding exponent of that personalty pitch as was most certainly indicated by the remarkable sales increase in his area within a few months. For a family product—one to be used by children as well as adults, you have to gain the consumer's confidence, sell the housewife. Humphreys is over 100 years in the drug business. We have the confidence of the distributor and the retailer."

Sterling and Benson work from a Myratrol fact sheet and supply their own continuity. Sterling, for example, will tell a story about a friend who is particularly prone to poison ivy and then move into the commercial. "It's done so smoothly that you don't realize it's a commercial until it's over," comments Suzanne Humphreys de Florez.

A woman's audience is the one sought and so daytime radio is used exclusively. It is the housewife who is the family doctor for minor things like poison ivy and Humphreys reports an amazing number of recommended customers, women whose friends heard about the product on Sterling's show and pass on the word.

Humphreys and Douglas Lee Wood are now concentrating on a "be ready" theme. They are selling Myratrol like sun-tan oil, to be taken along on the family trip to the country, just in case.

"The lesson we've learned with Myratrol will apply to all our other radio advertised products," says Susan Humphreys de Florez. We're a company with an established reputation, dealing in family medicines—our products need the warmth and sincerity of live copy and a real person."

ARTICLE IN BRIEF

Radio failed for Humphreys Medicine Co. of New York when e.t.'s were spotted in selected markets. Live copy, delivered by personality was the final choice in launching a new drug product, Myratrol, for relief of poison ivy. Test run on WCBS brought results.

THE TV FAN WHO RUNS A NETWORK

Leonard Goldenson sees ingenuity, counter-programing as ABC's road to No. 1 net. Other eyes watch to see if his take-over is permanent



Leonard Harry Goldenson, president of American Broadcasting-Paramount Theatres, which last year grossed $206.9 million; graduate of Harvard College and Harvard Law School; friend of company presidents from coast to coast; intimate of top-name talent, says that he is Mr. Average Guy.

He may be right.

There are many executives who pose as unaffected and down-to-earth citizens, even adapting folksy mannerisms intended to establish rapport and set visitor or subordinate at ease. With Goldenson, a pose is not only unlikely it is virtually unthinkable.

You can talk to the man who works for him today, the man who worked for him five years ago or the man he fired a few weeks ago. The reaction does not vary by a hair's breadth. All peg Goldenson as a simple, straight-from-the-shoulder and remarkably unpretentious fellow.

The point has more than passing social significance. It may explain why Goldenson, one of the three most important figures in network broadcasting, is still something of an unknown quantity to the broadcast industry and Madison and Michigan Avenues. His



Full responsibility for tv network is in Ollie Treyz' hands, Goldenson says. The two pose with Wyatt Earp star Hugh O'Brian



Goldenson's role as he sees it is to return eventually to AB-PT headquarters and broad policy. Here he speaks to stockholders



Showbusiness negotiation will be key Goldenson activity. He's old friend of stars like Sinatra, producers like Disney

ideas and operating approach are as yet not widely understood, a situation SPONSOR on these pages seeks to correct.

Goldenson's Mr. Average personality (his own phrase is "Mr. Middle-Majority") finds its most important expression in his programing philosophy. He puts it this way:

"We're in the Woolworth business, not in Tiffany's." And, he adds, "Last year Tiffany made only $30,000."

Goldenson is calm, measured and genial. The nearest he comes to showing pique is when he talks about some of television's critics—"the wealthy intelligentsia who lounge on the Riviera and watched television once for an hour a few years ago."

Goldenson has apparently met with little success in explaining the role of a mass medium to his acquaintances in the Riviera circle. But his point of view is more than likely to find warm acceptance among advertisers and agencies.

He sees television as the medium of the middle-majority. But this does not represent a static level of programing or a presumption that mediocrity is the safe-and-sane path. He sees the public as constantly rising in its level of taste so that what is programing for the minority today may be majority programing tomorrow.

"Gradual uplift" in the public's standards is the way he describes the proper objective of tv programing.

He is vehemently opposed to fee tv on the grounds that the very people to whom television means most would be deprived of its benefits through fee tv's ability to outbid free tv for the most popular programs. "I'm opposed to fee tv on the basis of public interest," he says. "As far as our own interests are concerned, I know we could make much more money from fee tv."

While the image of Goldenson as a top-rung administrator who has nonetheless retained his identity with the average tv viewer is valid, it is of course an over-simplification. Goldenson himself recently pointed out that the modern broadcaster "wears at least seven hats." This was the theme of his speech in Chicago in mid-May when new headquarters for AB-PT's WBKB were dedicated.

SPONSOR sees Goldenson as wearing at least eight business and personal hats. Consider them one by one and you arrive at the full picture of the man, his philosophy, his objectives—which are less modest than his demeanor.

1. Broadcaster: Many people think Leonard Goldenson is new to the broadcasting fraternity because United Paramount Theatres and American Broadcasting Co. didn't merge until 1953. But Goldenson's broadcast history goes back to 1939 when Paramount and its Balaban & Katz movie chain subsidiary put (what is now) WBKB on the air in Chicago. He was also familiar with radio station operation long before 1953 through UPT's partial ownership of WSMB, New Orleans.

ARTICLE IN BRIEF

Leonard Goldenson is many things to ABC, but just "Mr. Middle-Majority" to himself. He has taken dead aim at network leadership for ABC and that includes radio, recently set up as a separate division. Here's his programing and administrative approach.

One of the things which Goldenson says surprised him in the early tv years was the despair among radio broadcasters. "Only the people in radio were discouraged," he says. "Outsiders could see its great potential."

Goldenson has retained his faith in radio, manifesting it recently with the appointment of a top-drawer administrator and salesman in the person of Robert Eastman to head the ABC radio network. The radio network is now a separate corporation with Eastman as president.

Goldenson stresses again and again his belief in delegation of authority and separation of functions.

Will he then soon name a president for ABC TV?

Goldenson says that Ollie Treyz as v.p. in charge of ABC TV has all the power and responsibility he would have if his title were president, that the board of directors sees Ollie Treyz as no less responsible for ABC TV with the v.p. title than with the title of president. But he does not dismiss the possibility that ABC TV will in time be set up as a separate corporation with a separate president.

Until the departure of Robert Kintner as president of ABC (tv and radio) this past fall, Goldenson had not maintained an office at ABC headquarters. But since October he has spent most of his time at ABC, although commuting back downtown to AB-PT headquarters a day or two a week. He says that his goal is to work his way back downtown for good (ABC's offices are on W. 66th St., AB-PT's on Broadway between 43rd and 44th St.).

Certainly his office in the ABC building does not look like the permanent quarters of a man who heads a $207-



Early leader in United Cerebral Palsy cause, Goldenson here presents scroll to President Eisenhower with other UCP leaders: Jack Hausman, M. Hausman & Sons; William Clay, Ford v.p.; Roger S. Firestone, Firestone Plastics pres.; Joseph A. Martino, National Lead Co. pres.

million corporation. It is spacious and comfortable but the scanty decor suggests transience. (His office at UPT headquarters is paneled and strewn with pictures.)

There are some, however, who doubt Goldenson is a visitor at ABC. Here is the analysis of one former ABC executive:

"Leonard is fascinated with programing and although he has stated he only intends to stay in an active capacity at ABC for one year, I believe he will stay on indefinitely."

What are the basics of the ABC TV programing strategy around which Goldenson and Ollie Treyz are building? They boil down to these three:

A. *ABC will counter program*—offer the kind of shows which the other networks are not offering in a time slot. This is not merely a question of mechanically reshuffling existing program types. The objective is to develop new and different formats.

Goldenson points to the adult westerns and the shows m.c.'d by singers (Frank Sinatra, Pat Boone) as two types in which ABC has led the way.

What of the tendency in television as well as motion pictures for one successful show to spark a flock of imitators? Goldenson finds no fault with such strategy but draws on his experience in the motion picture business for this summation: "The first of a cycle is always successful; the last is never successful. We want to be first."

B. *ABC will program to many publics.* While the basic mission is to reach the majority, Goldenson believes a network must, as a matter of public responsibility and good business practice, present programs which "add to the richness and fulfillment of our lives." He told an RTES luncheon in New York recently that if ratings alone were used as the guide post, television's "program pool would dry up, the virus of sameness and monotony would sap the strength of television."

C. *ABC will experiment.* With ABC's growth in coverage and audience popularity and with the building of a solid team under Ollie Treyz and Bob Eastman, Goldenson feels there is opportunity to seek new things. Does television with its high costs provide opportunity for experiment? Does tv need some system for "out-of-town" tryouts? Goldenson told SPONSOR he has considered the possibility of testing new shows in one market—"all you'd need," he says.

2. Showbusinessman: Goldenson has been in show business 24 of his 50 years and this may help to explain why he looks 10 years younger than he is (an even suntan helps, too). He knows all the top performers, producers and writers in Hollywood. He's worked with every big name star who has trod the mink-producing boards of New York's Paramount Theater. Since UPT was part of Paramount Pictures before the consent decree separating the two, he's been associated with production as well as motion picture distribution. And this year AB-PT itself goes into theatrical movie production for the first time. (First release: a science fiction film next month). He heads Am-Par Record Corp., which features top-ranking popular vocalists.

And, in the very early days of television at WBKB, Chicago, he helped develop a tv roster of stars headed by Burr Tillstrom and his Kukla, Fran and Ollie (this was in the mid-40's).

What has he learned from the movie business that applies to tv? "Even though there's no similarity between operating a theater chain and a radio or tv chain, subject matter which has done well in movies will do well in tv. The bad things, likewise, are common to both."

What's bad? "Fantasy, the type of fantasy where a person dreams," otherworldly fantasies. People basically want programs with which they can identify. This is why he feels anthologies have a limited tv future.

3. Administrator: People who have been exposed to Goldenson's administrative approach say he's the mythical perfect executive.

Typical quote from a UPT executive:

"He delegates authority all down the line—and backs it up every minute of the day. If you do well, you get a very warm compliment. If you stub your toe, he gives you a good reason why it happened. He'll do anything himself which he asks you to do.

"He's willing to take chances. He'll listen to advice, and listen not only politely but considerately. He pays attention. He'll accept readily from subordinates, but if you aren't able to convince him he'll go ahead with what he had in mind. He's not bull-headed or stubborn. He's thoughtful and interested in people but not ever curious in a Peeping Tom sense."

But this dissenting voice is heard from one of the executives who left ABC: "Goldenson still needs time to learn this business. Exhibitors don't take risks and he is still essentially an exhibitor. He's a great businessman, but he has a lot to learn."

Goldenson sees the right man in the right job as the key to administration.

"There's no substitute for quality people," he says. "We know this makes the best chemical formula. We've always gotten the best and we've got

them now in Treyz and Eastman."

Goldenson's role at this point is one of chief integrator. He says he makes no client sales presentations; never pitches his network facilities despite reports to the contrary (though he has made tours to met admen).

"I know many advertisers and agency people socially—from club work, and activities, parties and projects. I never discuss my specific business with them; that's up to the sales department."

Advertisers who have dealt with ABC during the spring buying season report it is indeed true that Goldenson has given the ball to Ollie Treyz and has let him run with it to what already looks like a great season. "Ollie will come out looking like a hero," one of ABC's customers commented, "and he deserves it. He has worked around the clock and fought hard for every sale."

But Goldenson, meanwhile, has not been sitting astride a mountain waiting for his captains to bring him news of victory. A typical comment: "He is in on everything, apparently working in close touch with Ollie. We spoke on the phone to Leonard Goldenson as well as Ollie Treyz in the course of negotiation. He had been filled in on every detail to the letter."

One of the ABC clients SPONSOR spoke to felt Goldenson's delegation of authority has more purposes than are put down in the Harvard Business School textbook. The advertiser in question has concluded satisfactory negotiations with the network but recalls this incident:

"We had a protest over one phase of the negotiation and called Leonard Goldenson on it. We think we were in the right but on the other hand ABC had its own good reasons for seeing it the other way. Leonard simply told us the matter was in Treyz' hands. We think he should have stepped in. There's a case where delegation proved mighty convenient."

4. Lawyer: His Harvard law degree (he worked his way through) has been angled in many directions since his graduation in 1930. In 1933 he was assigned to reorganize Paramount's New England theaters. He took a straight, legalistic business tack. In 1950, when the federal government issued an injunction divorcing Paramount's production and distribution activities, Goldenson became immersed in the pertinent federal statutes.

(*Please turn page*)

$500,000 SUMMER SALES BLITZ

There is less reason for an advertiser to take a "hiatus" in feature film sponsorship than in almost any other form of air media advertising. Reason: summertime audiences, research shows, are bigger during late-evening than they are during the winter. Probably this is because people stay up late to beat the heat.

This fact was small consolation to the radio and television of Triangle Publications Inc. late last month. There were gaping holes in the sponsorship schedule for feature films on the Triangle stations (WFIL-TV, Philadelphia; WNBF-TV, Binghamton, N. Y.; WFBG-TV, Altoona, Pa.; WNHC-TV, New Haven-Hartford, WLBR-TV, Lebanon, Pa.).

Roger Clipp, v.p. in charge of the Triangle stations, called in Ken Stowman, general sales manager for WFIL and WFIL-TV. "Ken," he said, "you've come up with many an ingenious idea. Come up with one now."

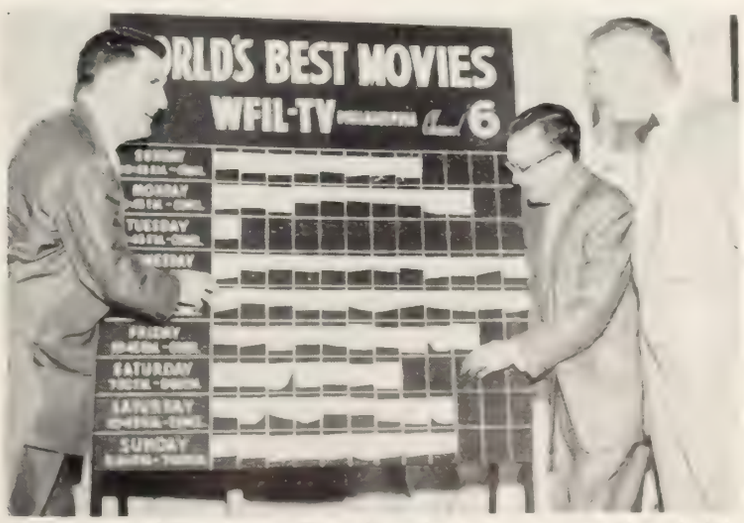
Within one week Stowman not only had his idea approved and executed but the stations were richer by $500,000 in gross sales.

The idea was what Stowman calls old-fashioned selling: bring the buyer and the seller together in a "showroom."

To display their "wares," the Triangle promotion and advertising department under John Scheuer, Jr., made up large schedule boards on which were shown sold and un-sold time in feature film programs. At a glance potential buyers were made aware of what time slots were available. There was a board for each station. To pre-sell the campaign, Triangle devoted one of its regular spread ads in SPONSOR to the summer sales blitz.

Then, within five days after Clipp's admonition that Stowman come up with an idea, Triangle had its boards set up in a Chatham Hotel suite in New York City. Stowman and Howard Machsmeir of Triangle sales in New York (as well as their national representatives at Blair-Tv and Katz) hit the phones and invited account men, media directors, buyers to come see their wares.

With the success of their "showroom" blitz (Triangle would have been happy if sales hit $100,000), Triangle will now move the same technique to Detroit.



Maschmeier and Stowman, of Triangle stations, show summer film schedule to Jack Creamer, television account executive at Young & Rubicam

He directed what his company calls "the largest theater reorganization in industry history, reducing the number of movie houses from 1,424 in 1949 to 550 today."

Today Goldenson is using his attorney's talents as a talent negotiator. He is credited with a major tv coup getting Frank Sinatra exclusively for a Friday night starter next fall. How did he land him?

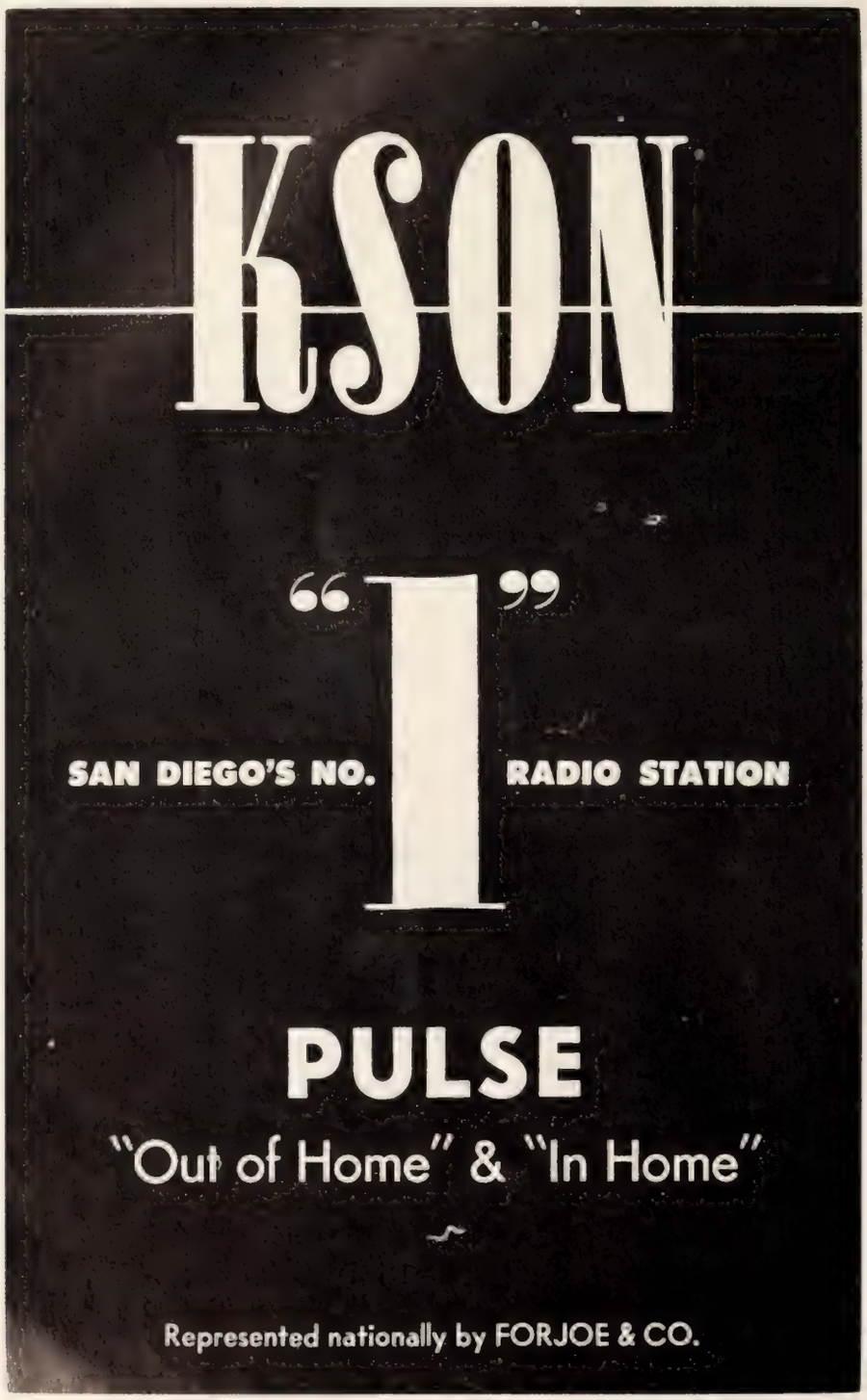
More than a year ago he visited Sinatra several times in his dressing room at the Paramount Theater in New York, talking about ways in which the heavily-taxed performer could make a profitable tv deal. Goldenson came up with an answer. The details have never been revealed but it's a stock deal.

A personal friend of Goldenson says his strategy is to "put a guy in business for himself." Talent, he adds, have confidence in the man.

This was substantiated in a timely way for a SPONSOR reporter. Sitting in Goldenson's reception room, the reporter saw Jack Webb emerge. Said Webb to a friend who accompanied him: "That guy's as nice as you are! If anybody will give you a good deal, he will."

Goldenson says that talent negotiation will always be a field in which he will remain particularly active on ABC's behalf.

One of the advantages of his personal participation in talent negotiation is apparently the ability this gives ABC to move fast. ABC can often deliver a decision on a program purchase while its contemporaries are still trying to gather an executive quorum. This factor has proved important in landing new properties for ABC.



5. Planner: "When I start anything, I like to see it finished. I like to see something over the horizon," says Goldenson.

Long before he urged the merger with ABC, he knew he would some day see Paramount Theatres in a commanding tv position. "It was merely a matter of how he was going to do it," says one of his executives, "and the ABC thing happened along at a fine time."

In the competitive realm of network tv, he fully expects to move ABC up the program-billings barometer to the point where first it narrows the margins between ABC and the other networks and then passes them.

A friend says simply "His only objective is to run the biggest and the best company devoted to mass entertainment—movies and radio and tv."

6. Financial man: Finance is something he insists his top men understand and use to corporate advantage.

Why? Because "as far as money paid for talent and programing, the movie industry looks like a piker compared with tv. It took the picture industry 30 years to hit the point where tv is now, in terms of dollars paid for properties and talent."

AB-PT in the next four years will spend $65 million on plant and color tv alone. "We are all in big business, very big business. The cost of doing business *in* television is even greater than the cost of doing business *with* television."

The ABC properties aren't paying off as the company anticipated a year ago. But "we're ahead of the point where we thought we'd be in the blueprint we made in 1953." The five-year plan assumed it would take that long before ABC TV reached a truly competitive status with the other nets.

(*Please turn page*)



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famous stars including: Claudette Colbert, Melvyn Douglas, Ingrid Bergman, Fred Astaire, Rita Hayworth, Fred MacMurray, Ginger Rogers, Cary Grant, Marlene Dietrich, Charles Boyer, Rosalind Russell, Ray Milland, Susan Hayward, Brian Aherne.

Maryland's Pioneer TV Station

*April ARB Report

WMAR-TV ★ ★ ★ ★ CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Goldenson clears all bills, checks all financial statements from the owned and subsidiary enterprises, approves all major expenditures requested by the nine and one-half owned and operated stations (five tv, four and one-half radio).

7. Citizen: Goldenson's biggest growth company started with nothing seven years ago and this year will gross $10 million. He's plowing toward a $50 million yearly goal. The "company" is United Cerebral Palsy which he and his wife founded in 1950.

Their initial interest was prompted by the fact that one of their daughters has CP. But parental interest shortly became an all-encompassing public one with the Goldensons raising money for research, education and hospital clinics. They collected the first CP fund—$75,000—in 1950 by sponsoring a variety show with 40 big name performers at a Westchester County country club.

Today, chairman of UCP for the third year, Goldenson helps direct and finance many medical research projects which are helping thousands of youngsters.

He's also interested and active in the therapy and rehabilitation of the old. His wife's father established the Home and Hospital for the Daughters of Jacob in New York, maintaining it for 600 persons as a family project.

8. Family man: Leonard Goldenson gets up at 6 o'clock in the morning, even if he has stayed in his ABC office until 3 that same morning. He gets up early so he'll have what may be the only chance during the day to talk with his youngsters, ask them what's happening at school, tie the family into a social unit even if only for a brief time. The youngsters are Genise, 13; Loreen, nine; Maxine, six.

They live in a big, rambling house in Mamaroneck, N. Y., with lots of ground and no ostentation. This lack of pretension, friends report, extends to home habits and his patterns of inconspicuous consumption. "Leonard has several cars—all small."

He drives one of them to work, checking in with his secretary at 8:45. Then a round of conferences (largely with Treyz on tv matters)—a few by formal appointment—a lot of paper work, business luncheons but few dinners, nighttime meetings which often go on until midnight or afterwards.

He doesn't drink or smoke. These abstentions may or may not have any influence on his vitality. His only concession to keeping in shape is playing tennis every Saturday and Sunday morning near his home. "Those two hours carry me through the week without exercise," he says.

One of his favored recreations, tapered off in the past few months because of his time-taking ABC reorganization, is seeing movies. He has a 60-seat movie theater in a wing of his home, equipped with both 16 and 35 mm projectors.

"I see kines, pilot films; I frequently borrow film shows I've missed from the other nets. I love double features, have run as many as four full-length features in an evening." He gets choice products from all movie producers, and in the past has entertained from 25 to 30 people as often as four times weekly with new films.

These aren't parties, as such. They're showings. He's looking for reactions but he never asks for them. "The moment you ask someone what they think of a picture, you're asking a leading question. I like criticism to be spontaneous, unsolicited—and I think women have better judgment on these matters than men do."

MEMO: TO TIMEBUYER

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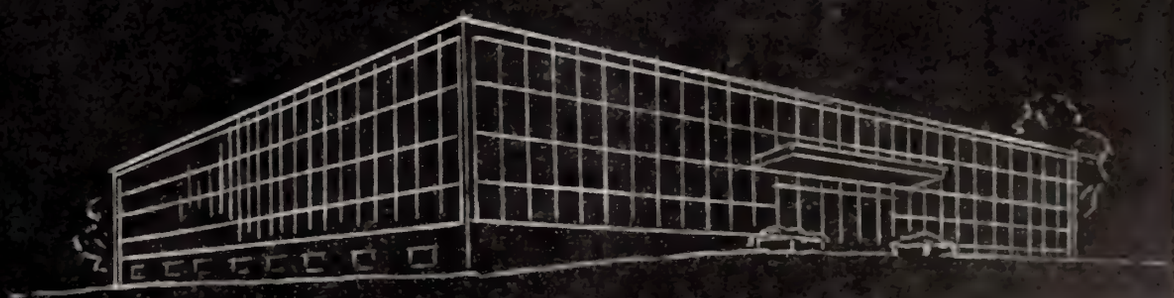
Atlantic Refining has sponsored the Phillies baseball games on WILK for the past six years.

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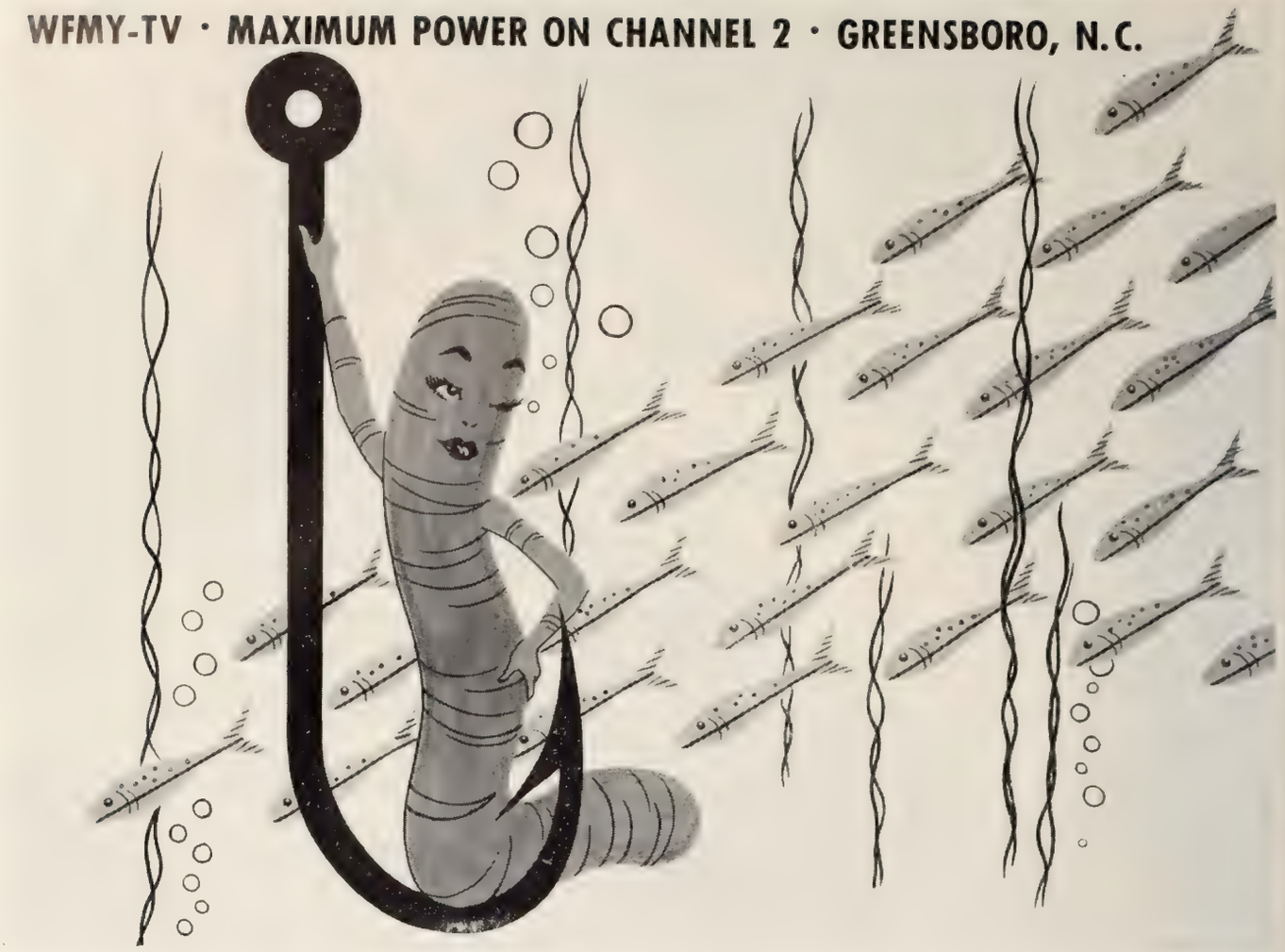
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Basic
CBS
Since 1949



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Beltone Hearing Aid Co, Chi	Olian & Bronner, Chicago	ABC 330	Don McNeill's Breakfast Club; two 5 min segs per wk; start 16 Sept
Dodge, Detroit	Grant, Detroit	NBC 165	Monitor Sports segs; 1/2 spon; 22 June; 10 wks
Grove Labs, St Louis, Mo	Sidney Garfield, SF	NBC 168	News of the World; M-F 7:30-7:45 pm; one min partics; 28 May; 10 wks
Grove Labs, St Louis, Mo	Sidney Garfield, SF	NBC 165	Nightline; T W Th 8:30-10 pm; one min partics; 28 May; 10 wks
Interntl Ladies Garment Workers Union, NY	Furman, Feiner & Co, NY	ABC	ILGWU Anniversary Pgm; 10:05-11 pm; 13 June only
Miller Brewing Co, Milwaukee	Mathisson & Assoc, Milwaukee	ABC 330	Newscast; nine 5 min segs; M-F 8:25 pm; Th 4 pm; F 2-3-4 pm; 1 July; 39 wks
Miller Brewing Co, Milwaukee	Mathisson & Assoc Milwaukee	ABC 330	Sportscast; eight 5 min segs; Th & F 6 pm; Sa 1:25, 2:25, 3:30, 4:30, 5:30, 7:25 pm; 1 July; 39 wks
C H. Musselman Co, Biglerville, Pa	Arndt, Preston, Chapin, Lamb & Keen, Inc	ABC 330	Don McNeill's Breakfast Club; three 5 min segs per wk; start 16 Sept
Pabst Brewing Co, Chi	Leo Burnett, Chi	NBC 165	Monitor; 60 & 30 sec partics; 7 June; 13 wks
Pabst Brewing Co, Chi	Leo Burnett, Chi	NBC 165	Nightline; T W Th 8:30-10 pm; 60 & 30 sec partics; 4 June; 13 wks
Pepsi-Cola, NY	Kenyon & Eckhardt, NY	NBC 165	Monitor 'Bob & Ray, Fibber McGee & Molly segs; 10 one-min & 10 thirty-sec partics; 15 June; 13 wks
RCA, NY	Kenyon & Eckhardt, NY	NBC 165	Monitor; Sa Su partics; 13 July; 8 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp, Chicago	Henri, Hurst, McDonald, Chicago	ABC 330	Don McNeill's Breakfast Club; five 5 min segs per wk; 1 July; 52 wks
Midas, Inc, Chicago	Bozell & Jacobs, Inc, Chicago	ABC 250	Paul Harvey News; M-F 6:30-6:35 pm; extended additional 39 wks
R. J. Reynolds, Winston-Salem, NC	Wm Esty, NY	NBC 168	News of the World; M-F 7:30-7:45 pm; one-min partics; 1 July; 26 wks
Swift & Co, Chi	Mc-E, Chi	CBS 198	Art Linkletter's House Party; F 3:15-3:30 pm; 7 June; 52 wks

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
G. Kenneth Adams		Kal, Ehrlich & Merrick Advtg, Wash, DC, acct exec
Frank I. Allebaugh	Galen E. Broyles, Denver, industrial advtg	Same, vp
Max D. Anwyl	Needham, Louis & Brorby, Chi, treas	Same, financial vp & secty
Irving Baldner	Boston Post	Allenger Advtg Agcy, Brookline, Mass, acct exec
Edwin R. Barrows	Landers, Frary & Clark, New Britain, Conn, advtg prod mgr	Wm Schaller Co, W Hartford, Conn, prod mgr
Howard Becker	Grey Advt, NY, acct exec	Richard K. Manoff, NY, acct exec
Alfred Paul Berger	Emil Mogul Co, NY, copy grp head	Same, copy chief
Norman J. J. Berger	Grey Advtg, NY, corp secty & gen mgr	Leber & Katz Advtg, NY, partner & gen mgr
Curtis Berrien	Foote, Cone & Belding, Chi, vp	Reach, McClinton & Co, NY, vp & copy dir
Howard M. Brenneman	Needham, Louis & Brorby, Chi, controller	Same, treas
Emil Busching	Dormin, Inc, NY, gen mgr	Same, vp chg of sls
Benita Camicia		Clint Sherwood Advtg, SF, head publicity & pub rel's dept
John R. Carr		Anderson-McConnell Advtg, LA, mrkting dir
Jean Carroll	Sullivan, Stauer, Colwell & Bayles, NY, time buyer & media coord	Compton Advtg, LA, media dir
Thomas B. Casey	Ross Advtg, Peoria, art staff	Same, research-media mgr
David S. Christy		Anderson & Cairns, NY, asst acct exec
Henry W. Cloeff	McCann-Erickson, NY	Ogilvy Benson & Mather, NY, time-buyer
Frank Daniel	Lennen & Newell, NY, business mgr radio-tv dept	Ted Bates, NY, asst media supvsr
Robert F. Desmond	J. Walter Thompson, NY	Burke Dowling Adams, NY, art director
Betty Dickie	KTLA, LA, supvsr traffic & cont	Bernie Ebert & Asso, LA, prod supvsr
Vincent W. Erickson	Needham, Louis & Brorby, Chi, asst controller	Same, asst to treas
Robert G. Everett	Leo Burnett, NY, acct supvsr	Same, vp
Arthur P. Felton	Bruce Payne Asso, vp & dir mrkting	Cunningham & Walsh, NY, same
Richard E. Fisher	Amer Airlines, NY, dir community affairs	Lennen & Newell, NY, asso dir merchdsng
Robert L. Flink	Ross Advtg, Peoria, art dir	Same, acct exec client service
Lester E. Gallagher, Jr.	Ketchum, MacLeod & Grove, Pitts-NY, merchdsng acct exec	Same, dir of merchdsng dept
Maurice J. Garrett	Kudner Agcy, Inc, LA, pub rel's	Same, LA liaison exec
Clayton G. Going	BBDO, SF, acct exec	Same, LA, acct exec
Marx Hartman	Eisaman-Johns, LA, prod mgr	Bernie Ebert & Asso, LA, acct exec
John Hoagland	BBDO, NY, in chg tv-radio pgming	Same, acct exec
Wm I. Hoffhine, Jr	Guild, Bascom & Bonfigli, SF, secty-treas	Same, plus vp
Robert G. Holmes	WWLP-TV, Springfield, prod	Houck & Co, Roanoke, Va, dir radio-tv dept
Ernest Lee Jahncke, Jr	ABC Radio Net, NY, vp & asst to pres	Edward Petry, NY, vp & asst to pres
Dewitt L. Jones	Leo Burnett, NY, acct supvsr	Same, vp
Ted Kepes	J. Mather Lupton Co, NY, asst prod mgr	Same, prod mgr
Victor Lee	Wank & Court & Lee, SF, secty-treas & partner	Honig-Cooper, SF, art director
Donald L. McGee	Buchanan & Co, SF, v-chrmn of plans bd & acct exec	Honig Cooper, SF, merchndsg acct exec
George Miller	Operated own public rel's agcy, SF	Campbell-Mithun, Hollywood, acct exec
William J. Moore	NBC, NY, mgr pgm & fax pricing	Benton & Bowles, NY, dir tv ops
Paul E. Nelson	Gardner Advtg, St. Louis, radio-tv prod supvsr	Aubrey Finlay Marley & Hodgson, Chi, acct exec
Peter H. Nicholas	Benton & Bowles, NY, asso research dir	Chas W Hoyt Co, NY, vp in chg research
Martin L. Nierman	Edward Petry, NY, eastern sls mgr	Same, vp & ntl sls mgr of tv div
Ted Page	Edward Petry, NY, acct exec	Same, asst sls mgr
Donald E. Perdue	Biddle Co, Bloomington, prod mgr	Ross Advtg, Peoria, prod mgr
Wm R. Pinkney, Jr	WTVH-TV, Peoria, sls	Ross Advtg, Peoria, head tv-radio div
George Polk	BBDO, NY, in chg tv-radio planning	Same, plus tv-radio pgming
Norman Raw	Allied Graphic Arts, NY	J. Mather Lupton Co, NY, asst prod mgr
Stephen H. Richards	Kudner Agcy, Inc, LA, liaison exec	Same, NY, acct mgr Buick Mtr div
Charles F. Rivers	Robt M. Garrick, acct exec	Endorsements, Inc, NY, vp in chg western div
Don Rowe	BBDO, Hollywood, head tv-radio prod	Same, NY, tv-radio acct exec

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES *continued . . .*

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. R. Stebbins	Johnson & Johnson, New Brunswick, NJ, public rel's & merchdsng	Vic Maitland & Asso, Pittsburgh, dir of merchdsng
Robert Stefan	BBDO, Hollywood	Same, asst to vp Hollywood office & head of prod
William F. Treadwell	Leo Burnett, NY, mgr publicity dept	Same, vp
Don Trevor	ATV Film Productions, exec prod & dir	Doyle Dane Bernbach, NY, tv producer
Joseph J. Trout	Progressive Grocer Mag, NY, asso ed	BBDO, NY, grocery mrkting specialist
Virginia Voboril	Good H'skeeping Mag, NY, asso food ed	Kenyon & Eckhardt, NY, asst home economist
Nat Waterston	J. Mather Lupton Co, NY	Same, acct exec & prod supvsr
William L. Wernicke	Morey, Humm & Warwick, NY, radio-tv dir	Same, vp
Ken Westerdale	Peoria art studio	Ross Advtg, Peoria, asst art dir
Max Wylie	Omnibus tv show editor	Lennen & Newell, NY, prod supvsr tv shows NYC

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Rudy Bergman	New York Daily News, NY, columnist & assoc radio-tv ed	CBS Radio, NY, press & info dept
C. R. Bramham	WSM-TV, Nashville, sls mgr	Same, comm mgr
Michael Burke		CBS-TV, England, dir of net pgms
Roger N. Cooper	ARB, Washington, DC, western div mgr	Same, stn relations mgr
William F. MacCrystall	KOA-TV, Denver, gen sls mgr	Head of new stn syndicate including KVOA AM & TV, Tucson, & KOAT-TV, Albuquerque
Thomas P. DeVito	ABC-TV, NY, assoc dir	Same, pgm service mgr
Dale Drake	KFJZ-TV, Fort Worth, ntl sls mgr	KLIF, Dallas, gen mgr
Merl L. Galusha	WGY, Schenectady, mgr	WRGB, Schenectady, mgr
George A. Greenwood	WNAX, Yankton, S. Dak, prom mgr	WSAZ, Inc, Huntington, W. Va, prom mgr
Tom Griscom, Jr.	WSM-TV, Nashville, acct exec	Same, local sls mgr
Richard H. Gurley, Jr.	WEEI, Boston, sls staff	WBZ-TV, Boston, acct exec
Burton H. Hanft	Screen Gems, NY, dir of business affairs	Same, vp in chg business affairs
Robert Kimball		WAGA-TV, Atlanta, tv prom mgr
Richard F. McCarthy	WKRC-TV, Cincinnati, sls rep	Same, local sls mgr
Peter McGovern	Byron Productions, tv ed-researcher	NTA Film Network, NY, dir of net prom
Jack Miller	Buchanan & Co, LA, acct exec	KTVR, Denver, asst gen mgr
Harry Pertka	ABC-TV, NY, sls exec	NTA Film Network, NY, sls exec net sls
Robert B. Read	WKRC-TV, Cincinnati, local sls mgr	Same, asst gen mgr & gen sls mgr
Robert F. Reid	WRGB, Schenectady, sls mgr	WGY, Schenectady, mgr
William Seaman	ABC-TV, NY, pgm service mgr	Same, production mgr
George F. Spring	WGY, WRGB, Schenectady, sls	WRGB, Schenectady, sls mgr
Irving Waugh	WSM, Nashville, exec asst to pres & comm dir radio-tv	WSIX, Nashville, gen mgr radio & tv

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bauer & Black, Chi	Leo Burnett, Chi	CBS 77	Arthur Godfrey Time; Th 10:30-10:45 am; 4 July; 9 wks
Campbell Soup, Camden, NJ	BBDO, NY	ABC	Colt. 45; alt F 10-10:30 pm; 18 Oct; 52 wks
Chesebrough-Pond's, NY	Mc-E, NY	NBC	Bob Cumming's Show: alt Tu 9:30-10 pm; 1 Oct; 52 wks
Florida Citrus Commission, Lakeland, Fla.	Benton & Bowles, NY	CBS 102	Arthur Godfrey Time; Tu 11-11:15 am; 28 May; 16 June eff, 11:15-11:30 am; 13 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	The Buccaneers; alt F 5-5:30 pm; 4 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Circus Boy; alt Th 7:30-8 pm; 19 Sept; 52 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Sir Launcelot; alt W. 5-5:30 pm; 2 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Superman; M 5-5:30 pm; 30 Sept; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Wild Bill Hickock; Tu 5-5:30 pm; 1 Oct; 26 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	ABC	Woody Woodpecker; Th 5-5:30 pm; 3 Oct; 26 wks
Oldsmobile, Lansing, Mich	D. P. Brother, Detroit	NBC	Six special 1 hr pgms starring Jerry Lewis; '57-8 season; dates & times tba
Pabst, Chi	Leo Burnett, Chi	NBC	Pabst Mystery Theatre; Su 9-9:30 pm; 29 June; 13 wks
Pepsi-Cola, NY	Kenyon & Eckhardt, NY	NBC	Annie Get Your Gun (1½); W 8:30-10 pm; 27 Nov only
Pontiac, Pontiac, Mich	MacManus, J & A, Bloomf'd Hills, Mich	NBC	Annie Get Your Gun (1½); W 8:30-10 pm; 27 Nov only
P&G, Cincinnati	Benton & Bowles, NY	NBC	Meet McGraw; Tu 9-9:30 pm; 2 July; 52 wks
Ralston Purina, St Louis, Mo	Gardner, St Louis, Mo	ABC 120	Broken Arrow; Tu 9-9:30 pm; 1 Oct; 52 wks
Union Carbide Corp, NY	J. M. Maches, NY	NBC	Omnibus (⅓); Su 4-5:30 pm; 20 Oct; 13 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Motors, Detroit	MacManus, J & A, Bloomf'd Hills, Mich	NBC 148	Wide Wide World; alt Su 4-5:30 pm; 15 Sept; 40 wks
Kellogg Co, Battle Cr'k, Mich	Leo Burnett, Chi	CBS 119	Wild Bill Hickock; Su 12:30-1 pm; 2 June; 52 wks
Simoniz Co, Chi	Y&R, Chi	CBS 104	Art Linkletter's House Party; W 2:45-3 pm; 3 July; 52 wks

NEW FIRMS, NEW OFFICES (Change of address)

Alfred Colle Co, Minneapolis, has moved to larger quarters in the Amer Hardware Mutual Bldg

Crosley Bdcstg Corp, Cincinnati, has moved its Eastern sls offices to 3 E 54 St

Cunningham & Walsh Inc, NY, has opened an office in the Melrose Bldg, Houston, Texas

Gannaway Productions Inc, Hollywood, has opened a sales office at 350 W 57 St, NY

Edward S. Kellogg Co, LA, has opened offices at 899 American St, San Carlos, Calif

Richard Lane has formed his own agency, Richard Lane & Co with offices at 220 W 39th St. Kansas City

Charles L. Rumrill Co, Rochester, has changed its name to The Rumrill Co, Inc, and moved to its new building at 1895 Mt. Hope Ave

W-CAR, Detroit, has moved to 500 Temple Ave

STATION CHANGES

KCBC Radio, Des Moines, has appointed Devney, Inc, as its exclusive national sales rep

KCOP, LA tv station has been sold to Bing Crosby, George L. Coleman, Joseph A. Thomas and Kenyon Brown

KOVR-TV, Stockton, Calif, is now ABC's exclusive tv outlet for Sacramento-Stockton area

KPAC-TV, Beaumont, Texas, will become an optional affiliate of NBC tv network

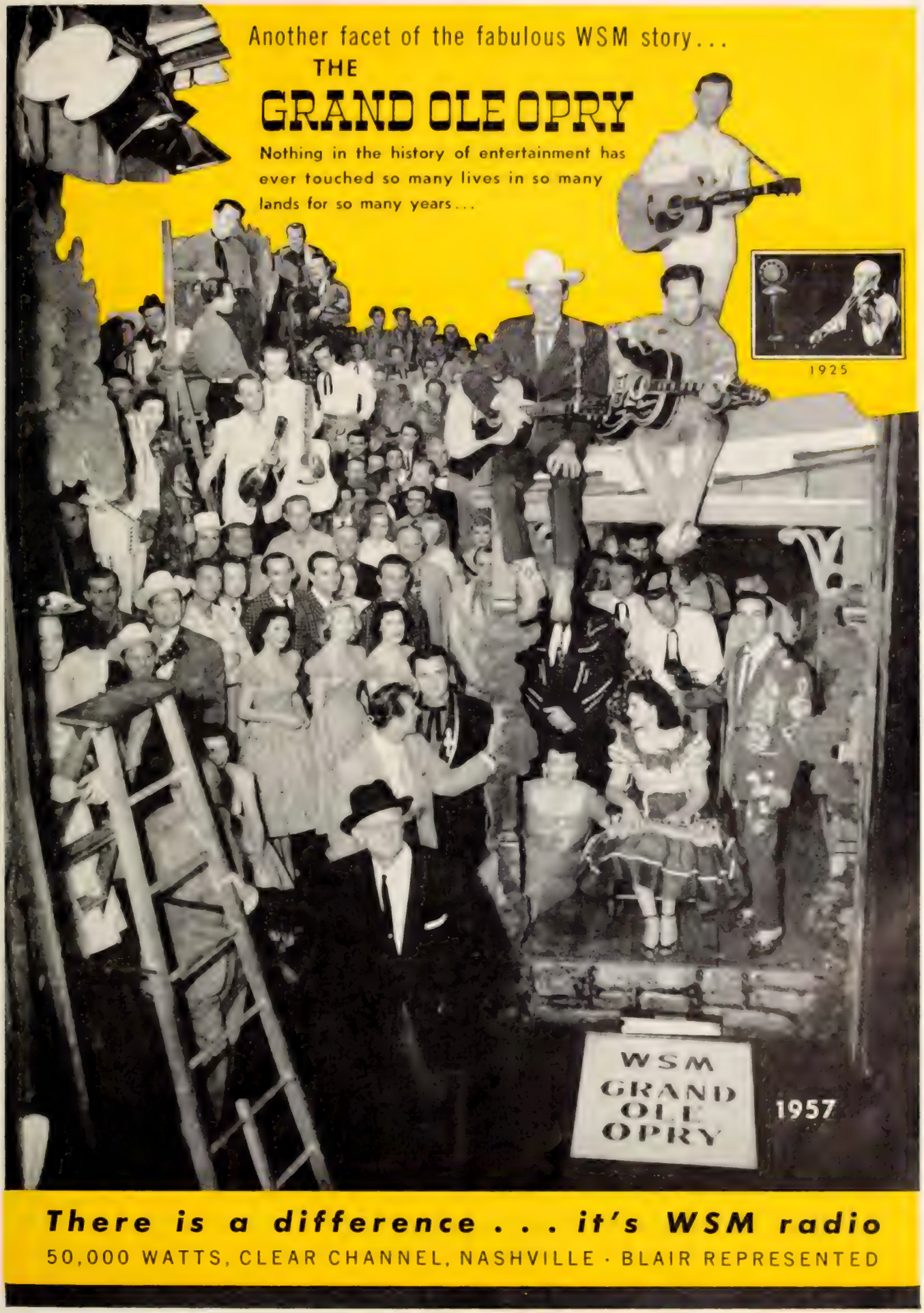
KPTV, Portland, Ore, is now the exclusive NBC tv outlet in Portland

KVEC-TV, San Luis Obispo, is now a satellite station of KSBW-TV, CBS tv affiliate in Salinas-Monterey, Calif

WDAK-TV, Columbus, Georgia, has changed its call letters to WTVM

WEAT-TV, Inc, West Palm Beach, Fla, have appointed Vernard, Rintoul & McConnell their stn reps

WFIE, Inc, now owns and operates WFIE-TV, Evansville, Ind, replacing Premier Television


Another facet of the fabulous WSM story...
THE
GRAND OLE OPRY
Nothing in the history of entertainment has ever touched so many lives in so many lands for so many years...
1925
WSM GRAND OLE OPRY
1957
There is a difference . . . it's WSM radio
50,000 WATTS, CLEAR CHANNEL, NASHVILLE · BLAIR REPRESENTED

SPONSOR ASKS

Can television comedy come back—and how?

Steve Allen, *NBC TV, New York*

There is no question that the traditional comedy show—as we have come to know it in radio and television—is on the ropes. The old-line, stand-up comic who created a memorable pattern for so many years is fading, a victim not so much of age (although so many of our comics are growing old)



"difficult to sustain high-level comedy"

but of things like "over-exposure," lack of material and changing tastes on the part of viewers.

In fact, the comedy sketch—the 10- or 12-minute "bit"—is vanishing. There are few comedy or variety shows which present the sketch consistently (my show on NBC TV Sunday nights is one of them) and I am not giving away any trade secrets when I say that it is quite difficult to sustain high-level comedy in sketches week after week. Probably the lone exception to the Law of Over-Exposure, in my opinion, is Sid Caesar. I think the quality of the Caesar show, week after week, year after year, has been a tribute to the genius of this man and his organization; and I cannot believe that television will allow him to remain idle.

Is there a solution for improving the outlook of comedy in television? Well, for one thing, a new generation of comics and comedy writers must be developed. Comedians don't have the outlets they used to in the old days of abundant club and small hotel bookings. Also, they are frequently slung onto the big-time tread-mill without enough audience experience. Any answer to the problem involves the location, training and careful management of comedy personalities, both in the performing and writing field. The question as to how this is to be accomplished has yet to be answered by the networks.

Jack Philbin, *executive producer,* The Jackie Gleason Show, *CBS TV, New York*

There is a base canard making the rounds that tv comedy has been shorn of its prestige, dropped into a manhole and the cover clamped tight. In my opinion, nothing could be further from the truth.

The history of the tv entertainment business has been one of cycles wherein trends and phases are the pivots around which the industry revolves. We are in a period at the moment where the giveaway and western shows seem to have an unusual importance in our scheme of entertainment, and the comedy titans seem to have taken a temporary setback. If I remember correctly, industry executives were saying the same thing about the big comedy shows during the heyday of radio,



"remove it from the weekly assembly line"

but when the final accounting was in it was the comedian who outlasted the giveaway and variety shows.

The comedian has been the bulwark of the entertainment medium since the very beginning, and the laugh is now more therapeutically necessary to help relieve the strain of our everyday living. It's a kind of sustenance that is as important to us emotionally as food is necessary for our physical well-being.

The weekly tv comedy show revolving around star performers has become a monster with an insatiable appetite for good material, without which no comedian can exist, and our audiences are becoming more demanding for new, different and more exciting approaches to entertainment. Therefore it seems that comedy, the most sensitive of the arts, should be removed from the weekly assembly line and presented on a once-a-month basis. This would allow the comedian, his writers and supporting players the luxury of time and adequate preparation to do justice to their talents.

The distress flares have gone up because such great comedians as Jackie Gleason and Sid Caesar have abandoned their regular weekly schedules, but let us not shed tears prematurely. I believe they'll be back. They've just gone fishing.

Walter Craig, *vice pres. in charge of radio and tv, Norman, Craig & Kummel, New York*

And how! Nature abhors a vacuum. Where there's a demand, a supply develops. Ever since the days of the court jester, there has been a demand for the comedian; and there will always be a demand, on the public's part, for him. Ergo: Comedians will "come back" (if they can be said to have "gone away").

Sponsors, and the comedians they sponsored, failed to foresee the "wear out" factor in tv's terrific saturation. Consequently, comics fastened onto characters and repeated them week-after-week in like situations to an audience that was preponderately the same year round. Quite naturally, the audience, as it became more and more familiar with the pattern, gradually departed until it fell below practical "pay-off" size. No one is particularly to blame. We were all sailing uncharted waters. That we found the shoals and can chart them, augurs well for those yet to come.

However, if your question had been "Can today's comedians come back?" my answer would be the same—"And how!" Every comedian worthy of the name is a good actor. His actions and reactions, his readings and his char-

acterizations, are all basically legit ones but broadened out for comedy purposes. He is the actor with a plus — the inherent ability to be funny. He has only one problem—the proper use of his talent. The answer must lie in a new approach, by the comic, to the tv medium.

Most comedians do not play them-



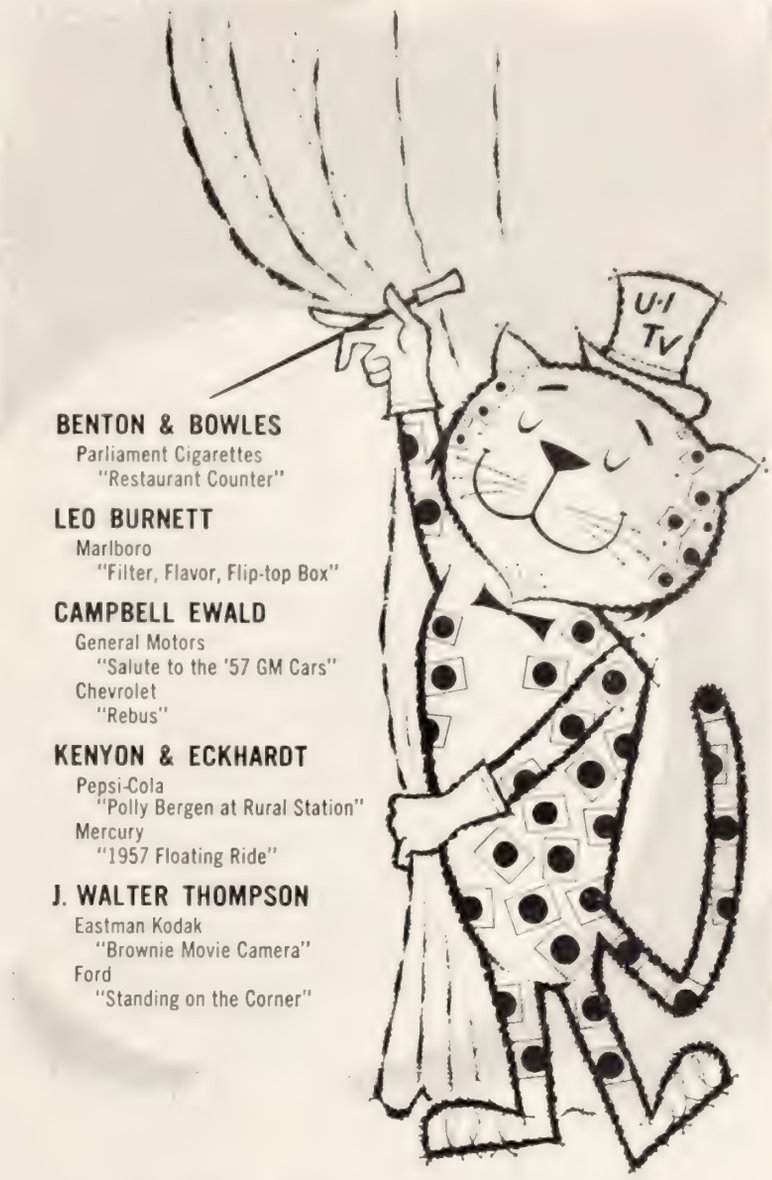
"foresee the wear-out factor"

selves as Jack Benny does. Rather, they find funny characters to play. (Gleason with his Timid Soul, bartender . . .; Buttons with his punch drunk fighter, street urchin; Caesar with his Professor, the commuter). They find three or four that pay off big and they stay with them—history indicates they stay with them too long.

So I suggest we start to pick up the pieces by asking the comics and the writers to stop trying to take a stet character or characters and repeating them week after week in situations that are merely variations on a basic theme. Let's ask them to remember the comic is an actor. Let's create new characters for him to play. The new characters will lead the writers into new situations, the new situations will trigger new gags, this new material will force the comedian to invent new mannerisms, different pacing and surprise readings, and the public will suddenly find the comic and his comedy stays "fresh."

It isn't easy but it certainly can be done. The comic won't need a whole new set of characters every week but should drop even highly successful ones after a few weeks, let them lie on the shelf awhile and then return them for another whirl when they will again seem sparkling new.

For my part, I could never sell comedians short. As a matter of fact, because of my feeling for comedy and comedians, our agency is in serious negotiations right now with a new comedian to develop a new comedy series along exactly these lines. So let's don't weep for the comics. Let's give them a moment to catch their breath, adapt to the world's most voracious medium so far, and they will answer your question. Comedy will be back—and how!



BENTON & BOWLES
Parliament Cigarettes
"Restaurant Counter"

LEO BURNETT
Marlboro
"Filter, Flavor, Flip-top Box"

CAMPBELL EWALD
General Motors
"Salute to the '57 GM Cars"
Chevrolet
"Rebus"

KENYON & ECKHARDT
Pepsi-Cola
"Polly Bergen at Rural Station"
Mercury
"1957 Floating Ride"

J. WALTER THOMPSON
Eastman Kodak
"Brownie Movie Camera"
Ford
"Standing on the Corner"

We're happy to put you on the spot!

Congratulations to Benton & Bowles, Leo Burnett, Campbell Ewald, Kenyon & Eckhardt and J. Walter Thompson for those television commercials recently selected by the 4A's as outstanding examples of improvement in advertising content.

We are proud to have played a part in producing them.

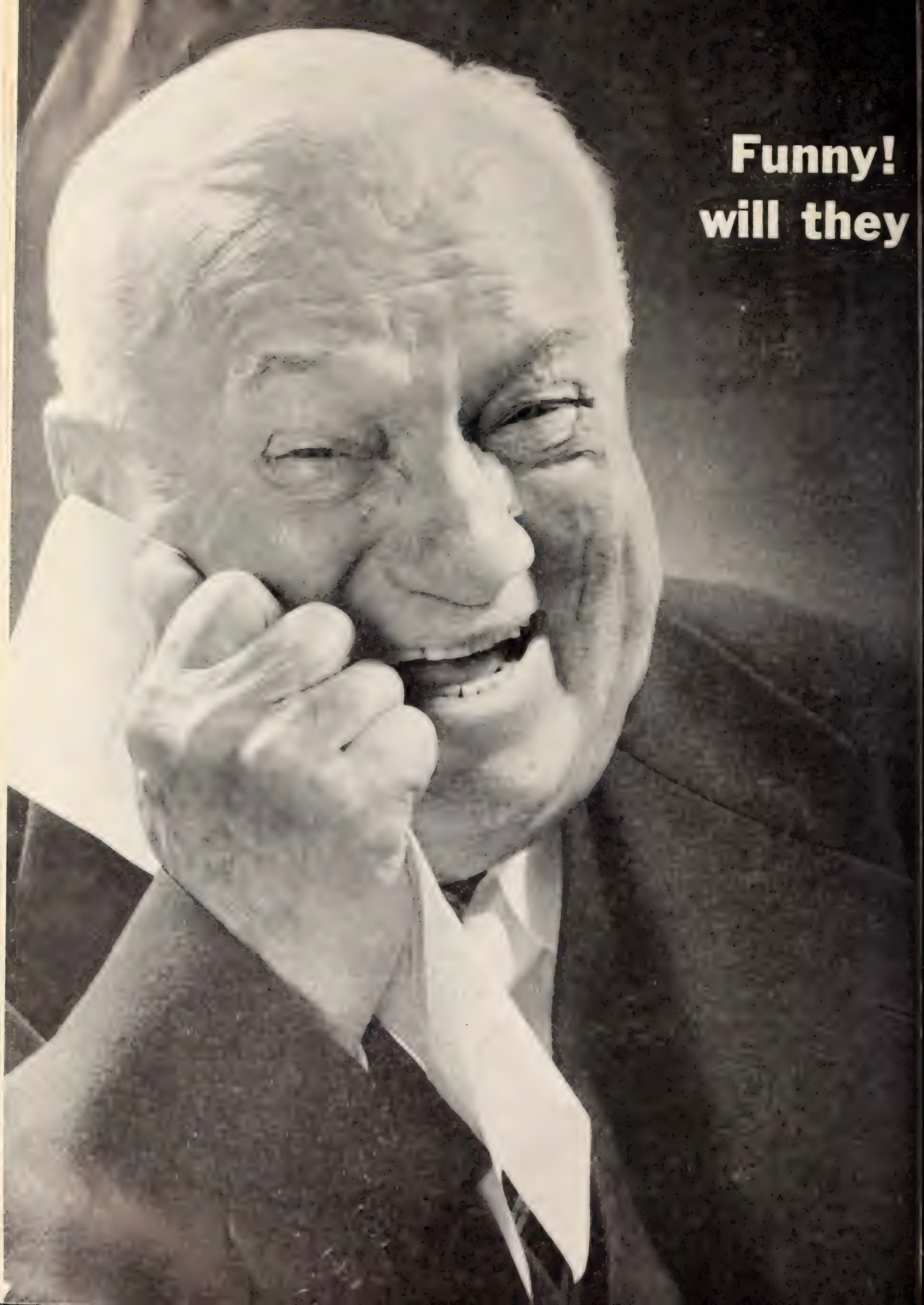
UNIVERSAL PICTURES TELEVISION DEPARTMENT
"There's no substitute for experience"

New York Office — 445 Park Avenue
Telephone: PLaza 9-8000

Hollywood Office — Universal Studio, Universal City
George Bole in charge of Production
Telephone: STanley 7-1211

Write for free illustrated brochure

U-I TV
FOR THE PROFESSIONAL TOUCH


Funny!
will they

But— all laugh?

TV comedy is not a funny business. What seemed hilarious at a story conference can fall flat at airtime. Film can help here—in many ways! With film, pre-testing is easy . . . laughs can be measured, highlighted—"fluffs" cut out . . . stations and time lined up with far more control. That's why a good comedy show is a better comedy show on EASTMAN FILM.

For complete information write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Ave.
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, Inc.
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N.J.; Chicago, Ill.; Hollywood, Calif.

Be sure to shoot
IN COLOR . . .
You'll be glad you did

National and regional spot buys in work now or recently completed

SPOT BUYS

RADIO BUYS

General Foods Corp., Maxwell House div., Hoboken, N. J., is purchasing time in 25 scattered markets to promote its instant coffee. Schedule started 10 June for two-to-seven weeks depending upon the market. Ten- and 20-second live announcements will be broadcast 7 to 9 a.m. to reach both men and women. Semi-saturation frequency in each market will be about 25 announcements per week. Buying is completed. Buyer: Grace Porterfield. Agency: Benton & Bowles, New York.

Lever Bros., New York, is planning a campaign for Ocala, Orlando, Tampa, St. Petersburg and Lakeland, Fla., to test its Praise, a new toilet soap. Campaign will begin 8 July for 52 weeks. Minute, 20 and 30-second e.t.'s will be slotted during daytime hours. Frequency per week in each market: 14. Buying is completed. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, New York.

Chesebrough-Pond's Inc., New York, is initiating a campaign in 125 markets for its Vaseline hair tonic. The area covered will be the Southeast, Southwest, West Central and Pacific states; 26-week campaign will begin 1 July. Minutes will be placed primarily during early morning and late afternoon to reach a male audience. Frequency per week in each market: five to 15. Buying is one-fourth completed. Buyer: Charles Willard. Agency: McCann-Erickson, New York.

Westinghouse Electric Corp., Pittsburgh, is going into many major markets to promote its air conditioners. Short-term campaign is calculated to reach a family audience. E.T.'s will be placed during early-morning hours; saturation frequency will vary from market to market. Buying is completed. Buyer: Tom Hollingshead. Agency: McCann-Erickson, New York.

Sterling Drug Inc., National Brands division, is planning a West Coast campaign for its insecticides and rat poison. Schedule will start 1 July and run through 30 November. Minute participations in farm programs and five-minute service shows, are being sought during the early-morning and noon-hour periods. Frequency per week in each market: five. Commercials for d-Con Ready Mix and Rid-X will be both e.t.'s and live. Buying is half-completed. Buyer: Bob Hall. Agency: Thompson-Koch, New York.

RADIO AND TV BUYS

Liggett & Meyers Tobacco Co., New York, is entering West Coast markets for its Oasis cigarettes. Four-week campaign will begin shortly in California and then moves into Oregon, Washington and Arizona as distribution is extended. Television frequency: four to five per week in each market; radio—over 30 per week in each market. Other major markets will be added as distribution is expanded. Buying is completed. Buyer: John Morena. Agency: McCann-Erickson, New York.

Capsule case histories of successful local and regional television campaigns

TV RESULTS

USED CARS

SPONSOR: L. O. Gates AGENCY: Direct

Capsule case history: Television made a perfect score on this one; over a 13-week period L. O. Gates, automobile dealer, sold every used car it advertised on tv. Last November, Gates completed a 26-week contract for two announcements a week on WNDU-TV. Results to that point were such that they bought a 52-week renewal order for three announcements a week. Since 19 November, one of the three weekly announcements has been used exclusively to promote the sale of used cars. During the 13-week period following the first of these announcements every one of the used cars featured on television was sold. The sales occurred either the next day or within a week. It was noted that although display material and classified ads are sometimes used, customers consistently ask to see "that car on tv." The cost per announcement per used car sold was $36. Gates sales are hitting an all time high with the aid of tv.

WNDU-TV, South Bend-Elkhart PURCHASE: Announcements

HAM

SPONSOR: H. L. Handy Co. AGENCY: Hoag & Provandie

Capsule case history: Television proved to be a natural for introduction of H. L. Handy's new product improvement Ham-in-the-Pan. Tv commercials enabled the advertiser to demonstrate very graphically the major benefits of this new type of pre-cooked ham. Ham-in-the-Pan is a boneless, fruited ham which comes to the consumer fully cooked and candied in an aluminum-foil pan. After the ham is heated, which is the only preparation necessary, the pan can be thrown out. The basic appeal of the convenience of the throw-away pan was emphasized in commercials carried by WHCT-TV. This campaign spearheaded the Ham-in-the-Pan promotion in the Hartford market area. The tv saturation consisted of 24 one-minute announcements broadcast on WHCT-TV during the big pre-Christmas ham weeks, 10 to 21 December. Scrubbing pans must be Hartford's pet peeve —the tv campaign gave the new products a flying start.

WHCT-TV, Hartford, Conn. PURCHASE: Announcements

MILK

SPONSOR: Leatherwood Co. AGENCY: Direct

Capsule case history: This dairy advertiser gained 500% in sales of half-gallons of Leatherwood Homogenized Milk by means of a special merchandising campaign based on *The Cisco Kid's* popularity with television audiences. To introduce their new two-quart container, which features pictures of Cisco and his sidekick Pancho with copy about the show, Leatherwood offered a plastic Cisco Kid tumbler as a package-attachment premium. The offer was advertised just twice on *The Cisco Kid* program on WHIS-TV. Commercials indicated that the tumbler would be available for two days only. As a direct result of the two exposures on WHIS-TV, Leatherwood sold its entire stock of 15,000 special cartons long before the close of the weekend offer. W. S. Brank, general sales manager of the dairy company, estimates that these 15,000 sales represent purchases by three out of every four families in the Bluefield, W. Va. area.

WHIS-TV, Bluefield, W. Va. PURCHASE: *The Cisco Kid*

REAL ESTATE

SPONSOR: Zweifel Realty Co. AGENCY: Direct

Capsule case history: Zwiefel Realty Co. achieved a new kind of success through television advertising. Its tv campaign brought so much new business that the firm was forced to suspend its commercial schedule or risk being completely swamped. Zweifel Realty, a small real estate agency, wanted to increased its property listings through tv advertising. With a restricted budget, the firm invested just $19 per week in television. Zweifel bought alternate week co-sponsorship of an early evening weather cast (aired from 6:10 to 6:15 p.m. on KROC-TV). Commercials were broadcast four times between 25 March and 10 May. After just these four appearances Zweifel's property listings had increased to a point far beyond the company's physical ability to handle them. Suspension of tv was necessary to catch up with the landslide of listings, though Zweifel Realty plans a return to KROC-TV when it is able to handle tv results.

KROC-TV, Rochester, Minn. PURCHASE: Weathercast

John H. DeWitt, Jr., President
WSM and WSM-TV, Incorporated
announces the appointment of



Hi Bramham
as
Commercial Manager
WSM-TV

Mr. Bramham has been Local Sales Manager of WSM-TV for the past seven years. In his new capacity he will have direct supervision of all national and local sales. He brings to his new position a comprehensive sales and advertising background which includes radio, and outdoor advertising as well as television.

KOBY in San Francisco
KOSI in Denver



BOTH "BOUNCED" TO
NO. 1 STATIONS
ratings STILL
on the climb! . . .

KOBY IN SAN FRANCISCO—
KOBY is the radio success story of the year! All ratings have zoomed showing KOBY No. 1 independent in the nation's 7th largest market. March-April Pulse—weekdays 6 a.m. —midweek 7.3. Saturdays 7.6, Sundays 9.3. March-April Hooper—weekdays 7 a. m.-6 p. m. 21.3. Saturdays 27.9, Sunday 34.7. Nielsen agrees—rates KOBY at 21,100 NSI 6 a. m.—midnight. KOBY operates full time . . . 10,000 watts make it the entire bay area's most powerful independent. Represented nationally by Edward Petry & Company, Inc.

KOSI IN DENVER—
the No. 1 independent and ratings continue to climb! April-May Hooper 17.2 a. m., 21.4 p. m. share; Febuary Pulse 15.5 all day average . . . there's no limit to KOSI's popularity. KOSI sells with 5000 watts day time—operates full time. A "must" buy in Denver. Represented nationally by Forjoe.

MID-AMERICA
Broadcasting Company

In Greenville, Mississippi WGVM is No. 1 in Hooper and Nielsen

News and Idea WRAP-UP

ADVERTISERS

Ideal Toy Corp. (which pulled itself out of the red back in 1935 when it brought out the first Shirley Temple doll) may again back the moppet star—this time on tv.

The toy company's television plans for fall will take one of these four courses:

- NTA's Shirley Temple re-issue package
- Network tv show
- Interstate TV's *Kite Flight*
- Heavy spot tv in 45 markets, if no show is selected.

The Temple movies currently are running ahead of the rest of the field with Ideal particularly since the company plans to re-issue the Shirley Temple doll this fall.

Ideal is increasing its tv budget by 50% this coming fall to bring it up to $300,000. The toy company's agency, Grey, is now researching the various show suggestions which also include several network kidshows plus NBC TV's *Hans Brinker* special.

Quick takes: Borden's Elsie the Cow "name the twins" contest pulled a total of 2,963,103 entries. The Reuben H. Donnelley Corp., handlers of the contest, report that this is a record for contests of this kind . . . **P. Lorillard** offers this twist on the current custom of buying pop melodies for use in singing commercials: the tobacco company has just sold the original melody of its Kent cigarette singing commercial to Tin Pan Alley for use as a popular tune. Aladdin Records has used the theme as an instrumental and also put lyrics to it in a number called "For Love."

People making news: Bette Doolittle has been appointed director of women's press and radio-tv relations for the Grocery Manufacturers of America . . . **David Mazer** has been named cup and container product manager at Hudson Pulp & Paper Corp. . . . Job title changes at the Dr. Pepper include **W. W. Clements** from vice president and general sales manager to vice president-marketing and **Robert L. Stone** from assistant general sales manager to sales manager . . . **Ralph Fields,** Reynolds Metals Co. veteran executive, has been named to the newly created post of director of sales promotion and merchandising for all consumer markets . . . **Edward R. Bartley** has been named manager of marketing research at B. F. Goodrich Tire Co. . . . **Claire G. Ely** has been elected vice president in charge of marketing for Maytag effective 1 Sept. He succeeds Roy A. Bradt who is retiring as vice president.

AGENCIES

N. W. Ayer, which has handled the Dole account for Hawaiian Pineapple Co. for 25 years, bows out of the account 1 October.

Dole will move over to FCB which now has the rest of Hawaiian Pineapple's business.

In announcing the disassociation, Ayer said the move was due to the agency's "basic disagreement with marketing programs adopted by Hawaiian Pineapple."

The company currently is diversifying and test marketing other fruit and vegetable products under the Dole label.

North Advertising has worked out an affiliation arrangement with Clifford Gill Agency, Beverly Hills, Cal.

Under the set-up North's West Coast office force will move into the Gill shop under the direction of Clifford Gill.

Don Paul Nathanson, president of North, emphasized that both agencies "will continue to serve their respective accounts at separate entities though pooling their talents and facilities."

"88 Current Merchandising Concepts—and Their Practical Application." fourth in a series of studies by E. B. Weiss, director of merchandising at Doyle-Dane-Bernbach, has

just come off the press. This latest study is a collection of ideas and suggestions designed to help both manufacturers and retailers move products quicker and with more profit.

New agency appointments: Clinton E. Frank for Toni's new hair color rinse, Bright'ning. Hill Blackett, Jr. is the account supervisor . . . **Bermingham, Castleman & Pierce** for the Julian Freirich Co., meat packers. The agency will handle radio, tv and newspaper advertising . . . **Cunningham & Walsh** for Beatrice Foods' dairy division (Meadow Gold) as of 1 August . . . **Milton Weinberg Advertising** for Rol Rite BP Pen Co. Campaign will be launched in California and then go national in behalf of new BB Bel-Air $1.49 model . . . **Kastor, Farrell, Chesley & Clifford** for Lanolin Plus. A $2.5 million campaign is planned and air media will be used. New agency will also handle test marketing for several new products . . . **Gardner** for Grove's Bromo Quinine Cold Tablets with billings of about $1 million.

Guild, Bascom & Bonfigli has resigned the Regal Pale Brewing account. The account bills over $1.5 million.

People on the move: Frank Daniel has joined Ted Bates as assistant media supervisor. Daniel comes from Lennen & Newell . . . **Howard Becker** has moved to Richard K. Manoff as an account executive. Becker formerly was with Grey . . . **George Miller,** formerly head of his own p.r. agency in San Francisco, has moved to Hollywood and Campbell-Mithun as an account executive . . . **Nat Waterson** has been promoted to account executive and production supervisor at John Mather Lupton Co. At the same time **Ted Kepes** has been upped to production manager and **Norman Raw** has been made assistant production manager . . . **Virginia Voboril** has left **Good Housekeeping** to join K&E as assistant home economist . . . **Curtis Berrien** has left FCB to become vice president and copy director at Reach, McClinton. Other new appointments at the agency include: **Frank Sharpe** as traffic control manager, **Stephen Holdampf, Jr.** as production manager and **Henry R. Jaeger** as assistant production manager . . . **Frank McQuillen** is the new operations manager for Maxwell Associates, Philadelphia . . . **Irving Baldner** has been appointed account executive at the Allenger Advertising Agency, Brookline, Mass. . . . **James W. Carey, Benedict W. Law** and **George Laseczkay** have been appointed to the account executive staff at Comstock & Co., Buffalo . . . **William J. O'Donnell,** BBDO v.p. and media head, and **James R. Schule,** legal counsel, have been named assistants to the agency's general manager, Charles H. Brower . . . **Werner Michel,** formerly with B&B, has joined Reach, McClinton & Co. as radio-tv director . . . **Pieter P. de Kadt** has left Alfred Politz Research to join the N. W. Ayer radio-tv department in New York . . . **Gene Cuddeback,** formerly of Buchanan-Thomas, has joined Cary-Hill as manager of the Omaha office. Cuddeback succeeds **Virgil Clark** who has become director of the special food and packaged goods division. **Dick Moon** has also joined Cary-Hill as an account executive in the Kansas City office . . . **Stuart Heinemann,** former general manager of Allied Advertising Agency, has joined Anderson-McConnell, Los



FIRST

*IN 51 OF 72 COMPETITIVE
Daily QUARTER HOURS in Rochester, N.Y.
and tied for first Four times!

	WHEC	STATION B	STATION C	STATION D	STATION E	STATION F**
FIRSTS	51	13	4	0	0	0
Ties for First	4	1	3	0	0	0

* Latest Rochester Metropolitan Area PULSE, March 1957
(Mondays thru Fridays — Sign on to Sign-off)
** Station signs off at local sunset

WHEN WHEC SPEAKS . . . ROCHESTERIANS LISTEN!

BUY WHERE THEY'RE LISTENING: —

WHEC of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

Pictures of the week including a coronation, a bowling match, a new approach to electioneering

PICTURE WRAP-UP



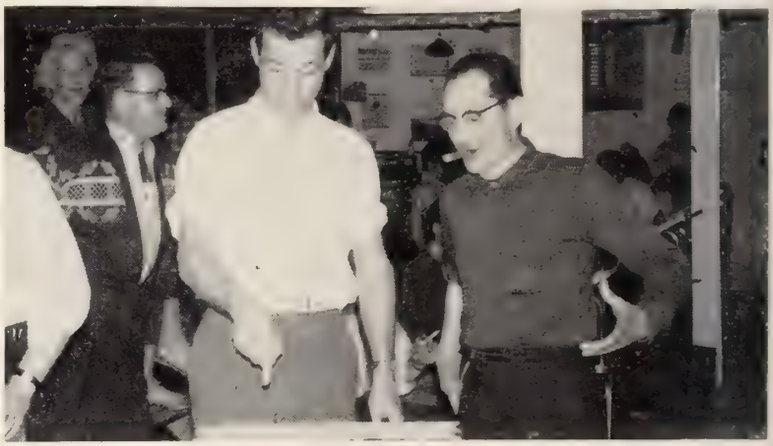
Longevity with CKLW, Detroit, is celebrated by 25-year employees. At station party (l. to r.) as J. E. Campeau, president, cuts cake: Walter Collins, W. Gatfield, and Gordon Fleming gather around



Coronation awaited Alan Flouton of Compton advertising on the anniversary of his 20th year with the agency. Account supervisor Flouton found the office prepared to celebrate. Arrows led him to the throne room where he was installed as king. Setting was replete with crown, carpet and full dress portrait



A new approach is shown by Herman Paris, v.p., WWDC Radio, Washington, as he campaigns for a post on the board of directors of the Advertising Club of Washington



The game's over and William L. Putnum (l.), treasurer and general manager of WWLP, and Gustave Nathan, commercial manager of WKNB, New Britain, Conn., examine scoresheet. Match was won by WNBC-WKNB team



Program for *Great Albums of Music* is checked by gen. mgr. Ivan Newman (l.) and pres. E. W. Scudder, WVNJ, Newark



Transfer of stations is completed. Wes Pu v.p., Time Inc. hands check to Harry M. Bi WFBM, WTCN, WOOD radio, tv are invo



Again...

Detroit's Baseball Station

MICHIGAN'S MOST POWERFUL INDEPENDENT STATION

10,000 Watts Days . . . 1000 Watts Nights

1500 KC

TOPS IN NEWS, MUSIC and SPORTS

Represented by
THE KATZ AGENCY, INC.
STORER NATIONAL SALES HDQTRS.
625 Madison, New York 22, N. Y.
Plaza 1-3940

WJBK RADIO

All Detroit Tiger Games...
Night and Day...at Home and Away

Angeles, as an account executive . . . **Richard McShane Kelly** has joined SSCB as v.p. and account supervisor . . . **Walter A. Tibbals,** formerly with BBDO, has joined Anderson-McConnell, Los Angeles, as head of the radio-tv department . . . **Norman A. Church** has joined the Los Angeles office of BBDO as an account executive . . . **Deane Uptegrove,** executive v.p. at Humphrey, Alley & Richards, has been appointed head of the agency's New York office.

New agencies and mergers: Frances, Morris & Evans has just opened its doors in New York . . . **Russell Kolburne** has resigned from Grant & Wadsworth to open his own agency in New York . . . The **N. A. Winter Advertising Agency,** Des Moines, and **The Biddle Co.,** Bloomington, Ill., will merge effective 1 July.

NETWORKS

One of the programing trends of the 1956-57 season that appears to be reversing itself for the upcoming fall term is the regularly scheduled "long" show pattern.

While the weekly or alternate week long show of an hour or more was on the upswing in nighttime tv last season, a look at the upcoming fall schedule shows the long program has lost ground—and there is little room left to fit an hour stanzas. ABC TV has three hour time blocks open and NBC TV has one hour show set, but unsold.

Comparing last season's quota of long nighttime shows with those set for next season:

1957-58	1956-57
23	32

Some facts and figures on NBC Radio's *Monitor* as it celebrates its second anniversary on 16 June:

- The week before the program went on the air in 1955 it was 70% sold out, with close to $1 million in net billings.
- Billings during the second year reached $3.3 million—a 35% increase.
- Availabilities for this, the anniversary month, are already 93% sold out.

During the past two years over 80 advertisers have bought time on *Monitor,* using 10,485 participations.

Fall network tv programing notes: ABC TV which thought it had R. J. Reynolds all set to sponsor a half-hour version of *Wire Service* on Monday nights this week found the deal was off . . . **Eve Arden's new series,** *It Gives Me Great Pleasure,* is definitely set for the Tuesday 8:30-9 p.m. spot on CBS TV. Lever Bros. and Shulton will sponsor . . . **Chrysler** plans to continue to scatter some *Shower of Stars* specials amidst its Climax series (CBS TV Thursday 8:30-9:30 p.m.).

Current network tv programing notes: NBC TV's *Tonight (Amer-*



"GEE! Now there's a detergent!"

Commercials on WGN-TV have a way of getting results because WGN-TV programming keeps folks wide-awake, interested—*and watching.* For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

in BATON ROUGE the OK Negro Radio Buy is WXOK

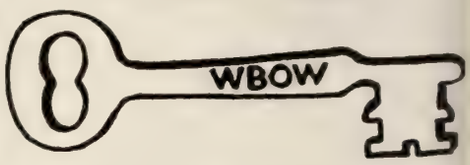


30 Years Young
June 15th

WBOW

1230 ON THE DIAL IN TERRE HAUTE, INDIANA

THE KEY TO THE GREAT WABASH VALLEY



SERVING TERRE HAUTE, VIGO COUNTY, THE GREAT WABASH VALLEY, AND 8 OTHER POPULATED COUNTIES.

IF YOU WANT TO REALLY MOVE A PRODUCT IN THIS METROPOLITAN HOOSIER MARKET — CALL, OR WRITE

RALPH A. PETTI, JR.
GENERAL MANAGER
RADIO, WBOW, INC.

Represented by WEED

TERRE HAUTE, INDIANA'S MOST LISTENED TO STATION

WBOW

Entertainment Headquarters at 1230 on Everyone's Radio



YOU WIN,

MISS REGGIE SCHUEBEL!

Just tell us when you want to leave for Bermuda...we'll do the rest.

And congratulations on this slogan:

"The SELLibrated Station of the Golden Valley."

and the WHTN-TV giveaway goes on...

$175 to MR. LEE GAYNOR
$75 to MISS KAY KNIGHT

and on... additional prize winners have been notified by mail.

Contest Judges:

Ken Cowan, Eastern Sales Manager, BROADCASTING-TELECASTING • Norman R. Glenn, Editor & President, SPONSOR MAGAZINE
Robert Hutton, Promotion Mgr., TV Div., EDWARD PETRY & CO., INC. • Sol Paul, Publisher, TELEVISION AGE

Thanks to all of you for getting in the act...

WHTN-TV
CHANNEL 13
ABC Affiliate 316,000 Watts Huntington, W. Va.

A COWLES STATION
ROBERT R. TINCHER, GENERAL MANAGER
Represented by
Edward Petry & Co., Inc.



ica After Dark) show will say good night and good-bye in the middle of July. Replacement will be Jack Paar in what sounds like a new version of Steve Allen late night series, which was replaced by the hot-spots hopscotching show currently in the 11:30-12:30 a.m. time slot . . . **Max Factor** will go in as alternate sponsor on *Those Whiting Girls* (CBS TV, Monday 9-9:30 p.m.) starting 8 July. Factor replaces P&G. Agency for the cosmetic firm is Anderson-McConnell.

The longest surviving variety show, *Ed Sullivan*, will mark its ninth anniversary on 28 June.

New job appointments: William Seaman promoted to production manager for ABC TV . . . **Thomas P. DeVito** upped to program service manager for ABC TV.

TV STATIONS

Persons broadcasting in behalf of a political candidate or issues in Ohio are now required by law to identify themselves.

Another requirement: All such broadcasts must identify either the chairman or secretary of the organization behind them.

The chances are that this legislation will be tested in court on constitutional and other grounds; interference with free speech with Federal powers.

WWLP, Springfield, Mass., is planning to set up a system of translator stations throughout Western New England.

The station, which aleady has one satellite located in Winchester, N. H., and servicing Greenfield, Mass., has applications pending for four more translators to be located in Bennington, Vt., Rutland, Vt., Lebanon, N. H., and Newport, N. H.

William L. Putnam, general manager of WWLP, and George Townsend, v.p. and chief engineer, say the translators will provide a city service signal fringe areas. They also feel that the use of translators may solve the problem of making uhf as efficient as vhf as far as tv coverage is concerned.

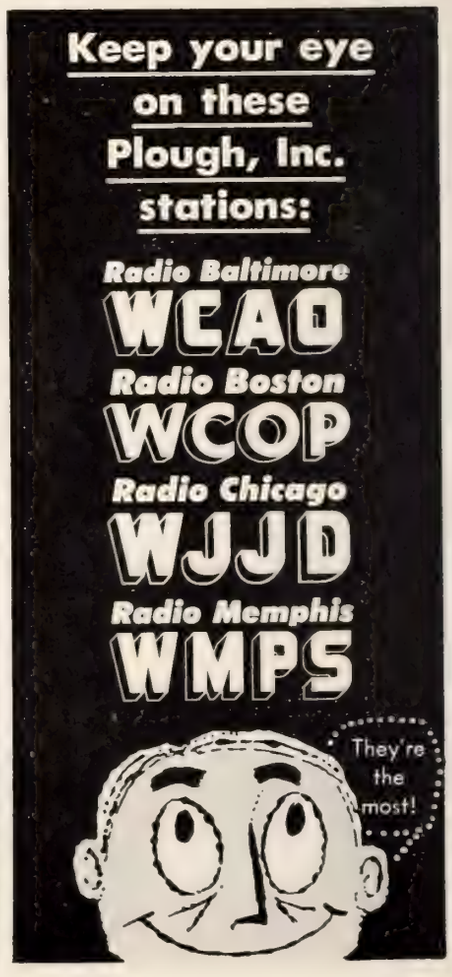
Ideas at work: WSTV-TV, Steubenville, O., has gotten out a merchandising directory for the use of its sponsors. Directory covers department, variety, drug, food and hardware stores in the station's coverage area . . . **KFMB-TV,** San Diego, submits this answer to critics of radio and tv licensees and operations: a bound compilation of sample clippings and letters which record the station's public service contributions. A copy has been sent to each FCC commissioner as well as many other prominent legislators to point up the record of the broadcaster's contribution to his community.

Tv applications: Between 3 and 8 June one construction permit was granted, three applications for new stations were filed and one station took to the air:

Construction permit went to Mid-Florida Tv Corp. for Channel 9, Orlando, Fla.; permit allows 103 kw visual.

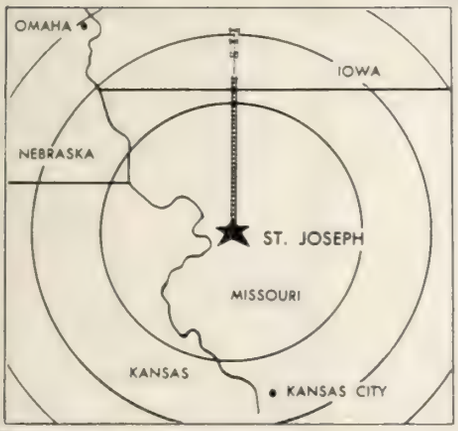
Applications include: Wistenn, Inc., Milwaukee, for Channel 42, St. Louis,





NOW TELECASTING ON

FULL POWER 100,000 WATTS



IN ST. JOSEPH, MISSOURI

It's the biggest news for the St. Joseph, Missouri, 37 county area since the Pony Express . . . KFEQ-TV, St. Joseph's only television station, has now completed television's unbeatable combination . . . 100,000 watts maximum power, television's most efficient channel 2, and an 810 foot tower.

Over 888,100 people will *now* receive KFEQ-TV's stronger, clearer picture. This superior picture plus a programming powerhouse that includes three great networks . . . CBS-TV, ABC-TV and NTA Film, popular local shows, top syndicated programs and famous feature films. It all adds up to increased selling power for you in this four state market. See your Blair representative for further details.

CHANNEL 2 — CBS — ABC — NTA

KFEQ-TV 2

ST. JOSEPH, MISSOURI

A KENYON BROWN STATION

Blair Television Associates Rep.

KINDERGARTEN IS FOR KIDS!



. . . BUT YOU SELL ADULTS TO GET RESULTS!

Direct your commercial message to the listeners who are in a position to buy! 92% of KGB audience is in the adult category!

SAN DIEGO...

now has a CITY population of 500,000 (based on the recently completed State Census and an overall County population in excess of 800,000)!

Sell this billion dollar market by exposing your Client's message to the 92% adult audience on San Diego's FIRST station . . .

RADIO KGB RADIO

Mutual Don Lee Network
H - R Representatives

22.27 kw visual, with tower 442 feet above average terrain, plant $144,500, yearly operating cost $320,000; West Virginia Radio Corp., Morgantown, W. Va., for Channel 5, Weston, W. Va., 100 kw visual. with tower 1000 feet above average terrain, plant $600,586, yearly operating cost $360,000; and Telecasting, Inc., Pittsburgh, for Channel 5, Weston, W. Va., 26.8 kw visual with tower 1000 feet above average terrain, plant $308,739; yearly operating cost $231.201.

New station on the air is WRLP. Greenfield, Mass., Channel 32, Station is WWLP, Springfield, Mass., satellite. **KONA-TV,** Honolulu, which has changed 40% of its programing since the first of the year, is holding a double-barreled station promotion contest based on the new lineup. Prizes for viewers and prizes for agency, advertiser and other industry firms. Clever contest announcement and entry blank is made to look like a blueprint since first prize for viewers is a house.

Personality notes: Gene Pierce, manager of KPIC, Roseburg, Ore. (KVAL-TV, Eugene, Ore. satellite), will return to the Eugene station to become manager of local account service and **Aaron Boe** will leave the sales staff of KVAL-TV to become manager of KPIC . . . **James V. McNeil** has been appointed traffic manager of WTIC-TV, Hartford, Conn. . . . **Charles W. (Chad) Mason** has been made program director for WSUN-TV, St. Petersburg, Fla. . . . **Eugene J. Muriaty** is now promotion manager for WTIC-AM&TV, Hartford, Conn. . . . **William G. Walker** has been appointed promotion and publicity director for WFGA-TV, new station under construction in Jacksonville. Fla. . . . **Robert L. Lamb** moves from the position of sales manager of Crosley's Chicago office to sales manager of WLW-I, Indianapolis on 1 July . . . **Gene Walz** is leaving KYW-TV, Cleveland, to go to Miami as executive producer for WCKT-TV . . . **Ced Price** has been appointed managing director of CKGN-TV, North Bay, Ont., Canada . . . **William A. Gietz,** is now local sales manager at WTAR-TV, Norfolk, Va. . . . **Bud Kirvan,** newspaper editor, has been named director of promotions and publicity for WXYZ-AM&TV . . . **Joe Evans** has been made national sales manager for KFJZ-TV, Fort Worth . . . **John F. Hurlbut** will become promotion and public relations manager of WFBM and WFBM-TV, while **Estel D. Freeman** will take over as publicity manager on 1 July . . . **Richard K. Fife** has joined the K-TVT, Salt Lake City, sales staff . . . **Barry Hersh,** commercial production manager with WKRC-TV, Cincinnati, has been promoted to sales representative.

New affiliations: KVEC-TV, San Luis Obispo, Cal., will become a satellite station of KSBW-TV, Salinas-Monterey. KSBW-TV is a CBS TV affiliate . . . **KPAC-TV,** Beaumont,

in MEMPHIS the OK Negro Radio Buy is WLOK



1957 BIG NEWS ON BROADWAY



COFFEE WITH BILL

WGBA

•This is Broadway, Columbus, Ga., market center for almost a million people.

Bill Bowick is an institution from 7-10 A.M. on WGBA, the market's best buy. He sells for such advertisers as GE, Colonial Bread, Chesterfield, and Royal Crown Cola.

This is a big market, a big station, a big personality, a big buy for you.

Represented by:

FORJOE *Nationally* Dixieland Stations, Inc. Glenn Bldg., Atlanta in the South

a DIXIELAND station Columbus, Georgia



"GEE! Let's try that toothpaste!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago



This is a picture of a man winking at a pretty girl in the dark

IF YOU ARE WINKING AT THE HOUSEWIVES IN SAN ANTONIO, DO IT WHERE IT COUNTS . . . ON

KITE

More Daily Home Audience in San Antonio Than Any Other Station*

* Cool Cats get their kicks elsewhere

NCS #2

Call Avery-Knodel, Inc.

Tex., now under construction, will become an optional affiliate of NBC-TV. The station is due to go on the air 15 September.

RADIO STATIONS

Currently over 173 stations in the United States and Canada are participating in the Community Club Awards plan.

Here's how it works: Community Club Services organizes all the women's clubs in a community and gives good-sized cash awards for the clubs collecting the most sales slips from participating sponsors over a 13-week cycle.

Here's a success story sample: Birtcherd Dairy, Norfolk, Va., reports that after just two and a half weeks' participation in Community Club Awards through WGH, Norfolk, sales were up in independent stores and "best of all, through Community Club members asking for our products, the largest chain store operators have decided to sell some of our products."

Unusual station promotion at KSTM, Fairmont, Minn. on 2 June, International Shut-Ins Day, as the station sent 500 shut-ins a small box of Fanny Farmer candy plus Hallmark greeting card. Local store, Koenigs Hallmark Card and Gift Shop cooperated. Response was so high that the gift shop signed a 52-week contract for a half hour weekly broadcast, plus option for another year. The contract guarantees the client the exclusive right to the shut-ins promotion each year the contract remains in effect.

National Radio week will be observed 4-10 May next year. The four sponsoring organizations are RAB, NARTB, RETMA and the National Appliance and Radio-Tv Dealers Association.

Personality notes: Eugene F. "Red" Mitchell is now merchandising director at WEEI, Boston . . . **Bob Salter** has been appointed regional program director for KNEW, Spokane . . . **Bill E. Brown** is now national sales manager for KOBY, San Francisco . . . **Jack Fiedler** has been upped to local sales manager at KLIF, Dallas . . . **Charles M. Ferguson** has been named commercial manager for the new station K-ACE.

shamrock

FLORIDA'S FIRST FILM CENTER



THREE SOUND STAGES



35 and 16 mm
CAMERA EQUIPMENT
Mitchell—Arriflex—B & H



17½ and 16 mm Magnasync
SOUND GEAR



Studio and Location
LIGHTING
Silenced arcs—generators

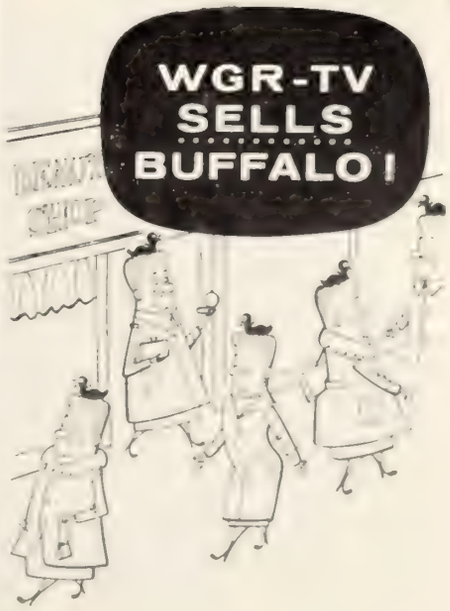
35 and 16 mm B W
LABORATORY

Moviola-equipped
EDITING ROOMS

Related Services and Facilities
Your Inquiry Invited

shamrock STUDIOS

Thomas B. Casey, Pres. Ad Schneider, Gen. Mgr.
Winter Park, Florida
P. O. Box 1345 Phone 4-0601



ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.

WHAT IS YOUR PHOTO-GRAPHIC MAL-ADJUSTMENT ?

1) QUALITY ?
2) SERVICE ?
3) PRICE ?

THESE ARE THE 3 BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO *Photographers*

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

Gentlemen: Please have your representative ☐ Phone ☐ Drop in

Date _____ Time

Firm _____

Address _____ Tel. No. _____

Riverside, Calif. . . . **George R. Oliviere,** formerly sales manager for WXEX-TV, Richmond, Va., has been appointed executive director of WGST, Atlanta, Ga. . . . **John Moler** has been named director of WKY, Oklahoma City . . . **Jack Chapman** has joined WPON, Pontiac, Mich., as sales manager . . . Sales realignment at KDYL, Sale Lake City, finds **Del Leeson** taking over as manager and directing local sales operations while **Charles H. Cowling** will handle national sales . . . **Jack Lee,** manager of the Clark Brown Co.'s Houston office, has been made commercial manager at KILT, Houston . . . **William Schwartz,** formerly with KYW, Cleveland, has moved to WCCO, Minneapolis, as program manager . . . **John B. Jaeger** has been named executive vice president and **John V. B. Sullivan** has been appointed v.p. and sales manager for WNEW, New York . . . **Hal Moore** is now program manager of WNEW, New York . . . **Robert Evans Cooper** has been appointed director of WSM, Nashville. This is a newly created post.

Station changes: KDAY, Los Angeles, is now operating under the ownership of Radio California, subsidiary of Gotham Broadcasting Co. (Elroy McCaw and John Keating) . . . **KHMO,** Hannibal, Mo., has been bought by Jerrell Shepherd, owner of KNCM, Moberly, Mo. On FCC approval the Hannibal station will operate as the Mark Twain Broadcasting Co. with Shepherd as president and Ed Dahl as general manager.

Answers to SPONSOR HEARS quiz on notable station trademarks (page 84):

1. WBAY-AM-TV, Green Bay
2. WDAY-AM-TV, Fargo
3. KMBC-AM-TV, Kansas City
4. WNAX, Yankton, S. D.
5. KBIG, Los Angeles
6. WEAU-AM-TV, Eau Claire, Wis.
7. WJAR-TV, Providence
8. KTRK-TV, Houston
9. KMJ-TV, Fresno
10. KCOP, Los Angeles
11. WSAZ-TV, Huntington, W. Va.
12. W•GTO, Haines City, Fla.
13. KPQ, Wenatchee, Wash.
14. WOOD-AM-TV, Grand Rapids
15. WBTV-WBTW, Charlotte-Florence
16. WREX-TV, Rockford, Ill.
17. WTVJ, Miami
18. KBET-TV, Sacramento
19. WAGA-TV, Atlanta
20. WAFB-TV, Baton Rouge



"KRIZ Phoenix plays the most romantic music!"

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations sup-

SELL-

45% of MISSISSIPPI'S No. 1 MARKET with **WOKJ**

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

Sell- **33%** of ARKANSAS' No. 1 Market with **KOKY**

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

Buy Both These Exclusive Markets — in Combination
JOHN E. PEARSON CO.



WSJS-TV

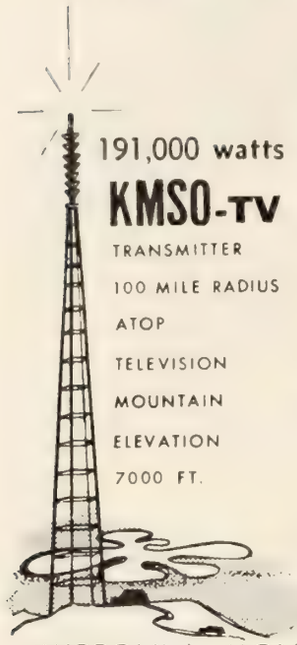
channel 12

CALL HEADLEY-REED, REP.

WINSTON-SALEM

NBC AFFILIATE for WINSTON-SALEM
GREENSBORO
HIGH POINT

WHEN YOU USE
KMSO-TV
YOUR ARE WELCOMED
INTO 36,370 HOMES



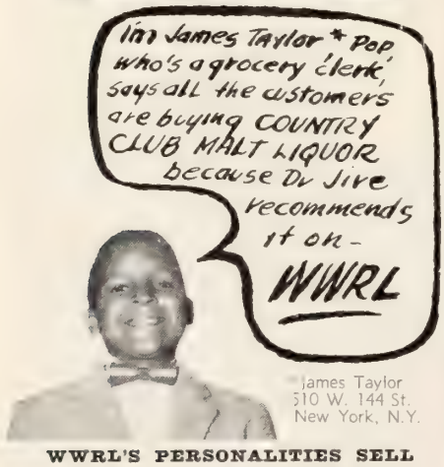
191,000 watts
KMSO-TV
TRANSMITTER
100 MILE RADIUS
ATOP
TELEVISION
MOUNTAIN
ELEVATION
7000 FT.

SELLING
WESTERN
MONTANA
Mosby's,
Inc.

SELLS
13
COUNTIES
•
ABC
CBS
NBC

MISSOULA, MONTANA

WWRL NEW YORK CITY



James Taylor
510 W. 144 St.
New York, N.Y.

WWRL'S PERSONALITIES SELL more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . .

LOW SELLING COST of 12c per thousand. . . .

call or write

WWRL
Woodside 77, New York City
Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS

plied by Merril Lynch, Pierce, Fenner and Beane.

Stock	Tues. 4 June	Tues. 11 June	Net Change
New York Stock Exchange			
AB-PT	23⅝	23¼	— ⅜
AT&T	179¼	177	—2¼
Avco	6⅞	6⅝	— ¼
CBS "A"	35⅝	33¼	—2⅜
Columbia Pic.	18⅞	18⅞	
Loew's	19¼	20⅞	+1⅝
Paramount	34	36⅛	+2⅛
RCA	37¼	37¼	
Storer	26⅜	26⅜	
20th-Fox	29½	29¼	— ¼
Warner Bros.	25⅛	24¾	— ⅜
Westinghouse	63	63¾	+ ¾
American Stock Exchange			
Allied Artists	3⅜	3¾	+ ⅜
C&C Super	⅞	⅞	
Du Mont Labs.	5⅜	5⅛	— ¼
Guild Films	3¼	3⅜	+ ⅛
NTA	7¾	7⅝	— ⅛

COMMERCIALS

ARB's ratings on the viewers' favorite tv commercials for April:

1.	Dodge	5.6
2.	Hamms	5.1
2.	Piels	5.1
4.	Chesterfield	3.5
5.	Ford	2.8
6.	Winston	2.5
7.	Jello	2.2
8.	Ipana	2.1
8.	Lucky Strike	2.1
10.	Revlon	1.9
11.	Alka-Seltzer	1.7
12.	Ivory Soap	1.6
13.	L&M	1.5
13.	Schlitz	1.5
15.	Chevy	1.4
16.	Ballantine	1.3
17.	Kraft	1.2
18.	Gillette	1.1
18.	Tide	1.1
20.	Bardahl	1.0
20.	Scott	1.0

(Figures represent preference for the commercial and do not evaluate audience size or sales.)

People and places: Francis C. McCall, former general manager of Public Service Television, Miami, has joined Cellomatic Corp. as vice president in charge of sales . . . **Five Star Productions,** one of Hollywood's early producers of tv film commercials, closed down this week.

Transfilm has reorganized its production division to provide a producer-account executive for each agency client. Transfilm president, William Miesegaes, says move comes from growing need of agencies for a closer and more creative association with tv film commercials producers . . . **Hazard E. Reeves,** president of Reeves Sound Studios, Reeves Soundcraft and Cinerama has received the alumni distinguished service award for 1957 from the Georgia Institute of Technology.

REPS

Food and grocery products accounted for the largest percentage of national radio spot sales in the first 1957 quarter.

The percentage for these products came to 17%, according to a product category breakdown by the Station Representatives Association.

Other major product categories rated as follows:

- Tobacco products and supplies, a close second, 16.7%.
- Drug products, in third place, 11%.

SRA's radio spot sales estimated for the first quarter: $48,827,000. This is 40.5% higher than the gross dollar



"GEE! That's the coffee for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching.* For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales
with WGN-TV Channel 9 Chicago

volume sales for the same period in 1956.

New appointments: Avery-Knodel as exclusive national sale rep for WIBW-AM & TV, Topeka, Kans. . . . **James S. Ayers** as southeastern sales rep for WEAT-AM & TV, West Palm Beach, Fla.

New firms and addresses: William J. Reilly, former v.p. at Adam Young, has resigned to open his own rep office in Chicago . . . **Devney** has opened new offices in Chicago at 185 No. Wabash Ave. The Devney stations formerly were handled by Hal Holman in Chicago.

FILM

The summer hiatus has practically disappeared from the syndicated film scene, according to M. J. Rivkin, sales v.p. of Ziv Tv.

Rivkin said 98.5% of 2,860 clients sponsoring Ziv shows now air programs on a year-round basis. In 1952, he pointed out, more than 20% gave up their time periods during the summer.

Rivkin cited two reasons for the hiatus decline: (1) a general trend toward 52-week selling and (2) a reluctance on the part of tv advertisers to give up choice slots.

CBS Tv Film Sales has sold the Nikita Khrushchev interview on a cost basis to 23 U.S. stations and eight foreign stations or networks, including an East Germany video outlet . . . CBS also sold *I Love Mama* to Nationwide Insurance Co. in 14 midwest and eastern markets . . . **AAP's** first department store tie-in with its Popeye cartoons attracted more than 2500 children and their parents to Macy's department store in New York. Jordan Marsh of Miami ran a promotion this past week.

INS-Telenews has sold four additional markets of its *Weekly News Review* to Studebaker-Packard . . . **Screen Gems'** new trade and consumer press editor is Gene Plotnik, formerly with *Billboard* . . . **AAP's** new eastern sales manager is Al Sussman, who replaces the late Arthur Kalman . . . **NTA Film Network** staff additions include Peter McGovern, director of promotion, and Harry Pertka, a sales executive.



and completely covered

KTHT's 0.5 mv/m contour blankets two and one-half million Gulf Coast residents, in 750,000 radio homes. Reach them quickly, effectively, inexpensively by calling your Paul Raymer Man.

by

KTHT
5000 W 790 KC

M B S FOR HOUSTON AND SOUTH TEXAS



If you want to "beef up" a campaign in mid-Ohio, cut yourself a piece of Pulse-inspected, prime cut, Grade "A." (We're first in any Monday-through-Friday quarter hour you want to name, day and/or night.) Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

MCA TV is tying up loose ends of it's recent programing coup the signing of Mickey Spillane for a new syndicated series.

Still to be determined: who will handle the writing chores and who will play the role of Mike Hammer, Spillane's hard-boiled detective hero.

The syndicator will offer 39 half hours to local and regional advertisers for fall airing.

The series has already been sold to the RKO Teleradio o&o's in New York, Los Angeles, Detroit, Memphis and Boston.

Described by MCA as the most sought-after tv film property in recent years, the Spillane series was wrapped up after Spillane turned down numerous offers seeking rights to his property.

Sales of the mystery writer's paperbounds have reached more than 27 million copies to date.

Though Paramount Pictures intends to become an important supplier of film for tv, "traditional theatre outlets have demonstrated their ability to continue as our basic source of revenue, although at reduced levels," Paramount President Barney Balaban told stockholders.

Balaban also told stockholders at Paramount's annual meeting on 4 June that:

- Pay tv is "inevitable" because rising tv costs are discouraging sponsors.
- The company has been careful not to make "any premature deals involving our pre-1948 film library." Balaban said the company is coming closer to a decision on the subject and added that Paramount's position is stronger for its delay.

European set ownership is up considerably during the first five months of 1957, says Manny Reiner, TPA's foreign sales manager.

Back from a European trip, Reiner said figures given him in nine European countries show a jump from 7,917,000 as of the first of the year to 9,526,500 as of 1 May.

England leads the continent by far, Reiner's figures showed, with 7 million tv homes as of 1 May.

A new departure in co-production deals has been pulled off by Screen Gems and six tv stations.

The six are associated with the syndicator as co-investors in the production and distribution of *Casey Jones*, a new half hour series about the famous railroad engineer.

The stations are WPIX, New York; KTTV, Los Angeles and the four Westinghouse tv outlets: KDKA-TV, Pittsburgh; WBZ-TV, Boston; KPIX, San Francisco and KYW-TV, Cleveland.

NTA will be out shortly with its third package of 20th Century-Fox features.

Dubbed "The Big 50," the package has already been bought in a pre-release sale by WCBS-TV, New York.

The new package, it was announced by NTA's sales v.p., Harold Goldman, is the first of a series of feature film groups to be offered at six-month intervals. Another 50, to be released in the fall, is expected to contain "high-budgeted" features from leading independent producers.



K JOE delivers more than twice as many metropolitan listeners as its nearest competitor

34% SHARE*

MORNING & AFTERNOON

(*Latest Hooper*)

K JOE SELLS !!! Just one reason why our national advertiser volume is up

847% over last year

Merchandising—Personal Sales Calls

Largest Audience—Lowest "CPT" in Shreveport

SHREVEPORT

K-JOE

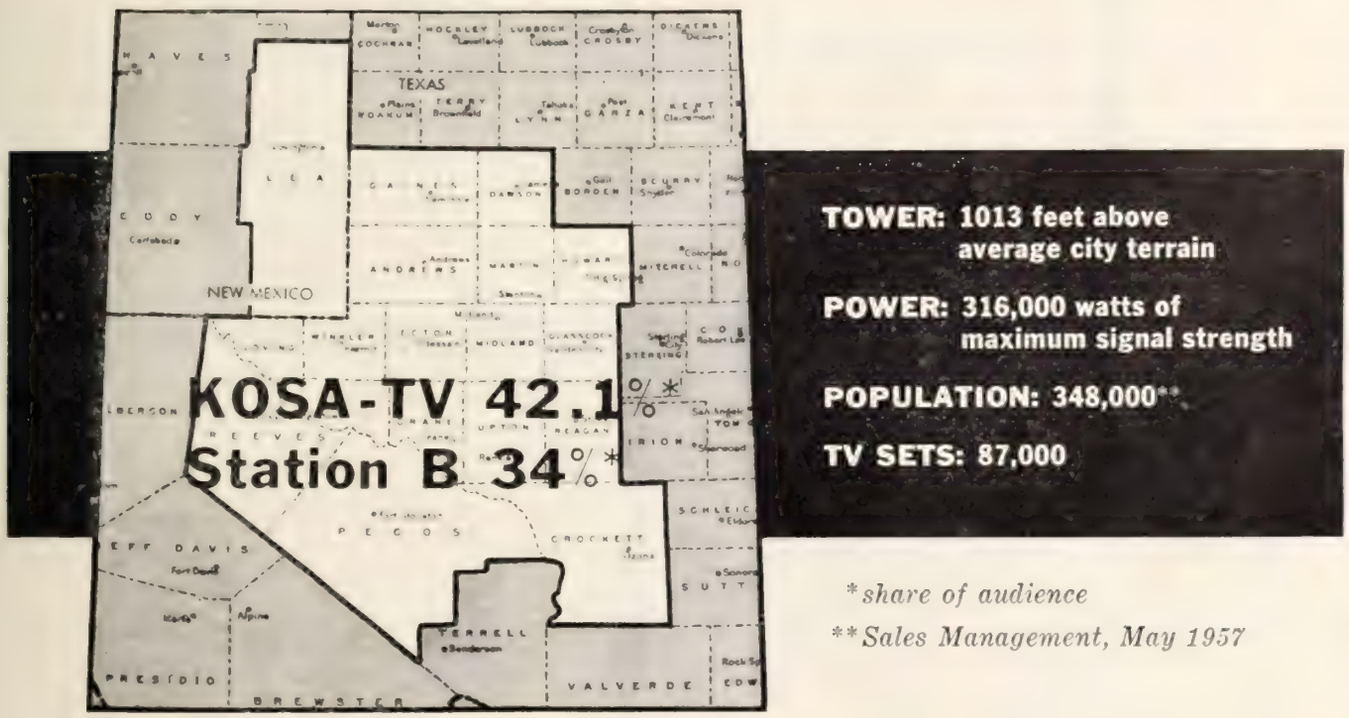
See Farrar for K JOE



MORE

AUDIENCE POWER TOWER COVERAGE

New ARB 18-County study (April 7-13, 1957) shows dominance of KOSA-TV. KOSA-TV leads all summarized afternoon and evening periods.



**share of audience*

***Sales Management, May 1957*

On the overall basis, Monday-Friday, between 9 A.M.-11 P.M., during the 280 rated quarter hours, KOSA-TV ranks first 187 quarter hours or 66.8% of the total time. (It ranks second 82 quarter hours or 29.3% of the time during the same period.)

Call John E. Pearson Company today for the full facts on how to reach the three-quarter billion dollar area covered *only* by KOSA-TV.

CBS

KOSA-TV CHANNEL 7

ODESSA, TEXAS

Represented by John E. Pearson Television, Inc.

THANK YOU, SRDS,
FOR YET ANOTHER
PROOF OF SPONSOR'S
DOMINANCE IN THE
BROADCAST FIELD

SRDS has newly released its study of agency and advertiser tradepaper readership. Here are some typical findings:

1. Broadcast magazines read for tv information: SPONSOR, 60.4%; B/T, 53.2%; TV Age, 40.2%; Television, 34.2%.

2. Broadcast magazines read by agency and advertiser personnel who regularly participate in selection of radio station time: SPONSOR, 66.4%; B T, 60.3%.

3. Broadcast magazines read by New York advertisers for tv information: SPONSOR, 58.3%; Television, 33.3%; TV Age, 24.0%, B/T, 19.4%. For radio information: SPONSOR, 46.0%; B T, 16.2%.

4. Broadcast magazines read for radio information: SPONSOR, 59.6%; B/T, 53.0%.

THIS ISN'T WHAT YOU THINK



This "S.R.O." stands for what we give our stations listed below—*"Specialized Representation Only".*

The uniqueness of each market—the individual character of each station — the particular kind of job the station delivers for a particular sponsor — that's where Harrington, Righter and Parsons concentrates manpower, time, skills and imagination. And — since a specialized, tailor-made job takes more of these than mass-produced run-of-the-mill representation — we *focus* our energies by —

1. *Restricting ourselves to the television medium*
2. *Representing a limited list of outstanding stations*
3. *Working for quality television stations that appreciate what specialized representation can do for them.*

This is a simple, sound line of reasoning — and it *works.* By delivering most to the few, Harrington, Righter and Parsons today serves a group of eminent television stations. Perhaps other stations who share this same point of view would like to know more of the story.

HARRINGTON, RIGHTER & PARSONS, Inc.

television — the only medium we serve

WCDA-B-C *Albany* **WAAM** *Baltimore* **WABT** *Birmingham*
WBEN-TV *Buffalo* **WJRT** *Flint* **WFMY-TV** *Greensboro/Winston-Salem*
WTPA *Harrisburg* **WTIC-TV** *Hartford* **WDAF-TV** *Kansas City*
WHAS-TV *Louisville* **WTMJ-TV** *Milwaukee* **WMTW** *Mt. Washington*
WRVA-TV *Richmond* **WSYR-TV** *Syracuse*

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

15 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Now that the Celler House antitrust subcommittee has had its say about them, **CBS and NBC are waiting for the other shoe to drop: The report of the FCC network study committee,** which for the moment is hamstrung by invited-witness trouble.

The final report that came out of the subcommittee was a smoothed-down version of the original. The strongest remaining parts meantime drew dissents.

Many of the harsh words remained and one lone legislative recommendation survived: Changing the Robinson-Patman Act so that network discounts can be regulated.

Celler did light off in a direction few suspected he was particularly concerned about: ad agencies. **He asked the Justice Department to see whether there's any collusion between the networks and agencies.**

The Brooklyn legislator's jabs at agencies in the report:

- Agencies are granted 15% commission by the networks, but **no advertiser ever saves money by placing business directly with the networks.**
- **Big agencies are getting bigger** and that more and more business is being placed through fewer and fewer agencies.
- The agencies must at all times remember they have a **responsibility toward the public interest.**

The report's recommendations to the Justice Department included:

A look-see at **network option time and must-buy policies,** network program production and sales, with a view to allowing advertisers to pick their own station lineups and whatever the amount of billings they elect.

The report's strongest language was reserved for the FCC, but the actual recommendations to the commission were:

1) **Consider changing option time rules.** (The Republican members of the subcommittee dissented on this suggestion.)

2) Adopt for itself a **"code of ethics"** to stop FCC members from discussing cases with interested parties and revealing how other commissioners planned to vote.

The report, while inveighing against the NBC-Westinghouse trade-sale, multiple ownership of stations, longterm network talent contracts and insufficient liaison between the FCC and the Justice Department, did have some kind words.

The networks were praised for pioneering in tv and providing good national programs.

Even though Celler had to remove most of the sharp edges from his report, **much of the material on which he relied for the deleted conclusions is still available for use by Dean Barrow's FCC network study committee.**

The House Commerce subcommittee, which is set to probe the Federal regulatory agencies, likewise can use it.

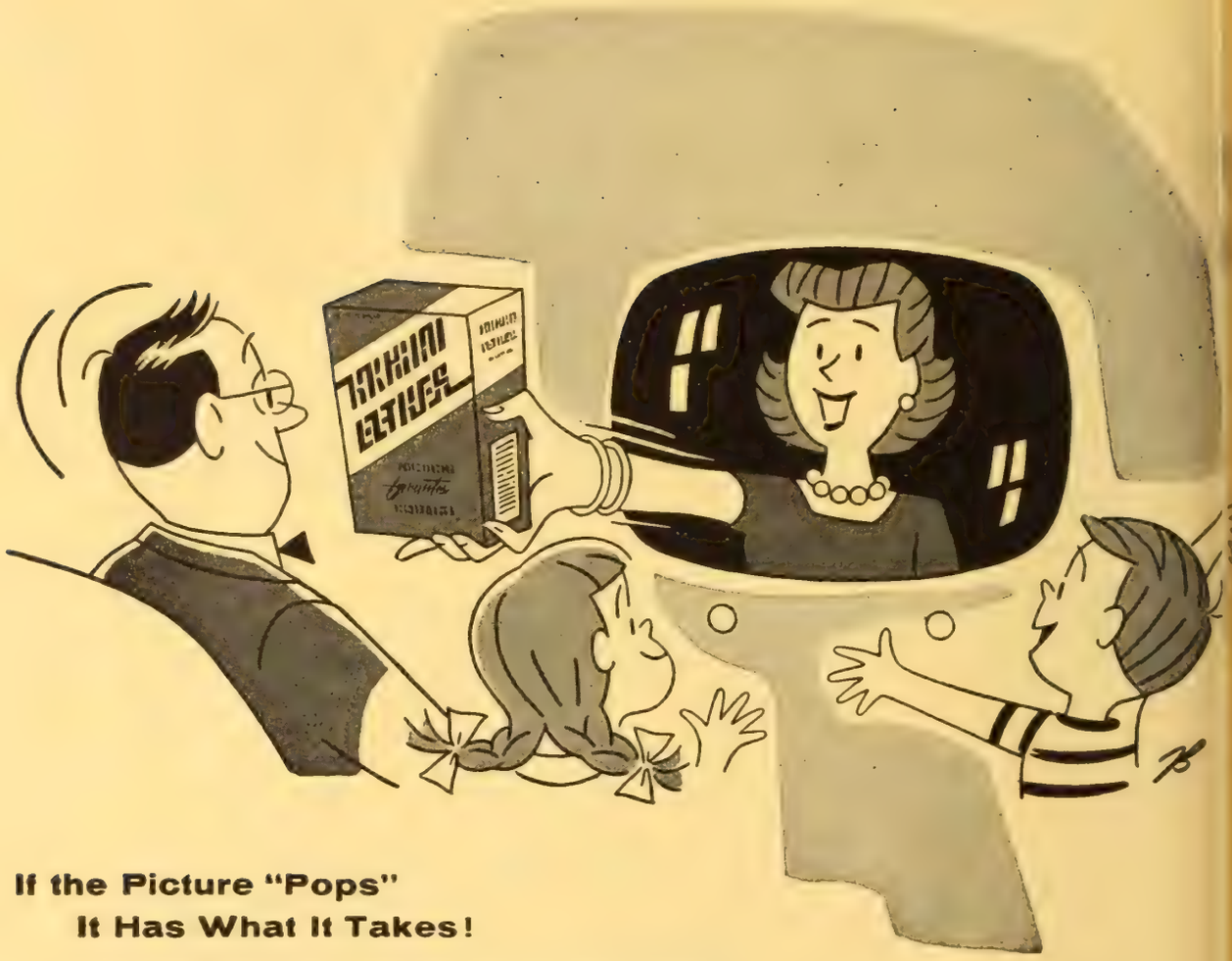
On this score, **Rep. Henry Reuss (D., Wis.) last week became the second congressman to demand that the subcommittee delve deeply into the FCC's administration** of the laws under its jurisdiction.

Reuss seconded the slashing attack launched against the FCC the preceding week by Rep. John Dingle (D., Mich.)

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, apparently isn't going to let the FCC have any peace on the fee tv problem.

Harris last week told the FCC that he wants it, in effect, to quote chapter and verse in the Communications Act supporting its recent conclusion that it did have authority to approve fee tv.

GETTING THE MOST FRO



If the Picture "Pops" It Has What It Takes!

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S. HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

OUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

(a) By using Vidicon film cameras

(b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.



Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

Tmk(s) ®

In Canada: RCA VICTOR Company Ltd., Montreal

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

15 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

The Jergens people won't discuss it, but **there were strong indications this week that McCann-Erickson will succeed Robert W. Orr as the agency for that account.**

Moreover, this goodwill note figures in the situation: **Reports from Cincinnati are that some P&G officials have put in a good word for Compton** with their friends at Jergens. Although Compton has loads of P&G business, none of it apparently overlaps with Jergens' products.

Department stores deep in rural areas credit tv for creating a boom in brand bras and fitted foundation garments.

It isn't just that the farmer's wife is becoming figure conscious: It's that tv shows them the mechanical and aesthetic advantages of the new gear.

Remember Parks Johnson—who originated the man-on-the-street program via Vox Pop in 1932?

He got tired of just fishin' and is back in the business as correspondent for KTBC-AM-TV, Austin, from the resort town of Wimberly in the Hill Country.

This bit of **purported dialogue between Henry J. Kaiser and Sam Goldwyn** is making the Madison Avenue rounds this week:

KAISER: How about coming out here to Honolulu for a few days rest? I'll send my plane for you.

GOLDWYN: Look, Henry, **I know you want my picture** for your television show. I can tell you over the phone right now my price is $10 million.

Hollywood studios eventually may gear themselves to a revenue structure somewhat similar to the book publishing business.

There the hardback often serves simply as a prestige builder, a shill for the paperbound that brings in the real boodle.

Similarly, theatre exhibition might become largely showcasing, with tv **as the main source of income.**

Station operators from the early days of the business have been alert to the impact of a **trademark.** How good are you at identifying this current radio-tv sample?

1. Tillie, the Cow _____
2. Little Hayseed _____
3. The Swing Girl _____
4. Big Aggie _____
5. Mermaid _____
6. The Big Cheese _____
7. The Rooster _____
8. The Black Cat _____
9. The Bee _____
10. Policeman _____
11. Ohio River Steamboat _____
12. Alligator _____
13. The Apple _____
14. Woodpecker _____
15. Thomas Jefferson _____
16. The Lion _____
17. The Flamingo _____
18. The Little Bear _____
19. Little Scottie _____
20. Boxing Gloves _____

Jot down your guesses and check them against the answers on page 72.

"Season's Greetings" to Bob



EDWIN K. WHEELER
GENERAL MANAGER

Mr. Robert W. Sarnoff
President
National Broadcasting Company
30 Rockefeller Plaza
New York 20, New York

Dear Bob:

Before the 1956-57 season comes to a close I'd like to pass along a few words of praise and gratitude to you and your entire network staff.

You know enough about station men to realize that the surest way to an affiliate's affection is with new business. And this season's sensational upsurge in NBC daytime ratings brought us more than our share of new advertisers and new revenue. So, many thanks for this.

Nighttime we're running a strong race against CBS and broadening our already substantial margin over ABC. (April ARB gave WWJ-TV five of the Top Ten.) The development of Steve Allen and Tennessee Ernie as hit shows...the great and continuing success of Perry Como, Bob Hope and Dinah Shore...the emergence of "21" as the year's biggest news-making show...Wells Fargo's quick bounce into the big time...real accomplishments like these have done much to strengthen the position of the NBC network -- and the NBC affiliates.

We're all looking forward with enthusiasm toward NBC's great fall schedule but meanwhile I thought you might like to have this vote of confidence for a job so well done in 1956-57.

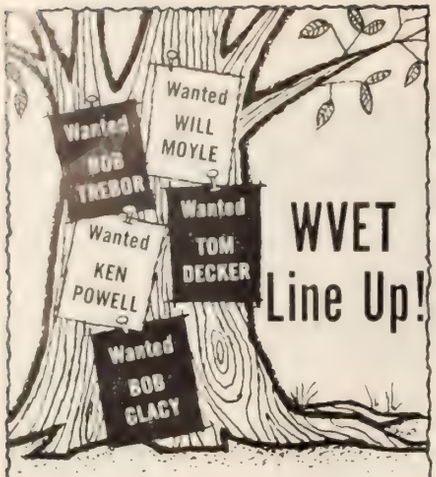
Cordially,

Edwin K. Wheeler

Edwin K. Wheeler

EKW/BMc

OWNED AND OPERATED BY THE DETROIT NEWS



Rochester's 5 Most Wanted* Men

*WANTED... by audiences and advertisers

. . . because they make WVET's unique programs of music, loved by all . . . and every-hour news . . . NUMBER ONE in Rochester radio for reception and response.

MUSIC NEWS ABC

WVET RADIO

ROCHESTER, N.Y.
1280 K.C. 5000 WATTS
Represented Nationally by
THE BOLLING COMPANY



"GEE! That's some rug cleaner!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

HYPO SPOT TV NEEDS

(*Continued from page* 35)

ideas are of first magnitude. That is when the seller traditionally pockets his order book and puts on his thinking cap, goes to the prospect with a complete, dramatic plan for action. Radio has done it in the last few years. stirring up a draft that television felt. Now a number of spot tv sellers are themselves engaged in this "go-in-with-a-plan" approach, and the effects are beginning to be felt. At the buyers' end, such salesmanship is welcomed. The adman can always use ideas.

A big step in assisting the creative salesman is the I.D. cost-per-1,000 "sales call" data chart just worked out by TvB. (See "Spot television basics," SPONSOR, 8 June, page 65). It gives spot tv selling new dimensions and new benchmarks. Costs-per-1,000 and average ratings in varying numbers of markets at different times of the day can be seen at a glance along with new figures on audience composition. The data from which this chart was assembled is on IBM cards at TvB so that advertisers may quickly work out any combinations of buys.

With hard, creative sell as the major hypo, here are some other stimulants:

Stations must come up with improved proofs of performance—deeper research, more convincing presentations, well promoted documentations of results.

Stations must look to their standards. "It's pretty irritating when you're about to make a spot buy," one adman put it to SPONSOR, "and you just know for sure that somewhere along the line you're going to get triple-spotted. Or some station is going to let your announcement run back to back with a competitor."

Spot television must merchandise itself as a medium. It must get its message through to the advertisers. George Huntington, director of sales development at TvB, thinks tv should exploit itself with tv. "Print media are using television to promote themselves," he said, "so why shouldn't television? It could reach directly out to advertisers with short announcements saying no more than, "Did you know that eight million homes watch television 10 hours a day?"



MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by **WSUN**
than any other station in the
HEART of FLORIDA
(check your Neilsen No. 2)

WSUN RADIO
ST. PETERSBURG - TAMPA
Represented By VENARD, RINTOUL & McCONNELL
Southeastern: JAMES S. AYERS



Famous on the Georgia Scene



MARTHA BERRY SCHOOL, where students pay for their education through the fruit of their own labor, is in northwest Georgia, near Rome—a region fully covered by WAGA-TV, famous on the Georgia scene, too. Reaching 60 counties with a population of nearly 2 million, WAGA-TV's tallest tower, maximum power, top ARB and Pulse ratings make it the leading television station in the Southeast's No. 1 market.



A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave • SAN FRANCISCO—111 Sutter St

Represented Nationally by THE KATZ AGENCY, Inc.

Here's a
HOT
buy in
El Paso!

KROD-TV
EL PASO
channel 4

"SHERIFF OF COCHISE"
Alternate Mondays*
9:30 - 10:00 P.M.
TELEPULSE 39.0
(in Top 15 shows)
Follows Ford Theatre—43.5
Precedes Wyatt Earp—30.5
*With White King Soap

Call Branham
or Dick Watts at
KROD-TV
Channel 4
EL PASO, TEXAS

CBS
AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

Montgomery's No .1
(says Hooper) is
WRMA
Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper
Av. share 7AM-6PM

WRMA 27.6% *
Second station, 21.4%
*Signed off 4:45PM during survey

Exclusive Market
The only Negro station
in a Central Alabama
area with 53% Negro population

WRMA
Montgomery, Ala.

Judd Sparling, Commercial Manager
Joseph Hershey McGillvra,
National Representatives

Reps at work

Frank DeRosa, NBC Spot Sales, Chicago, thinks that there's a very important point which hasn't been emphasized enough in spot radio —the preparation of copy. "Much has been said about ratings, the use of local personalities, and saturation schedules," Frank says, "but how about the memorability of the commercial message? Extensive thought, time and expense goes into the preparation of tv commercials, print ads and billboard ads. Perhaps so much emphasis is placed on these ads because they are visual and must be informative, eye-appealing and entertaining. But exactly the same treatment should be given the radio commercial to make it ear-appealing, informative and stimulating to the imagination—leaving a memorable listener impression. The excellent commercials in the past year or so of Pepsodent, Contadina, and Beechnut Gum, among others, combined with their spot buying formulas, took full advantage of radio's great advertising potential. More success stories for advertisers can be written through the use of carefully thought out commercial messages than for saturation campaigns with strong local personality programs."



Dick Hayes, The Branham Co., New York, says that "the continuing studies being made by Branham reveal that no less than eight out of 10 daytime tv spot advertisers insist upon 'minute' announcement schedules. But tv stations are limited in the number of choice daytime minute availabilities because of network commercial commitments and the consequent competitive conflicts. So, some advertisers must settle for less than the best minute schedules." Dick points out that there are advertisers who must adhere to minute film commercials because of specific product problems. "To them the full minute is a necessity in doing a good selling job for the product," Dick observes. "But many other daytime advertisers can use 20-second and 10-second announcements as effectively as minute spots and yet do not. They completely overlook the wide selection of brief spots by their short-sighted policy. These 10- and 20-second announcements have been attractively priced by television stations to reach the maximum number of housewives at an extremely low cost-per-1,000. Many advertisers should investigate this as yet untapped source of sales."



You COVER the market at MINIMUM cost in UNCLE JERRY'S CLUB on WBEN-TV





Since 1955 over 3000 youngsters have appeared with "Uncle" Jerry Brick, genial emcee - and "talent scout" to Western New York's budding entertainers.

Sure, there's a COVER and MINIMUM at "Uncle Jerry's Club" . . . but it works in *your* favor!

This weekly Children's Program has been enjoyed every Sunday morning for the past two years by hundreds of thousands of youngsters and adults. They find the variety-entertainment of talented tots a high-spot of leisurely Sunday viewing.

And you'll find it the right spot for your product promotion! If you want to reach children and people interested in children—and who doesn't?—you'll do it quickly and economically by participating in Uncle Jerry's Club.

Our sales department and our national representatives, HARRINGTON, RIGHTER AND PARSONS, will be happy to arrange a table for you — up front at ringside! Contact them for costs and availabilities.



WBEN-TV channel **4**

CBS in Buffalo

THE PIONEER STATION OF WESTERN NEW YORK



"GEE! I'm going to try that candy!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

IN
MONTGOMERY
ALABAMA
IT'S

WCOV RADIO

for

- **POWER** (10,000 watts)
- **NETWORK** (CBS Radio)
- **LISTENERS** (Check any Survey)

GET THE FACTS
from
Adam Young, Inc.
James S. Ayers

WCOV RADIO

Tv and radio NEWSMAKERS



Wayne Coy has been named president and director of Twin States Broadcasters, Inc. (WFMB-AM&TV, Indianapolis.) The two Indianapolis stations along with WTCN-AM&TV, Minneapolis, were recently acquired by Time, Inc. From the time of his graduation from college in 1926 through World War II, Coy was active in the newspaper field and then later in government service. Following the end of the war he became assistant to the publisher of the *Washington Post* and also in charge of that paper's radio operations. In 1947 he was appointed chairman of the FCC and held that position for over four years. In June 1952, Coy joined Time, Inc. as radio-tv consultant. He later became president and general manager (also 50% stockholder) of Time's KOB-AM&TV, Albuquerque. New v.p.-gen. mgr., WFBM group is Eldon Campbell.



William B. Caskey has been made executive vice president of WPEN-AM&FM, Philadelphia. Caskey has been upped from the position of vice president and general manager of WPEN. He joined the station 10 years ago as promotion and public relations director. Subsequently he was advanced to the posts of program director, assistant to the president, general manager and then v.p. and general manager. Caskey was an early advocate of the music and news programing format for radio. Along with Caskey's appointment, WPEN this week also upped Murray Arnold from assistant station manager to station manager. Arnold has been in broadcasting for 27 years in varied phases of the business including announcing, as production director, advertising-promotion-publicity director and program director for WIP Radio, Philadelphia.



Reginald P. Merridew is the new managing director of WJW, Cleveland, and Jack Kelly, former managing director of the station, is moving to Storer's New York sales office. Both moves were announced this week by William E. Rine, vice president for all Storer radio operations. Merridew, a graduate of Bucknell University, entered the broadcasting industry in 1937 as an announcer. In 1942 he became a member of the staff of WGAR, Cleveland. He spent 15 years with that station serving as chief announcer, production director, program director and director of operations. In October of 1955 he resigned to become v.p. in charge of sales and public relations for Crown Hill and Sunset Memorial Park in Cleveland. Kelly who has been managing director of WJW since 1954 has a wide background in broadcasting and advertising.



bless their cotton pickin' little hearts!

No, we don't mean these little pea pickers bein' measured . . . but low overhead Robert Hall, nationally-known clothing chain. KXLA "suits" 'em 'cause it measures up with folks who buy bales 'o duds. Yep, stuff moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater los angeles market

1110 on the dial

KXLA

Represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles. San Francisco



SPONSOR SPEAKS

Why is spot ignored?

There was some justification for the tendency of trade publications and advertising columnists to ignore spot tv and radio back in the days when neither published their billings. Today spot tv has TvB's reports; spot radio has the SRA's.

It is hard to understand, therefore, why these two major and growing media continue to be ignored in the graphs presented to the industry. A recent issue of one of our contemporaries, for whom we have great respect, carries a detailed bar chart in color giving ad expenditures in eight media. The chart excludes spot tv and radio.

Oddly enough, to get figures for network radio, which has no dollar report, the publication went to the trouble of asking RAB for an estimate. But it left out spot radio when figures are available. In fact in the same issue—many pages further back—the publication carried a few lines to the effect that spot radio billings were 40.5% ahead for the first quarter of 1957!

We just don't understand it. But, having successfully waged a battle to get the air media to supply dollar figures in the first place, we won't rest until they are accorded their proper place in all quarters.

ANA study won't "blow over"

Agencies who are inclined to dismiss ANA's present study of the commission system as something which will just "blow over" (like the ANA study of the 1930's) may be in for a rude awakening. One thing that's different this time: tv.

There is a quiet determination among many major tv clients to: (a) do something to end the flat 15% commission on programs agencies do not produce; and to (b) find a new way to compensate agencies for all phases of their service.

This does not mean clients are critical of agencies or the job they're doing—only of the compensation system.

If agencies fail to gauge the intensities of sentiments for change among certain large advertisers, they will be caught short. Agencies should now be actively at work exploring the possibility of change—whether major or minor. Or they should be working to document the advantages of the status quo with point-by-point specifics.



THIS WE FIGHT FOR: *How big is your budget next year for radio and tv commercials? In the press of decision-making for programs and time, don't forget the single most important air media basic: the commercial is the payoff.*

10-SECOND SPOTS

Snap, crackle, pop: A baby alligator sent by a Florida vacationer to a secretary in a Madison Avenue agency has resulted in an all-out organizational drive for the latest information on the care and feeding of alligators. Biggest problem facing agency researchers—ailligator doesn't like being put in water. *Call for Dr. Dichter!*

Go where you go: A German radio manufacturer has introduced to U. S. motorists the Blaupunkt-Blue-Spot Hi-Fi car radio which, it claims, will play FM under bridges and through tunnels. *Adding a new dimension to out-of-home listening: The bridge and tunnel audience.*

Channeled: An overwrought timebuyer, feeling the need for analysis, was referred to a psychiatrist on East 60th Street. Upon entering the plush ground floor reception room, the timebuyer was greeted by a svelte receptionist who indicated three doors. "Take the door that matches your income," she told the timebuyer. The first door was labeled $30,000 to $75,000; the second, $15,000 to $30,000; the third. Under $15,000. He took the third. wandered down a corridor, made a sharp U-turn, and suddenly found himself out on 60th Street again.

Alas, poor Yorick: Recently there has been a movement among morticians' groups to limit drastically the right of members to advertise. *Oh, well, it would be a tough business to write singing commercials for anyway.*

Headline: From *N. Y. Times*—

U.S. WEIGHS ASKING
TIME ON SOVIET TV
FOR EISENHOWER

May Seek 'Full Reciprocity'
For Interview On CBS
Granted Khrushchev

'Full reciprocity'—is this another word for 'equal time'?

Road test: At the Bloomfield Hills, Michigan, headquarters of MacManus, John & Adams, a 1957 Pontiac Star Chief Catalina is on tap for visitors. They may drive it before or after appointments, are furnished with a map detailing scenic attractions of the area. *Now the reps will have something to do while waiting to see the timebuyers.*

It's your move...

to the **TOPS** *in Cleveland Television*

WJW-TV

CHANNEL 8



A CLEVELAND LANDMARK WELL-KNOWN TO VIEWERS THROUGHOUT NORTHERN OHIO

GREATER CLEVELAND
the nation's 5th market
in total retail sales*

GREATER CLEVELAND
the nation's 6th market
in net effective
buying income*

GREATER CLEVELAND
the nation's 7th market
in population...
and still growing!*

WJW-TV
"A Leading Citizen" in
Ohio's First Market
serving 2,200,000
households

More productive local programming on WJW-TV. Top feature films for participating sponsors, including 20th Century-Fox, Columbia and Selznick groups.

A STORER STATION

WJW-TV

Represented Nationally by the Katz Agency

CBS 8 CHANNEL 8 TELEVISION

A BASIC AFFILIATE OF THE CBS TELEVISION NETWORK

* Sales Management, May 10, 1956

WJW-TV—Storer Broadcasting Company • 1630 Euclid Avenue, Cleveland 15, Ohio • TOwer 1-6080

Here's Why

KMBC-TV is Watched MORE by MORE Families in Kansas City.

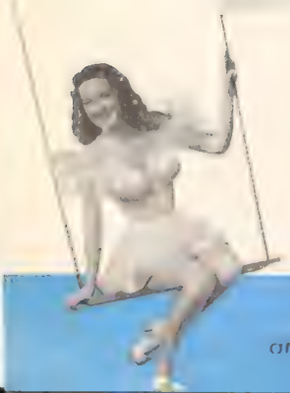
and Sells More Goods for Sponsors

KMBC-TV "BIG-TIME" DAY-TIME, NIGHT-TIME SCHEDU

CHANNEL 9—KANSAS CITY, MO. BASIC ABC AFFILIATE SUMMER-

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATUR
9:00		"ROMPER ROOM" — Moppets and their mothers both watch Virginia Adams as she deftly mixes fun, learning and selling on this enormously popular live kindergarten show.					FARM
9:30							
10:00	RELIGIOUS	"JACKPOT MOVIE" — Top feature film fare combined with the opportunity to win hundreds of dollars through KMBC-TV jackpot phone calls make this morning show a "must" for Kansas City viewers					COMIC
10:30	YOUR OWN HOME						
11:00	RELIGIOUS						LITTLE R
11:30	K C NEWSREEL						BUFFALO B
12:00	LARIAT PLAYHOUSE	"WHIZZO'S WONDERLAND" — A wonderful children's hour that enchants youngsters, delights sponsors Frank Wizardie as Whizzo the Clown, makes this live show a live-wire buy.					CHILDRE THEATR
12:30							
1:00	BOWLING TIME	"NOON" — A full-hour variety show featuring popular emcee Rev Mullins, vocalist, Norma Sinclair, music by the Texas Rangers and appearances by visiting celebrities. Live studio audience. "Big Time Daytime TV".					
1:30							SIX GU PLAYHOU
2:00	PUBLIC DEFENDER	"HAPPY HOME THEATRE" - Excellent feature films emceed by Bea Johnson, Director of Women's Activities for KMBC-TV. Bea's personalized brand of selling gets results on this audience-rich show.					
2:30	ELLERY QUEEN						TEXAS RASSLIN
3:00	THE FALCON	"WATERFRONT" with Preston Foster					CARTOON CAR
3:30	BY-LINE	"TROUBLE WITH FATHER" with Stu Erwin					
4:00	OVERSEAS ADVENTURE	"MY LITTLE MARGIE" with Gale Storm					CIRCLE
4:30	OPEN HEARING	"BANDSTAND" Live dancing party with John Bilyeu, M.C.					MOVIE TIM
5:00	[illegible]	"MICKEY MOUSE CLUB" — Ask your PG & W Colonel about availabilities on this highest-rated multi-weekly show in the market.					BOWLIN' WITH MOLEN
5:30	[illegible]						
6:00	[illegible] OF TAE	CISCO KID	SUPERMAN	SKY KING	WILD BILL HICKOK	ANNIE OAKLEY	FAMOUS FILM FESTIVAL
6:30	YOU ASKED FOR IT	BOLD JOURNEY	CHEYENNE / CONFLICT	DISNEY LAND	LONE RANGER	RIN TIN TIN	
7:00	TED MACK AMATEUR HOUR	PRESS CONFERENCE			FRONTIER	JIM BOWIE	LAWRENCE WELK SHOW
7:30		LAWRENCE WELK	WYATT EARP	HIGHWAY PATROL	CIRCUS TIME	CROSSROADS	
8:00	STAR SHOWCASE		BROKEN ARROW	WED. NIGHT FIGHTS	DANNY THOMAS	TREASURE HUNT	OZARK JUBILE
8:30	HOLLYWOOD FILM THEATRE	WIRE SERVICE	TELEPHONE TIME		[illegible]	THE VISE	SATURDAY MOVIE
9:00			NAVY LOG	OZZIE & HARRIET	[illegible]	DARTS FOR DOUGH	
9:30		[illegible]	I LED THREE LIVES	FORD THEATRE	CODE 3	DATE WITH THE ANGELS	
10:00	MIKE WALLACE INTERVIEW	TEN O'CLOCK NEWS • SAM MOLEN'S SPORTS • WEATHER GIRL					
10:30	PREMIERE PERFORMANCE	RACKET SQUAD	SHERLOCK HOLMES	CONFIDENTIAL FILE	PASSPORT TO DANGER	PREMIERE PLAYHOUSE	MYSTERY MOVIE
11:00		LONE WOLF	CITY DETECTIVE	CROSS CURRENT	I SPY		
11:30		THE HUNTER	MAN BEHIND THE BADGE	BIFF BAKER	FEDERAL MEN		





It's easy to see why

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station

PETERS GRIFFIN WOODWARD, INC.

televis

DON DAVIS, President
JOHN SCHILLING, Executive Vice P
GEORGE HIGGINS, Vice Pres. & Sa
MORI GREINER, Manager of Televis
DICK SMITH, Manager of Radio

and in Radio, it's **KMBC** *of* **Kansas City—KFRM** *for* **the State of Kan**

22 JUNE 1957
40¢ a copy • $10 a year

[illegible] NBC
[illegible]
NBC
[illegible] PLAZA
[illegible]

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Surveyed Facts PROVE Dominance!

★ WXEX-TV is your best buy—by far—to cover the **whole** Richmond TV area. A 35-county Grade B area survey made by ARB proved conclusively:

★ WXEX-TV **leads** any other Richmond station in **total area rating points by 33⅓%.**

★ WXEX-TV **leads** any other Richmond area station in **more quarter hours by 33⅓%.**

★ WXEX-TV **leads** any other Richmond area station in **total share of audience.**

Don't **project** urban ratings to the Grade B set count. You get faulty cost-per-thousand figures. Use the **facts** in the ARB area study. Get them in full from Select, Forjoe or WXEX-TV.

WXEX-TV

NBC BASIC—CHANNEL 8

Tom Tinsley, President Irvin G. Abeloff, Vice-Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago Seattle San Francisco Los Angeles, Dallas, Atlanta

TV DOMINATES SPENDING BY TOP 100 CLIENTS

45 of the top 100 advertisers spend over 50% of their ad budgets on television. Newspapers dominant medium for only six, and magazines for nine

Page 29

Must industries soft-pedal group selling?

Page 32

How to save money on tv commercials

Page 36

Radio Basics: spot spending, network clients

Page 41

the High and the Mighty...

There are 171 cities in Wisconsin. Exactly 1/3 or 57 of them are "Our Cities" regularly serviced by WFRV-TV.
Wisconsin has 22 cities, 10,000 to 39,000 population. Exactly one half or 11 of them are inside our circle.
Wisconsin has 8 cities, 39,000 to 150,000. *Three* are WFRV-TV cities. The others are widely scattered across the state.

The WFRV-TV market includes the well known industrial cities of Green Bay, Appleton, Oshkosh, Fond du Lac, Manitowoc, Sheboygan, Neenah, Menasha. The Fabulous Fox River Valley of the Industrial Giants.

Famous for its concentration of huge nationally advertising manufactories, the WFRV-TV country also has more than 50,000 farms, more than 75% with TV sets, and a gross cash farm income of $317,013,600.

This is the MIGHTY station in this MIGHTY market doing a MIGHTY big job with the HIGH tower. 1165 feet above average terrain, the highest antenna in a 5-state area.

Lowest Cost per 1000 TV Homes.

Lowest Cost per 1000 People.

Lowest Cost per $1000 Purchasing Power.

IN SELECTING MARKETS . . . COMPARE MARKETS

with these WFRV-TV figures

357,340 TV Homes

Authority: Television Magazine April, 1957.

- **More Than A Million Population**
- **More Than A Billion Retail Sales**

Basic ABC plus CBS

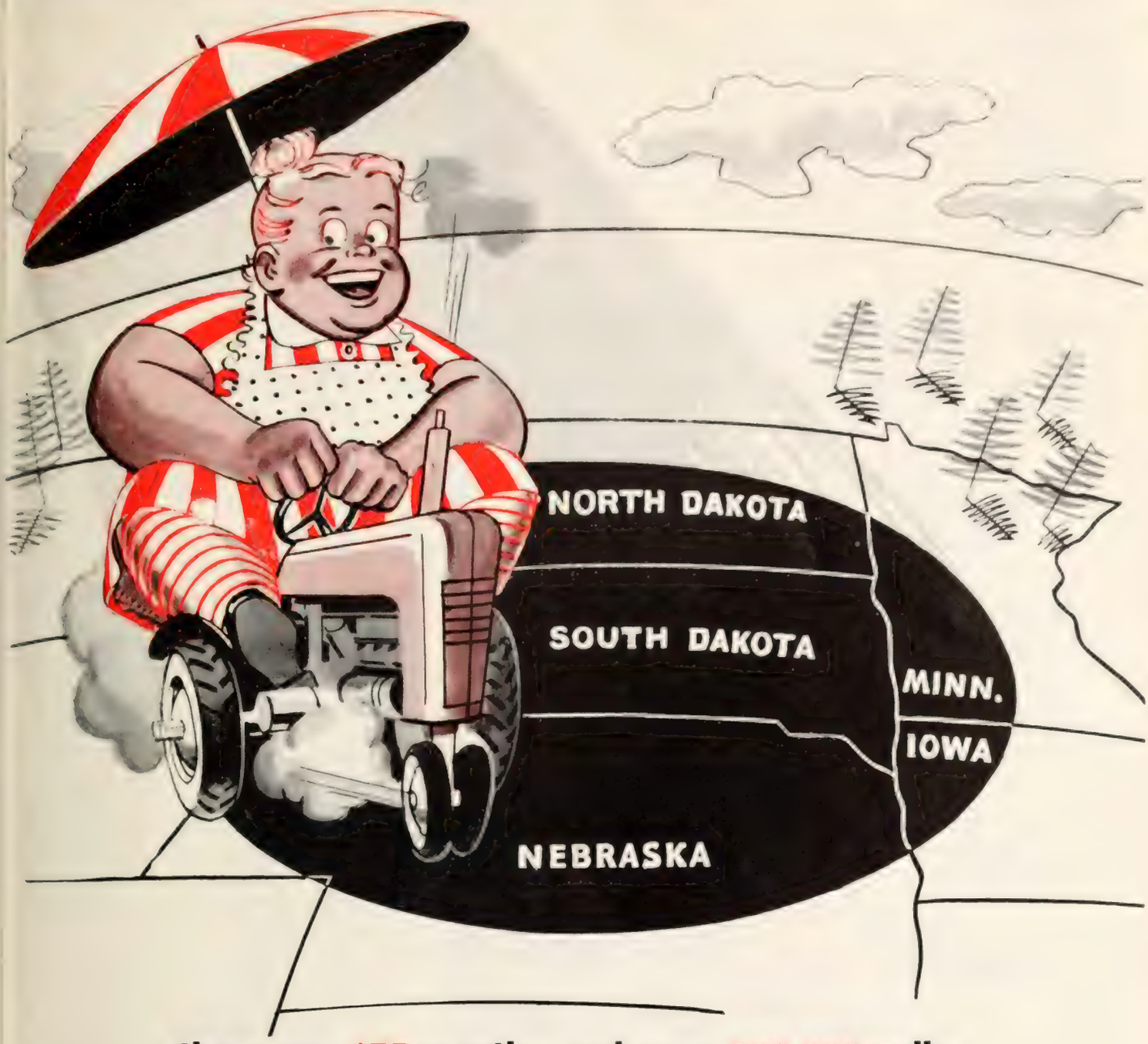
WFRV-TV

GREEN BAY, WISCONSIN

From the Wonderful Fox River Valley to 1/3 of the State of Wisconsin

HEADLEY-REED TV has the eye-opening story.

Soren H. Munkhof, *Exec. V.P. & Gen. Mgr.*



there are 175 counties and over 600,000 radio homes under Big Aggie's Umbrella ※

That's a sizable chunk of these United States and a mighty important market. Over two million people live under Big Aggie's umbrella. The last time anyone counted the dollars they spend, it amounted to 2.8 billion a year.

Where do they spend it? Let's look to Big Aggie for that answer. For the vast expanse of Big Aggie Land is defined by the power of one radio station—WNAX-570. 80% of Big Aggie's 609,590 radio families tune to WNAX-570 three to seven times a week. That's 66.4% share of audience. It's a safe bet that these prosperous people spend a good amount on products advertised on WNAX-570.

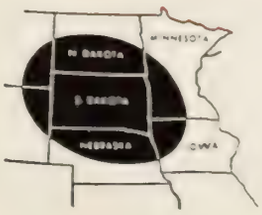
Yes, Big Aggie Land is an important market. And nothing covers it all—delivers it all—except WNAX-570.

Ask your Katz man for details.

1956 Nielsen Coverage Service



BIG AGGIE LAND



35th ANNIVERSARY OF WNAX — 1922 - 1957

WNAX-570

Yankton, South Dakota
CBS Radio.
A Cowles Station.
Don D. Sullivan, General Manager.

22 June 1957 • *Vol. 11, No. 25*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Tv dominates spending by top 100 clients

29 Some 45 of top 100 1956 clients spent over 50% of four-media ad budget in tv. Newspapers are dominant media of six; magazines, nine

Can an association sell hard?

32 American Dairy Association shifts tv network gears from Como to Disney, adds weekday radio saturation; 1957 broadcast budget nears $3 million

Where does the money go?

36 How advertisers can save money through producing several tv commercials as unit is demonstrated with step-by-step production cost breakdown

Radio hatches a nest egg

39 Elite Chicks of Iowa has sold over 500,000 birds in the first four months of 1957. Owner Vance McCray says credit for 90% of sales goes to WMT

Radio Basics/June

41 The second monthly Radio Basics section features spot radio spending by industry categories and the current list of network radio advertisers

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In Upcoming Issues

Don McGannon of Westinghouse

Lawyer-president of WBC stations, a leader in programing, promotion and sales concepts, analyzes station operation today

Beneficial Finance Co.

This spot radio client's agency has developed an unusual traveling set-up for local office advertising support and coordination

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Secretary-Treasurer
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BPA

SPONSOR PUBLICATIONS INC.
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Copyright 1957
Sponsor Publications Inc.

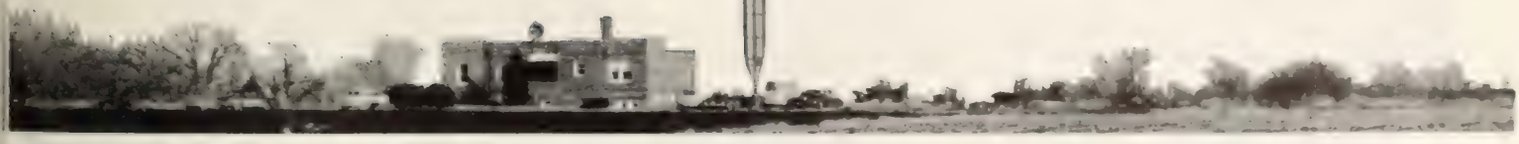
LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation



WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

The Quint-Cities Station —Davenport and Bettendorf in Iowa: Rock Island, Moline and East Moline in Illinois.

WOC TV

Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE

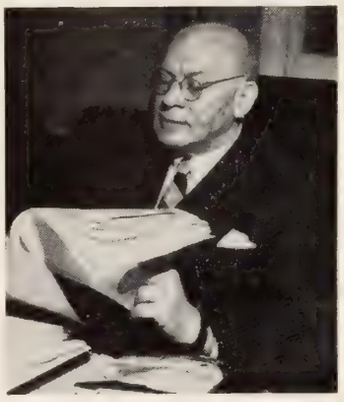
NEWSMAKER of the week

This week admen were still struggling to digest—and interpret—the Celler committee report on the tv industry (see Washington Week 15 June). Is the report so much wordage to be duly entered in the records or will it lead to tangible action? To get perspective, SPONSOR went to Rep. Emanuel Celler (D., N.Y.) for this exclusive interview.

The newsmaker: Rep. Celler conceded to SPONSOR that many times in the past reports of Congressional committees have been forgotten as quickly as they were issued. "But we will not allow our report to hang in mid-air and gather dust," he told SPONSOR. The committee, he said, will keep a steady eye on developments "to see that our recommendations are carried out."

These are among key recommendations for which Celler will maintain unrelenting pressure:

1. That the FCC consider amending the option time rule.
2. That the FCC consider a rule prohibiting "must buy" requirements in network station lineups.
3. That the Dept. of Justice continue its study to determine whether the networks tie sale of time to the sale of network-controlled programs.



Rep. Emanuel Celler

One of the puzzlers for admen in the Celler committee report was this statement: "Without detracting from the services rendered by an agency, the probabilities would suggest that some advertisers at least are, or could be, equipped to perform a number of agency services and thus effect considerable saving in their tv advertising budgets."

The committee recommended that the Dept. of Justice seek to determine whether use of agencies results from voluntary choice of networks and advertisers or whether there is an understanding between agencies and networks "that network time will be sold only to an agency and not directly to a sponsor."

What's unusual is that the committee single out television for question on the granting of commissions to agencies only when the practice is standard for all media—and it is not possible for advertisers to save commissions by buying direct in any national medium.

Celler's own diagnosis as expressed to SPONSOR: His hearings have uncovered "clear indications" of a "tendency" toward collusion between the networks and agencies.

Celler conceded to SPONSOR that he did not know what the full story is in agency-network relations. But, he insisted, the hearings had produced enough evidence to warrant Justice investigation.

MOST

at the Chicago Federated Advertising Club Awards Banquet...

were WMAQ and WNBQ, the NBC stations that were honored with more awards than any other broadcasting operation in Chicago!

Possibly the most cherished award of all was the one to WMAQ and its news staff. It is well-earned recognition for WMAQ's superior effort in bringing to Chicago timely and informed reports, right around the clock.

The CFAC awards, four each to WMAQ and WNBQ, are significant because they come from advertising professionals, representatives of the Midwest's leading advertisers and agencies. Their selection of WMAQ and WNBQ implies a sound endorsement of the stations' programming . . . *and the commercial impact of that programming.*

These awards offer further proof of WMAQ and WNBQ's broadcasting leadership — the kind of leadership that means greater rewards for listening audiences *and advertisers* in Chicago.

WMAQ-WNBQ, Chicago

SOLD BY NBC SPOT SALES

WMAQ Awards: WMAQ News Department — Best General News Coverage any station; "Wed Howard" — Best Disc Jockey (Tie); "Virginia Marmaduke" — Best Women's Show; "Promenade Concert" — Best Local Music Show.

WNBQ Awards: "Clint Youle" — Best Weather Program; "City Desk" — Best Commentary Program; "Club 60" — Best network musical and variety program originating in Chicago; Station WNBQ — Special award for contribution to the welfare of the community in the religious field.

HONORED GUESTS





There's more to Florida!

Imposing is the record $1,200,000,000 spent by Florida's sun-worshipping visitors last year. But bigger by far today is the ever-expanding spending power of Florida's year-round residents.

***There's Jacksonville, for instance** . . mainspring of a dynamic $1,775,521,000 market where population has jumped 20%, food sales 86%, drug sales 102% since 1950. Total retail sales are up 90% . . . a rate of increase 78% above the national level!*

***and WMBR-TV** provides advertisers a golden opportunity to grow with the market. For WMBR-TV's year-in, year-out dominance of the territory is unquestioned. Inside metropolitan Jacksonville, WMBR-TV delivers almost five times the audience of its competition, with the largest number of viewers in every quarter-hour of the week, from 8 a.m. to midnight. And that's only part of the picture. In all, powerful WMBR-TV covers a market totaling 67 northern Florida and southern Georgia counties . . . 291,000 television families who have made WMBR-TV an eleven-to-one favorite over any other station!*

Sources: Sales Management Survey of Buying Power, ARB, NCS #2 updated

Channel 4, Jacksonville — **WMBR-TV**
Operated by The Washington Post Broadcast Division
Represented by CBS Television Spot Sales





This one television station delivers four standard metropolitan area markets plus

- 917,320 TV sets
- 1,015,655 families
- 3½ million people
- $3¾ billion retail sales
- $6¼ billion annual income

WGAL·TV

LANCASTER, PENNA.

NBC and CBS

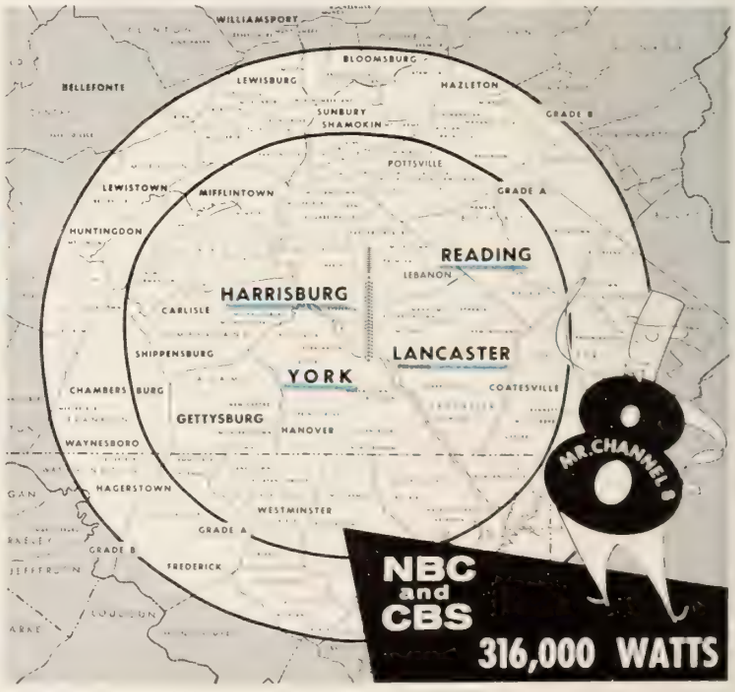
STEINMAN STATION • Clair McCollough, Pres.

Representative:

The MEEKER Company, Inc.

New York
Los Angeles
Chicago
San Francisco

CHANNEL 8 MULTI-CITY MARKET





Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

22 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Do tv spectaculars and specials increase the total audience, or do they merely rob Peter to pay Paul?

Agencies and sponsors long have kicked this problem around because of its obvious competitive implications.

This week NBC TV compiled a clue for SPONSOR-SCOPE. It indicates that **the total audience does expand in varying degrees** when a special goes on. Here is the picture —make of it what you will:

	TUNE-IN WK. BEFORE	TUNE-IN DURING SPECIAL	TUNE-IN WK. AFTER	DIFFERENCE OVER AVG.
Peter Pan	64.8%	74.7%	60.4%	+15%
Jack & Beanstalk	66.4	71.3	66.0	+11
Cinderella	62.3	70.3	65.5	+13
Entertainment '55	62.7	66.2	61.8	+ 6
Ford Star Jubilee	51.0	61.8	57.9	+21

The deal fell through this week, but it nevertheless was **an ominous straw in the wind: Co-sponsorship of an alternate-week sponsorship.**

One serious question the proposition raised: Would the principal sponsor be agreeable to giving a **cross-plug to next week's two sponsors?**

Proof that the Colgate Theatre (which uses the MGM library exclusively on KTTV, L.A.) is a whopping success: Colgate has renewed the series for the fall—even though it's still hazy about its network setup for the coming season.

The KTTV renewal is for 39 weeks, after a 12-week hiatus. There will be some reruns on the theory they will be playing to a **substantially new audience.**

Only other sector of the air media that knows where it stands with Colgate is **CBS Radio: All 20 of the Colgate segments on that network have been renewed.**

It's just about axiomatic that the big keep getting bigger. So—as you might suspect —**the real market for network tv film showings is concentrated in fewer and fewer hands.**

SPONSOR-SCOPE this week analyzed the agency connections for 60 half-hours of tv film scheduled on the networks for the fall. **Almost 70% of the time involved will be administered by just 10 agencies:**

AGENCY	NO. FILM SHOWS	TOTAL ½ HRS. PER WK.
Young & Rubicam	14	7½
Dancer-Fitzgerald-Sample	13	6½
J. Walter Thompson	8	6
BBDO	8	5
Benton & Bowles	7	3½
William Esty	5	3
McCann-Erickson	3	2½
Compton	3	2½
SSCB	3	2½
Ted Bates	3	2
	67	41

(Source: 1 June SPONSOR, page 36.)

Your grocery advertising stands to gain from a sophisticated super market accounting concept advanced in studies at Harvard and New York University.

This is the basic thesis:

- What really makes or breaks a super market is the **profit per square foot.**
- But this picture today is **obscured by the old habit of prescribing markup by volume rather than the space occupied** item by item. It's a hangover from the bulk-goods era.
- On a space-accounting basis, it stands to reason that **the pre-sold, branded merchandise is the hands-down winner.**
- Ergo, any changeover to this kind of thinking implies not only **a stepup in advertising, but also a change in margins.** For example, it might be good strategy to trim margins somewhat in favor of more advertising. Long-run it would pay off.

Want to know **how many outlets will be needed in 1960 to do 70% of all food sales? Marketers say 20,000.**

Going backward, today 37,000 outlets account for 70% of food store sales, as against 50,000 in 1954 and 112,000 in 1939.

Remington Rand, which spends around $6 million a year in tv, has taken over the sales leadership in the electric shaver field from Schick.

Another interesting sidelight: Norelco, which is about to introduce its own sales force, is coming up fast and threatens to nudge Sunbeam out of third place.

The electric shaver, one of the businesses notably catapulted into the big-time by tv, is headed for a 7,500,000-market in 1957—five times the figure of five years ago.

For the package goods manufacturer—especially with a new product—the use of the various weapons in the tv arsenal has taken on an almost fixed pattern.

The usual sequence is this:

1) When informed that a lot of advertising weight will be put in his favor via **spot tv, the dealer loads up** on the product.

2) As a result of this particular tv pressure, **the product moves and the dealer reorders.**

The manufacturer then often looks to his **network show** to do the job for the balance of the year.

McCann-Erickson has come up with a new approach for testing a product on tv.

Dr. Jay Niefelt, of media research and advocate of the new approach, thinks that the conventional system of testing by cities is not so efficient as **pinpoint testing in regions that represent the best target for the product.**

Dr. Niefelt told SPONSOR-SCOPE this week: "The most logical way to direct a tv test for a product is to find the greatest concentration of consumers that are likely prospects and work on that area. That's in contrast with what you might call the old shotgun method of simply banging away at a lot of cities."

According to a Nielsen analysis of tv network program changes, **the number of sponsored shows on the air each spring has become progressively smaller.**

The trend: March 1955, 139 shows; March 1956, 136 shows; and March 1957, 132 shows.

(See SPONSOR's Fall Facts issue, 20 July, for chart showing number of shows canceled and added during various periods from fall of 1954 to March 1957.)

This week a real believe-it-or-not hit the trade—in spades:

1) **One of the radio networks was forced to put out the SRO sign,** and

2) The sponsor thereupon promptly wooed **spot.**

DuPon't Zerex was the product involved.

BBDO made a bid for a chunk of NBC's Monitor, starting in the fall. It ran into a full-up schedule and decided, with the client's approval, to switch to spot radio. The campaign will spread over every state in the union except Florida.

DuPont's other anti-freeze, Zerone, previously had been set with ABC Radio.

NBC Radio also is polishing up another SRO sign—on drug products.

In the process of negotiation this week is a contract with a major drug manufacturer —estimated billings, around $1 million—and once this account is in the house no more drug products will be accepted. **The network now is running about 80 drug spots a week.**

This is turning out to be the healthiest summer for radio since the medium started on its comeback trail.

Spot continues hotter than the thermometer. Meantime CBS Radio reports that even though there are some vacancies in the afternoon billings are running way ahead of last summer's.

Both CBS and NBC Radio business levels have been supported this summer by (1) far **fewer cancellations** than had been anticipated, and (2) a flock of **seasonal accounts** darting in with four- to eight-week campaigns.

Decision makers should find this sidelight on nighttime radio quite provocative:

A study conducted by Pulse for **Peters, Griffin, Woodward, Inc.,** shows that **for the rates now in effect an advertiser buying nighttime radio (between 6 and 10 p.m.) gets 9.6% more families than between 6:30 and 9 a.m.** He also gets essentially the same audience composition.

Though the survey was limited to the 23 radio markets represented by PGW, the firm thinks the figures are a strong clue to what's happening all over.

A problem you hear more and more timebuyers grumbling about: **Stations failing to note in their affidavits the exact time announcements were broadcast.**

A major agency this week told SPONSOR-SCOPE it is refusing to pay radio stations that neglect to specify all broadcast times, **even though floating schedules are involved.**

Said this agency's timebuyer: "We'd rather not get tough, but our clients are entitled not only to information about specific time but, if he elects, the station's log for a half hour on either side to see how much product protection he got."

ARB has devised a service to counter the "rating week" hypo.

There's no stopping a station from loading a "rating week" with attention-getting gimmicks, but competitors can offset this by buying ARB's new **four-week rating.**

These additional weeks of research will be available in individual markets **on advance order.**

Media buyers this week got program presentations from a couple of the non-regular networks:

PAT WEAVER NETWORK: An hour-and-a-half of dance music from the Aragon Ballroom, Chicago, over 14 stations between New York and Minneapolis, Saturday nights. Price per half hour (time and talent): $15,000. Estimated cost-per-1,000: $3.57.

NTA FILM NETWORK: Three one-minute participations on three half-hour tv films over 110 stations at $65,000 per week (time and talent). Estimated cost-per-1,000, based on an average of 16.2 million homes: $4.

Benton & Bowles has scored a major coup for General Foods by persuading the majority of the stations carrying Maxwell House Instant Coffee I.D.'s to accept Bristol-Myers as an alternate sponsor.

Several agencies protested to reps about the situation, but the dual-client deal stands. It does this:

1) Commits General Foods to sponsor I.D.'s for 36 out of 52 weeks.

2) Permits Bristol-Myers to move into the open spots for three- or four-week flights, totaling 16 weeks.

3) **Requires each of the advertisers to issue separate contracts and accept separate discounts.**

The orders add up to an annual expenditure of $3.6 million by General Foods and $1.6 million by Bristol-Myers.

In a letter to the stations involved, **B&B stated that there was nothing illegal or unfair** about the proposition and explained that it was acting on a **"special television assignment from Bristol-Myers."**

(See 15 June SPONSOR-SCOPE, page 9, for earlier reaction to this move to introduce alternate sponsorship in spot tv on a massive scale.)

General Foods' arrangement may be a mild form of time brokerage, but **there's nothing in it that might draw even so much as a glance from the FCC.**

That's what several leading lawyers who practice before the FCC told SPONSOR-SCOPE this week.

They feel **the FCC would deem it bad policy only if the stations delegated their programing or other responsibilities** along with the sale of time.

P&G will go on cherishing its soap operas during the coming tv season.

Even with the cutback of 10 quarter hours a week, **P&G still will spend around $2.8 million for serials on CBS TV.** An additional $2.7 million will go into production.

P&G's other daytime tv network commitment: **Five half-hours a week on NBC,** estimated to run around $1,250,000 for the year.

Reps are keeping their fingers crossed over the balance of the big chunk of tv spot business that P&G recently placed.

P&G last week canceled the Tide section of the orders before the campaign really got rolling. In all, the Tide spots will run seven to eight weeks.

Other brands placed at the time: Comet, Prell, Zest.

Take it from Chicago FCB's Genevieve Lemper, tv moves so fast and has become so complex that it's getting most difficult for an agency to train people as they should be trained.

Miss Lemper this week described in an interview with SPONSOR how **every transaction now takes much more time** than it used to, and involves an incredible amount of paperwork.

Cited as headache inducers: (1) **multiple agencies,** (2) **multiple products,** (3) whether to **co-sponsor or alternate-sponsor,** and (4) how to **match up your client's market needs** with the station lineup required by your fellow sponsor.

Flav-R Straw, exclusively a spot tv baby, wound up its first year of operation with a gross of $9.5 million.

Its tv expenditures for the year: $2.5 million.

For other news coverage in this issue, see Newsmaker of the Week, page 4; New and Renew, page 48; Spot Buys, page 49; News and Idea Wrap-Up, page 54; Washington Week, page 65; SPONSOR Hears, page 68; and Tv and Radio Newsmakers, page 75.



pioneer
in radio and
television and
still Houston's
most modern
facility!

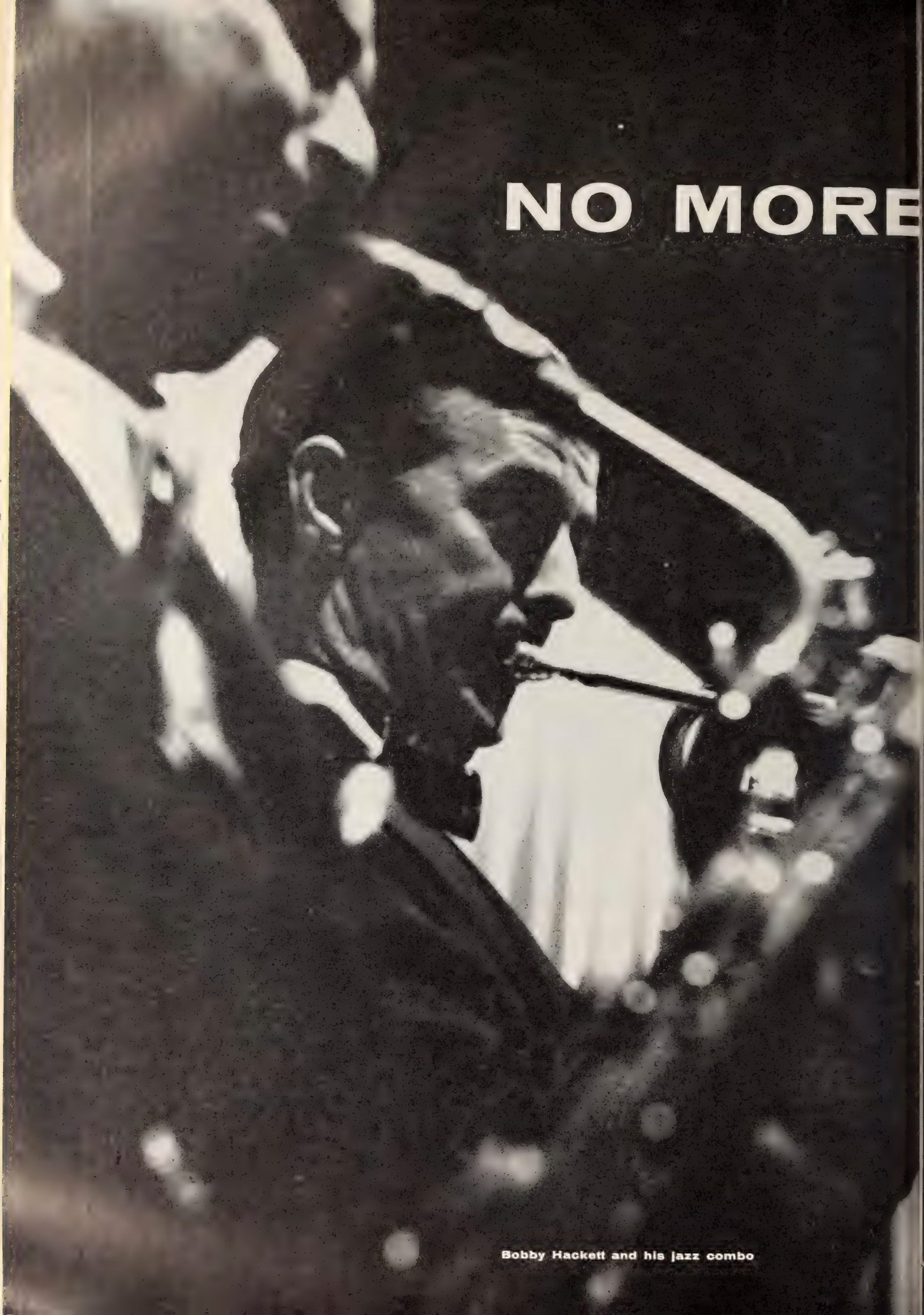


Recent modernization includes new radio transmitter, new radio tower system and increase in operating space to 50,000 square feet.

Thirty-two years ago the selection of a Houston radio station was relatively simple. There was only one . . . KPRC. Eight years ago the selection of a Houston television station was relatively simple. There was only one . . . KPRC. Pioneering in broadcast media has been a welcomed opportunity for KPRC management since 1925. KPRC has grown, progressed and modernized; keeping pace through the years. Today there is only one completely modern radio and television facility in Houston . . . KPRC, offering the finest broadcast service in the South and Southwest. Radio 950 Kilocycles. Television Channel 2.

KPRC

Jack Harris, Vice President and General Manager • Edward Petry & Co., National Representatives • Jack McGrew, National Sales Manager



Bobby Hackett and his jazz combo

ST. LOUIS BLUES

They're singing out the happy news in St. Louis –
KTVI, now VHF, has become ABC-TV's exclusive outlet.

There's music with an upbeat for St. Louis viewers, who,
come September, will see *all* the ABC-TV shows,
in proper program sequence, on one VHF channel.
It's music with a beckoning beat for advertisers, who
can now cover this multimillion-dollar market
with strictly competitive KTVI . . . ABC-TV in St. Louis.

Now St. Louis joins San Antonio, Omaha and Norfolk —
all top-market, primary stations in the ABC-TV line-up.
Boston, New Orleans, Pittsburgh and others
are due this coming season.

Among the exciting people ABC-TV is presenting
this fall are Frank Sinatra, Guy Mitchell and Pat Boone.
They aren't likely to cause the blues to be sung in St. Louis
— or anywhere else.

abc

CASE HISTORY - WOMEN'S WEAR



SALLY IS 19 THIS SUMMER. A beautiful and healthy 19, thank to the tender, loving care of her folks, The Zuckerman Family of Los Angeles, and the solid nutrition of Southern California radio advertising.

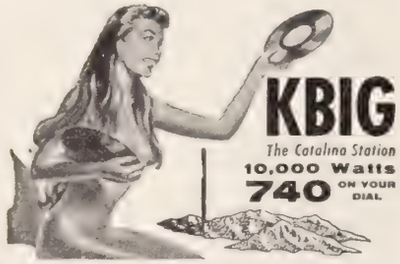
THE ZUCKERMAN'S founded the Sally Shops in 1938, to bring high fashion to women in their own residential neighborhoods, at popular prices.

STARTING WITH ONE STORE, Sally has grown to 15 throughout Los Angeles, San Bernardino and Ventura counties. Sally radio advertising has increased every year and so have Sally sales.

"RADIO GETS OVER 90% of our year-round ad budget" says partner and ad manager Marvin Zuckerman. "We use five stations 52 weeks, with direct mail and newspapers supplementing them for special events."

WRITES JOHN BAINBRIDGE, account executive, Tilds & Cantz Advertising Agency: "Our three-year-old morning newscast, daily jingles and weekend programs on KBIG make The Catalina Station an ideal day-after-day selling tool of Sally merchandising. KBIG gives us the *quantity* of a signal covering all our stores, plus the *quality* of a top-notch award-winning program and news department."

YOUR WEED MAN is a prime source of other case histories to help your Southern California advertising decisions.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Penelope Simmons, Foote, Cone & Belding, New York, timebuyer for Imperial, Spreez and Clairol, makes this happy lament of phone calls, mails, salesmen, cost-per-1,000 and cocktail parties:



A typical day each buyer
will agree
Proves that the bee has nothing on you and me.
The innocent phone can become friend or foe
But most of the time it just adds to our woe.
The mail is in with a batch of new avails
And salesmen are waiting to tell you their tales.
Time out to see station men whose help we need
Time usually well spent I think we all agree.
The budgets we do from Plan A to Plan Z
Starting soon, in the fall or never be.
Figures and figures and then some more
Homes reached, cost-per-1,000—right ones or there's war.
A telephone call from a station who lost
Now offering us all at no extra cost.
We like the cocktail parties, boat rides and lunches
But why, or why, do they all come in bunches.
Thank goodness for SPONSOR *who gives us the news*
Keeps us up to date with the other fellow's views

A. Hundley Griffith ("Griff), radio-tv director, Doremus & Co., New York, says: "Because of the kaleidoscopic nature of advertising, media is both simple and complex. The end result is the simple part —it must return to the client his investment, plus dividends. Producing the end result is the complexity. It isn't the individual alone as a media director, but a combination consisting of the station, the rep, and the agency. No buy can be better than the ability and integrity of each of the three. To me, a buy consists of many things —the client as a corporate entity, the client as an individual with personal likes and dislikes, the copy or commercial, the problems to be solved by the commercial and by the client, the specific stations, the budget, the time or position, the audience, the follow-up by the station, and the competition. Unfortunately, no numerical factors can be assigned to these. Each must be considered in each individual buy. This is an intangible business with intangible factors governing the intangibles. Yet it is very simple—it must return the client's investment, plus dividends."



Game called on account of a.a.p. cartoons

Bugs Bunny and Popeye are breaking up a lot of young ball games in Salt Lake City. The kids hurry home at four every weekday afternoon to watch the "Popeye and Bugs Bunny Cartoon Hour" on KUTV—giving the station an ARB average rating of 22.5 against an even 3.0 for each of the two competing stations.

And only months ago, before programming these all-time favorites of the small fry, KUTV had a rating of 3.8 in the 4-5 PM time period against 5.9 and 21.8 for the competition.

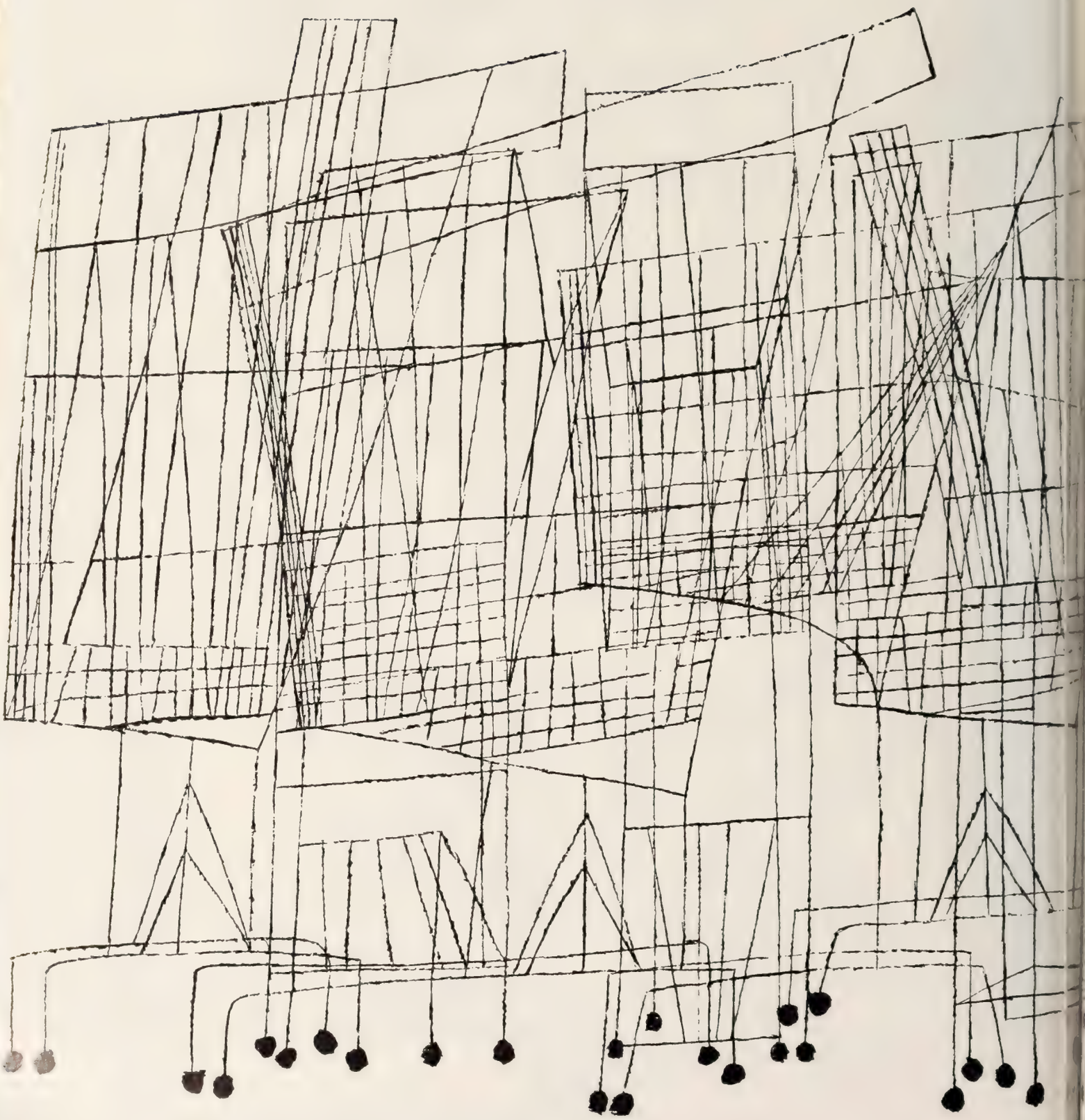
The Popeye and Warner Bros. cartoons distributed by A. A. P. are setting the same kind of record in market after market from coast to coast. When you want this kind of audience in your area, write or phone

345 Madison Ave., New York City, MUrray Hill 6-2323

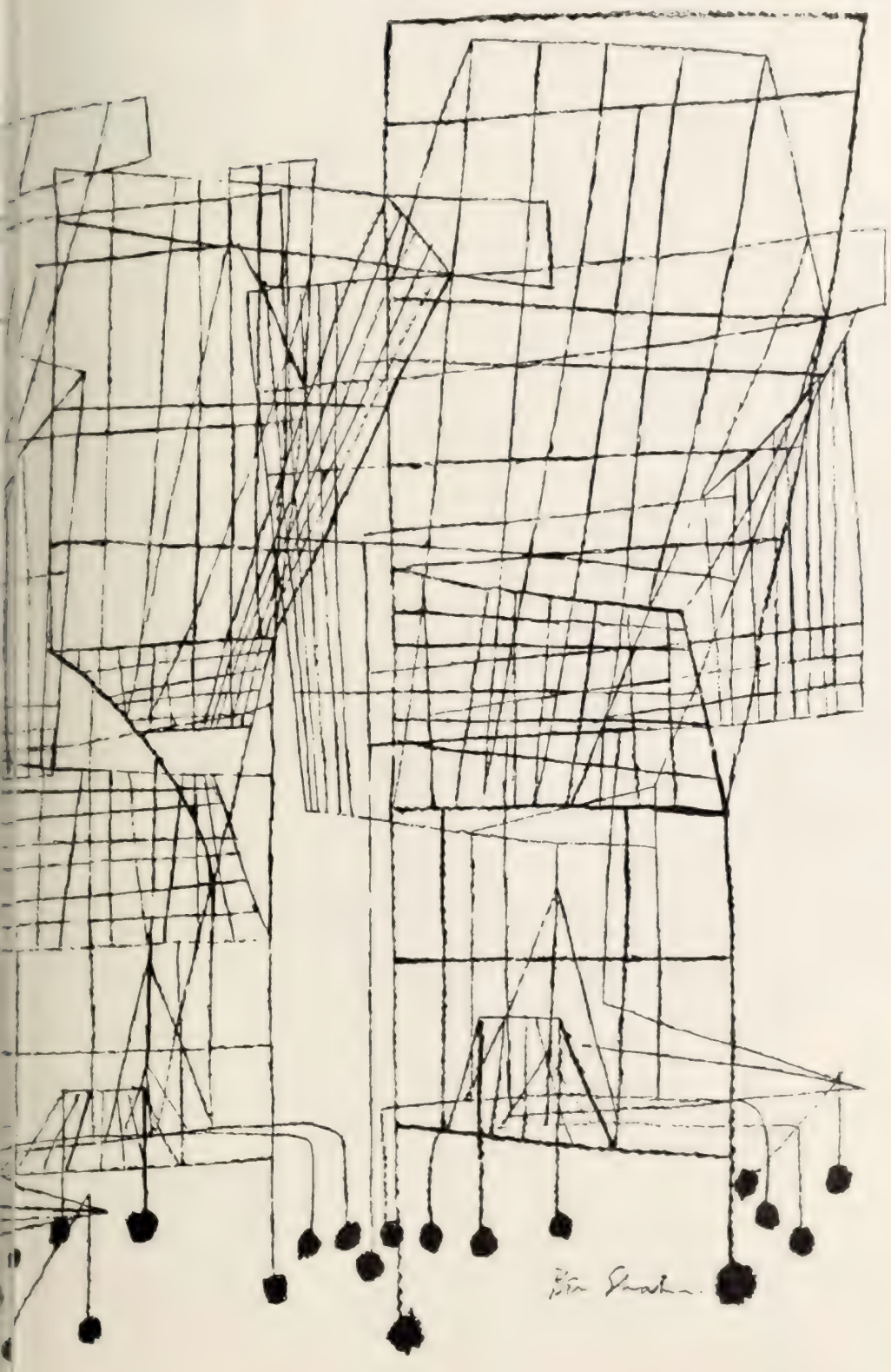
a.a.p. inc.

75 E. Wacker Dr., DEarborn 2-4040 — CHICAGO
1511 Bryan St., RIverside 7-8553 — DALLAS
9110 Sunset Blvd., CRestview 6-5886 — LOS ANGELES





THE BIG PUSH



THIS SUMMER America's consumers will fill their shopping baskets fuller than any summer in their history. And they will fill them with the products they know best—the brands they see on television.

Last summer they spent nearly 10 per cent more than they did the previous winter—7 per cent more for food; 12 per cent more for household appliances; 15 per cent more in department stores and nearly 8 per cent more on installment purchases.

For the television advertiser, each summer becomes more inviting than the last.

Each summer the average family spends more time watching television.

Each day 8,000 new families join the vast television audience, and by July the number of television homes in the country will total 40,300,000—nearly 3½ million more than last July.

And each summer CBS Television brings to its advertisers bigger audiences than the summer before and larger than any other network.

CBS Television advertisers are better prepared for the big summer sales push than ever—in fact, this summer 14 per cent more of our winter advertisers will be on the air than a year ago.

These are compelling facts for an advertiser who is debating when or where to launch his new advertising campaign.

Clearly the time to start is now; the place..

CBS TELEVISION

THE MIDDLE OF
WASHINGTON STATE

KPQ

5000w

560kc

IN A MARKET BY ITSELF

Mountains and miles keep us apart from Seattle and Spokane. Coverage comes from WITHIN our farm and industrial area, not from without.

Retail Sales

$438,983,000

Radio Homes

116,594

Radio Farm Homes

20,000

WE GUARANTEE
to outpull all other
North Central Washington
Media

2 to 1

KPQ

5000 WATTS
560 KC
(ABC-NBC Affiliate)

National Reps: Forjoe & Co., Inc.
Seattle & Portland Reps: Art Moore & Assoc.

National Sales:
Pat O'Halloran
No 3-5121, Wenatchee

by Bob Foreman

Agency ad libs

Tv is "a sacred trust" for adman



While riding the New Haven Railroad's 5:25 luxury flyer one evening (the luxury being that I was able to leave the salt mines so early), I happened to glance at two newspapers in front of me.

Both were turned to the tv page where my 20-20 though bloodshot vision was able to pick up a headline in each, one maligning the previous evening's *Playhouse 90* performance of Helen Morgan's life, the other heaping extensive praise upon it.

By the time I reached Westport, I was able to scavenge a copy of each paper thereby saving 20¢ in addition to giving myself a long-winded lead-in to a piece on tv critics and critiques.

Although there is seldom complete unanimity of opinion among the critics of the legitimate theater, it isn't often that one sees such diametrically opposed opinions as the two mentioned. It's hard to believe these two tv reviewers witnessed the same program.

One, I felt, was a bit unfair in that his piece seemed to find fault with the fact that Polly Bergen had bought the rights to the Helen Morgan story from the star's mother and, therefore, had frozen herself in the lead. Much of the comment was about who, in the reviewer's opinion, could have played the role better.

A few days later, this time riding the 8:12 in the other direction, I read praise for Polly lavished by the tv critic of another New York paper, a gent who usually is the toughest of them all.

Critics can strengthen tv

Diversity of opinion or no, television critics are faced with a superhuman task. Keeping up to date on a medium which presents more fare daily than a season on Broadway and more footage per week than that of all the studios in Hollywood combined calls for new standards of critic-endurance.

In addition, this hardy group of men and women must remember, as they lay the plus and minus signs down alongside of the programs they watch, they are reviewing a form of theater supported by commercial enterprises. It *must sell products* via its programs. To be successful these programs should reach *more people per dollar* than any other advertising media. But despite its commercial obligations, tv must constantly seek to attract the more thoughtful and to raise its own aesthetic level. No art-form ever had to shoulder such burdens!

Some issues ago I spent a few words on the sameness of television. I expressed concern over this. Since that was written, some of tv's by-line critics and others (not influenced by me, I realize) have talked at length on this subject. Just as long as their criteria are fair and pertinent, these comments can and will help the medium.

For example, their constant vigil serves to keep all of us in tv on

KRON is TV in SF



San Franciscans are sold on KRON-TV

GOLDEN GATE PLAYHOUSE
Mon-Fri 3-5:30 PM
AVAILABLE

S. F. CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR
AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open . . .

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

our toes. Though we are aware that the critics do *not* have the same life-and-death stranglehold on our business as the aisle-sitters do on the legitimate theater; nevertheless, the tv critics' words are read, passed on to clients, and paid heed to!

The big problem is—what are fair criteria? They must accept the fact that the medium is supported by business which in turn for underwriting the programs seeks to sell product or ideas in sufficient quantity to justify the expenditure. Gambling is not sound business practice. This, however, does not—cannot!—blind tv makers to the fact that the air-time we use to sell things is a far more important commodity than, for example, are handbills and bottle labels. Television is a "thruway to people's minds" (B. C. Duffy). The insistence of it, the time spent with it, the special effect it has on our children make *this* advertising medium, more than all others, a very sacred trust. Mis-use it and we advertisers harm more than an ad-medium. Cheapen it and we perform a real disservice. Satisfy ourselves with the status quo instead of striving for improvement and we place road-blocks on our best avenue to people's minds.

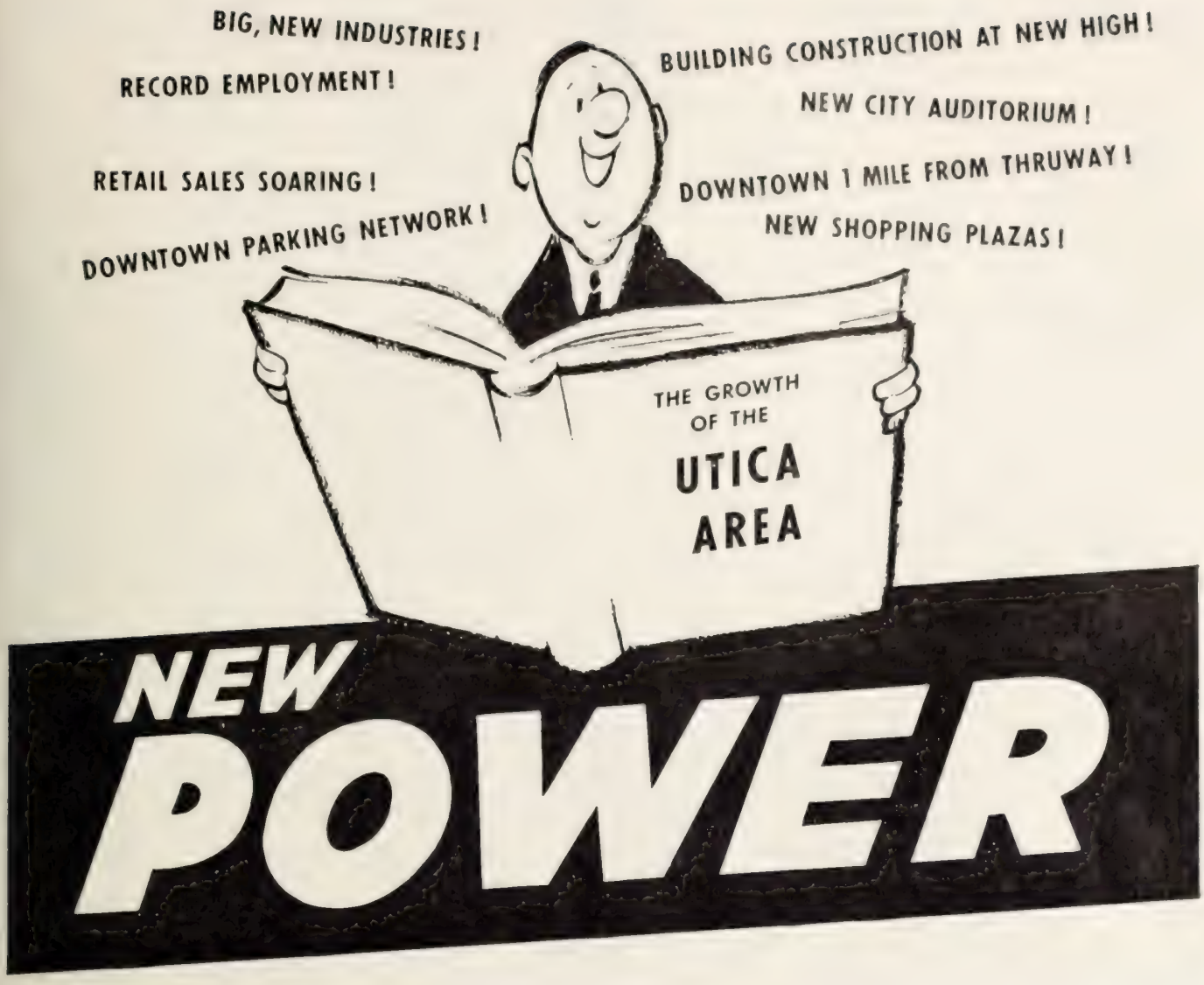
Tv people want good television

Those in the offices of the sponsors, of the agencies, of the packagers, contrary to the way they are portrayed in novels and on the screen, are mostly men and women of taste . . . of responsibility . . . and of pride. They prefer to do *good* television. They want to do *better* television. (Editor's note: See rebuttal to charges of irresponsibility leveled by author Budd Schulberg in 22 June issue.)

Critics who recognize this can help in the achievement of a better medium. Those who are snide, personal, and narrowly sophisticated deserve nothing better than to sit before their sets week in, week out, and witness a parade of westerns.



Helen Morgan *story on Playhouse 90 had conflicting reviews in N. Y. papers*



IN PURCHASING!

Utica tied for 4th place in proportionate increase in department store sales in 1956 among the 20 top northeastern metropolitan cities, as new industries joined expanding "natives" to give the Utica area the largest proportionate increase over last year in total non-agricultural employment of all major New York State markets . . . pushed Utica's average production wage up a record 30% in 7 years! *Utica Area Annual Retail Sales (estimated): $352,000,000! This is real purchasing power!*

IN TV COVERAGE!

And WKTV matches this purchasing power with *selling power* — the first television station in Central New York to broadcast with maximum visual power of 316,000 watts . . . equal in strength to any VHF television station in the United States! WKTV brings *the best possible picture* with the *greatest continuity of service* to the *widest possible audience* — both in black and white and in color! Tell your story to this rich market through its *strongest medium* — WKTV!

WKTV serving UTICA-ROME New York

Represented nationally by Donald Cooke, Inc.

Now telecasting with maximum visual power of 316,000 watts

DOMINATING SACRAMENTO

KCRA·TV Has 57.5% More Audience Than Sacramento's Second Station

Sign-on to Sign-off
Sunday - Saturday

48.5% Avg. ARB* Share of Audience

Throughout the day and night KCRA-TV completely dominates the big Sacramento Television Market:

	Mon.-Fri. Sign-on to 6 p.m.	Sun.-Sat. 6 p.m. to Sign-off	Average Share of Audience
KCRA-TV	**57.5%**	**43.8%**	**48.5%**
"B"	25.5%	34.0%	30.8%
"C"	21.1%	21.8%	16.3%
"D"	7.3%	7.4%	7.4%

Throughout the week, KCRA-TV has virtually twice as many quarter-hour "firsts" as the other three stations combined:

	Local	Network	Total
KCRA-TV	**177**	**144**	**321**
"B"	16	109	125
"C"	0	34	34
"D"	0	3	3

Ask Petry about the *Highest Rated* NBC Station in the West.

*ARB, Sacramento, April 1957



KCRA·TV CLEAR 3 CHANNEL

SACRAMENTO, CALIFORNIA
Serving 28 Northern California and Nevada Counties

Women's week

Birds Eye in Poland: Housewives who wonder how their counterparts are living behind the Iron Curtain might just drop a line to Barbara Samson at General Foods—but after 9 July, because until then she's in Poland.

Home economist Barbara Samson has had a pretty ideal job so far: testing all Birds Eye products, finding new uses for them that can be the base of tv commercials for instance, and occasionally, demonstrating cookery for Birds Eye on television.

The six-week jaunt into Poland, at the invitation of the U. S. Department of Commerce, is to give Barbara and General Foods representation at the Polish trade fair.

Her job behind the Iron Curtain? To teach Communist ladies how to (1) sew with Dacron, and (2) cook with frozen foods.

Playhouse 90's lady producer: "Don't let men scare you!" says Eva Wolas, producer of the Screem Gems films on CBS TV's *Playhouse 90*. "In a field as new and creative as tv, there's more chance for women to rise to the top."

Eva herself is an outstanding example of a gal who's landed a job top-notch male film producers would like to have. The last film she did, on the 20 June *Playhouse 90*, was a war drama and didn't have a single woman in the cast ("Ain't No Time for Glory"). This didn't faze her one bit.

"There are times when you can appreciate the male majority in tv," she says.

Eva, who has a couple of graduate degrees in playwriting (from Yale and the University of Geneva), got to be a producer via script writing and story editing for tv shows. But there are many equally good routes to top production jobs. As Eva points out, acting, directing, writing, production are all components of being a producer. Any experience in these areas may eventually lead to top producing jobs.

AWRT's slum-clearance work: Working hand-in-hand with the Advertising Council, AWRT has launched a three-month fight on slums to extend through the summer.

As the agency for the Advertising Council, Y&R has supplied 1,600 members of AWRT with material to use in connection with their local shows: five prepared announcements from 10- to 16-seconds long; a 20- and a 60-second film; flip cards; slides and a fact sheet.

Edith Fern Melrose, president of AWRT, and Mrs. Doris Corwith of NBC public affairs and past president of AWRT, set up AWRTs public service cooperation with Advertising Council. Their reasoning:

"The campaign theme is 'Good neighbors are our nation's strength,' and good neighbors are primarily the responsibility and concern of homemakers. Since our members are leaders in civic affairs and influence homemakers, they can make a big contribution to this campaign."

There are only so many hours in the day ...Here's how to make those hours pay!



If you're a TV station owner or operator —your basic commodity is TIME! And since nobody, but nobody, has ever come up with a plan to expand the twenty-four hours in a day, there's a very circumscribed limit to the amount of time you can sell!

You can increase the number of viewers, however, who watch your particular channel at any given hour. And forgive us for being obvious—but by so doing, you must automatically increase the value of your air-time!

That's where M-G-M features become a very important consideration. Literally dozens of stations have found that the higher ratings achieved by the programming of M-G-M features have justified important rate-card increases.

Therefore, we wonder if you have looked over your rate-card lately? And have you thought about what these fabulous M-G-M features can do towards boosting your rates upwards? We would be happy to have you contact us for the full M-G-M story.

M-G-M TV

A SERVICE OF LOEW'S INC.

RICHARD A. HARPER, General Sales Manager
701 7th Avenue, New York 36. JUdson 2-2000

WBAY - CH. 2 GREEN BAY

GIVES PERSONAL SERVICE* TO the Land of Milk & ~~Honey~~ M



*AND WE RELAY THIS SERVICE, BY PRIVATE MICROWAVE,
175 MILES TO CH. 6 MARQUETTE, MICHIGAN

49th and Madison

After-dark radio

Congratulations to you and to the unnamed author of the splendid piece, "Who Will Make The Big Nighttime Radio Breakthrough?" in the June 1 issue.

One point that seems to have been overlooked is this: At sundown a third of the country's stations shut down; the audience is thereafter split in larger pieces for those of us who run full-time. In Springfield, Holyoke, for example, three of our contemporaries quit the air at sundown, leaving five of us to serve the nighttime audience.

I do hope your article jogs some adventuresome pioneer into taking the long step back to after-dark radio.

Lawrence A. Reilly, *gen. mgr. WTXL, W. Springfield, Mass.*

A Face in the Crowd

I have read Mr. Schulberg's response to his four months' tour of my business, the advertising business. Unfortunately, I haven't seen the movie based on the "Arkansas Traveler" story in the collection *Faces in the Crowd*. However, based upon his interview with SPONSOR I would like to take issue with Mr. Schulberg on several scores.

As one who has spent most of his life connected with the motion picture industry, Mr. Schulberg is undoubtedly sensitive, if not downright angry, about the Hollywood novels of many British writers who have spent even less than four months studying the motion picture industry before writing an attack on that industry. His statements as quoted in SPONSOR, like the British assaults on Hollywood, discomfort me where they are accurate and upset me where they miss the mark.

In the first place, the insecurity Mr. Schulberg remarked upon in the advertising business is common to all industries where opportunities for personal advancement abound. Advertising, motion pictures, the broadcast industry, even professional baseball offer to the young and able the opportunity to achieve positions of responsibility and to make money—without waiting for those above them to retire or to die. In general, it would be said that insecurity in any business is only in proportion to the opportunities for personal advancement in that business.

Finally, any business dealing primarily in personal service, such as advertising, law, medicine, architecture, etc., is bound to create problems and mixed emotions among the principals involved.

Mr. Schulberg in the article says, ". . . creative people will entertain viewers better than business executives and ad men. They don't tell the New York *Herald Tribune* that it should change its front page, do they? Why should they be able to dictate programing?"

Now let's get one thing straight the responsibility for the editorial integrity of broadcast media rests entirely on the editors of that medium. We don't tell the New York *Herald Tribune* what to do because they don't ask us.

Lloyd G. Whitebrook, *v.p., Kastor Farrell Chesley & Clifford, New York*

No double-spotting

After reading Sponsor-Scope, page 9 of the June 8, 1957 issue, I feel that your readers should be made aware of what we believe to be the finest over-all commercial programing policy in U.S. radio today.

1. KMYR allows no more than seven commercial announcements during any half-hour period.

2. KMYR does no double spotting of minutes, 30-second, 10-second or eight-second announcements.

3. In fact KMYR does not double-spot any announcements, be they public service or commercial.

As long as kudos are being passed around I think that radio station KMYR's outstanding over-all policies deserve space in your wonderful Sponsor-Scope.

Ken Hildebrandt, *general manager, KMYR, Denver*

ONE MILLION

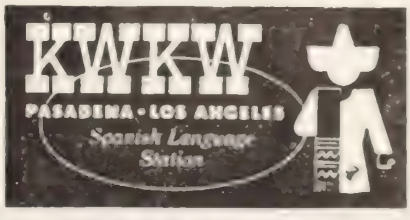
AND A QUARTER

DOLLARS A DAY!

That's how much the 553,000 Spanish-Speaking People spend in the L.A. Area EACH DAY.

Those who advertise over KWKW get their share of this BIG market

For your share call
THE 24-HOUR SPANISH RADIO STATION NOW.



L.A.—RYan 1-6744
S.F.—Theo B. Hall
Eastern Rep.—
National Time Sales



* *Date of NCS #2*

Just this:

August, 1956 ..... WQAM became a Storz Station.

October, 1956 ..... WQAM went independent.

November, 1956 ..... WQAM leaped to first place all day (28.4%, Hooper) without a give-away.

February, 1957 ..... WQAM rocketed to first place all day on Trendex (34.1%).

Feb.-Mar., 1957 ..... WQAM jumped to first place all day on Pulse.

Mar.-Apr., 1957 ..... WQAM now has more than twice the audience of the runner-up station.

Apr.-May, 1957 ..... WQAM now has more than 2½ times the audience of the runner-up station.

Next time somebody quotes NCS #2 about Miami, yell for a Blair man, or get in touch with WQAM General Manager Jack Sandler.

WQAM

covering all of Southern Florida with 5,000 watts on 560 kc.

MIAMI

The Storz Stations

Today's Radio for Today's Selling

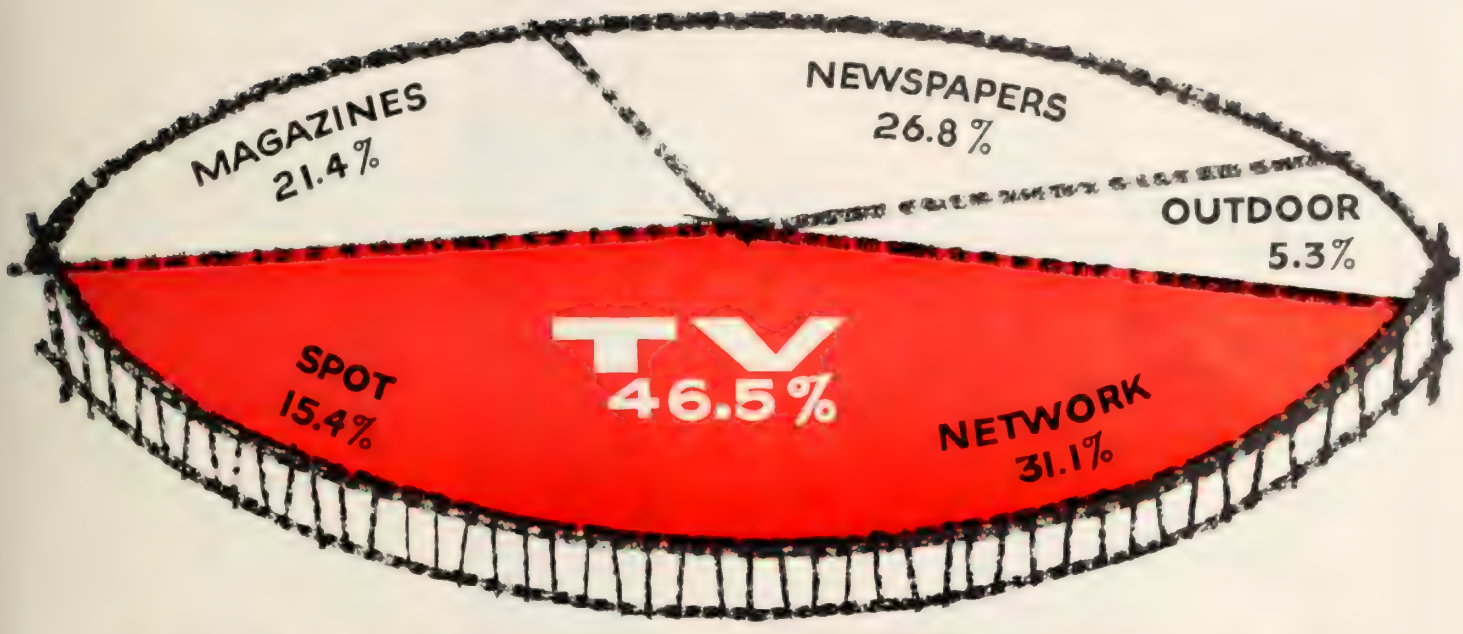
TODD STORZ,
President

WDGY Minneapolis-St. Paul
WHB Kansas City
WQAM Miami

Represented by John Blair & Co.

WTIX New Orleans

Represented by Adam Young Inc.



TV TAKES OVER THE TOP 100

Latest list provides dramatic evidence of tv dominance in terms of total spending by top 100 (see above); and in number of clients spending over 50% of budget for tv (see breakdowns next page). Air emphasis would show up still higher if radio had figures

The chart above dramatizes the dominance of television today among the "top 100" national advertisers. It shows network and spot tv together accounting for 46.5% of spending by the top 100 in 1956—nearly 20 percentage points ahead of the next largest medium, newspapers. The top 100 spent $1.274 billion gross (in media shown).

The real importance of the chart is that it provides a dramatic statistical reason for what has been happening to advertising strategy. It explains why:

- Television decisions are made first today by most major national advertisers.
- Television is today taking a dominant share of the planning time of advertising executives—to the point where some ad managers are freeing themselves from print media detail to concentrate on television.

The chart is based on "the top 100 national advertisers of 1956" compilation by the Bureau of Advertising of the ANPA. It covers these major media only: newspapers, magazines, network and spot tv, and outdoor. Network and spot radio are not included because no published figures are available on radio spending by individual advertisers.

Since spot and network radio together accounted for gross expenditures of over $220 million in 1956, the top 100 including these media would be dominated even more heavily by the air media. But the 1956 top 100 chart, which first appeared in *Advertising Age* early this month, nonetheless provides a better representation of the standing of the air media than charts compiled in previous years. Reason: for the first time a full year of spot tv figures (provided by TvB) were available for inclusion.

It remained for sharp-eyed statisticians from TvB to provide the final walloping evidence of tv dominance to come out of the ANPA chart: Of the top 100 advertisers, TvB points out, 45 spend over 50% of their budgets in

TV TAKES OVER *continued . . .*

television: only nine spend over 50% of their budgets in magazines; only six in newspapers. (See charts at right and below for breakdowns on these 60 advertisers.)

Commented TvB President Norman E. (Pete) Cash: "Figures and figure analyses may be dull reading to many, but they are also highly revealing. There can be no denying that this latest array of figures indicates clearly that national advertisers are more and more turning to tv as their basic medium . . ."

Further TvB breakdowns show that: 29 advertisers spend over 75% of their budgets in tv; one each spend over 75% in newspapers and magazines. Three of the top 100 spend over 90% in tv; there are none such in magazines and one in newspapers.

SPONSOR sought further light on radio's stake in the top 100 ranks from RAB, SRA and others. While no figures were available on spending by individual clients, this broad picture emerged.

- Station Representatives Association made a special analysis of the top 100 list for SPONSOR and found that at least 80 of the 100 are currently using national spot radio. (For SRA breakdown by industries of spot radio spending in the first quarter of 1957, see June Radio Basics, page 43 this issue.)
- Matthew J. Culligan, v.p. in charge of NBC Radio, told SPONSOR that in April 1956 an NBC analysis showed 26 of the top 100 advertisers were using network radio. In April this year, he says, 49 are using network radio. (For a list of all network radio clients today, see June Radio Basics, page 44 this issue.)

Six advertisers spent over 50% on newspapers

advertiser	% newspaper	% magazine	% net tv	% spot tv	% outdoor
Seagrams	**51.7**	32.7	2.8		12.8
National Distillers	**55.7**	31.9			12.4
Schenley	**51.1**	24.8		5.0	19.1
Monsanto Chemical	**51.4**	28.6	14.7	5.3	
Liebmann Breweries	**51.7**	6.6		19.1	22.6
Eastern Airlines	**94.3**			5.7	

Nine advertisers spent over 50% on magazines

advertiser	% newspaper	% magazine	% net tv	% spot tv	% outdoor
AT&T	1.7	**55.5**	15.0	25.0	2.8
Goodyear Tire	22.7	**53.5**	23.4	0.4	
Du Pont	16.9	**54.7**	15.0	10.0	3.4
Johnson & Johnson	11.0	**64.3**	23.3	1.4	
Hunt's Food	11.8	**50.8**			7.4
Rexall Drug	19.4	**76.1**		4.5	
California Packing	12.9	**50.1**	13.3		23.7
Heublein	15.1	**51.0**		2.1	1.8
Avco Manufacturing	15.0	**56.2**	28.1	0.7	

45 of t

ADVERTISERS	NEWSPA Amount
Procter & Gamble	$7,141,885
Colgate-Palmolive	12,335,541
General Foods	6,701,455
Lever Bros.	10,576,501
R. J. Reynolds	6,517,893
American Home Prod.	1,811,087
Gillette	2,809,071
General Mills	3,432,583
Brown & Williamson	774,571
Bristol-Myers	2,032,580
Sterling Drug	2,518,287
Liggett & Myers	1,755,772
Coca-Cola	2,116,391
Kellogg	1,635,515
Westinghouse Electric	3,137,028
National Biscuit	4,281,819
Warner-Lambert	511,417
Miles Laboratories	325,710
P. Lorillard	1,607,420
Continental Baking	2,436,771
Nestle	3,319,632
Revlon	1,120,259
Borden	1,380,333
Corn Products Refining	1,264,122
Pharmaceuticals	443,761
Helene Curtis	1,435,355
Scott Paper	1,112,815
Carter Products	1,244,671
Pabst Brewing	1,392,270
Wesson Oil & Snowdrift	1,065,013
Sunbeam	1,141,303
Sperry Rand	119,290
H. J. Heinz	1,264,076
Bulova	
S. C. Johnson & Sons	1,129,473
Best Foods	1,341,486
Chesebrough-Pond's	1,362,158
Prudential	2,203,603
Philco	714,393
Aluminum Co. of Amer.	534,195
Max Factor	457,155
Ralston Purina	532,266
Grove Labs.	1,213,458
Mennen	292,343
Block Drug	1,007,401

SOURCE: PIB and Bureau of Advertising, ANPA

00 spent over 50% of published budgets on tv in 1956 *

(major media excluded are net and spot radio which issue no figures)

MAGAZINES Amount	% Total	NETWORK TV Amount	% Total	SPOT TV Amount	% Total	OUTDOOR Amount	% Total	TOTAL IN 4 MEDIA 1956	1955
31,921	13.7	$43,457,339	55.0	$17,522,450	22.2	$ 71,593	0.1	$78,975,193	$19,002,371
33,466	11.1	19,880,282	44.7	7,314,700	16.5			44,465,989	32,061,703
34,702	21.3	15,688,789	37.7	9,415,940	22.7	919,727	2.2	41,560,613	36,367,325
04,037	7.5	11,322,643	37.4	5,576,780	18.4	510,000	1.7	30,252,961	19,473,514
10,118	13.5	11,424,421	48.5	1,952,760	8.3			23,535,492	19,047,603
58,434	12.4	15,758,019	70.7	1,965,900	8.8			22,288,440	13,976,003
0,277	5.7	15,257,871	72.5	1,782,860	8.5			21,055,079	20,174,144
6,990	32.6	9,891,113	47.4	669,040	3.2	80,972	0.4	20,870,698	17,592,267
9,001	7.7	3,987,901	22.7	11,288,620	64.4	137,232	0.8	17,547,325	4,040,672
1,287	26.5	9,132,455	55.3	864,040	5.2	107,488	0.7	16,507,850	11,063,976
36,889	13.8	2,638,741	16.3	8,823,300	54.4			16,227,217	6,079,170
4,057	13.5	7,786,114	48.3	4,400,900	27.3			16,115,843	10,928,127
1,343	10.3	3,631,999	25.3	3,697,460	25.8	3,435,101	23.9	14,362,294	10,740,846
1,978	10.6	6,101,919	43.3	4,810,530	34.2	36,420	0.3	14,076,362	7,333,281
5,571	15.5	8,598,023	61.1	156,100	1.1			14,066,622	8,785,996
0,763	9.2	1,810,052	14.1	5,536,500	43.3			12,809,134	8,322,028
9,147	25.0	2,265,660	19.8	5,820,440	50.7			11,458,664	4,670,849
0,482	7.0	4,485,467	41.1	5,354,730	48.9			10,926,389	4,047,861
2,009	8.0	5,324,843	53.9	2,147,080	21.8			9,871,352	9,828,510
0,960	1.3	847,243	8.6	5,732,480	58.3	687,357	7.0	9,834,811	3,132,266
2,656	12.6	2,892,319	29.5	2,374,920	24.2			9,819,527	6,456,785
9,828	14.5	5,002,528	53.8	1,817,870	19.6			9,290,485	4,461,053
1,890	25.5	3,722,931	41.1	1,483,500	16.4	151,913	1.7	9,050,567	8,373,575
5,576	26.3	1,855,366	22.9	2,849,350	35.2			8,094,414	3,453,384
		6,272,787	80.1	1,108,580	14.2			7,825,128	
8,341	19.0	4,302,168	57.8	247,440	3.3			7,453,304	4,971,180
6,247	24.4	3,856,325	55.6	229,510	3.3	48,462	0.7	6,943,359	5,398,861
4,630	2.6	802,153	11.9	4,535,210	67.1			6,756,664	
1,121	7.6	1,461,195	23.9	2,057,130	33.7	730,824	12.0	6,102,540	3,900,252
4,493	22.6	1,266,658	21.0	2,064,350	34.3	266,975	4.4	6,027,489	
3,682	30.5	3,014,261	50.1	21,070	0.4			6,010,316	3,277,220
3,433	39.3	3,139,404	53.7	232,100	4.0	57,428	1.0	5,846,655	4,084,182
5,012	24.6	1,673,820	28.8	1,334,260	23.0	103,431	1.8	5,800,599	4,854,115
0,300	0.2	1,472,384	25.5	4,298,650	74.3			5,781,334	
7,813	18.4	3,412,804	59.4	142,320	2.5			5,742,410	6,000,945
4,484	10.7	2,419,882	43.7	914,550	16.5	272,316	4.9	5,542,718	4,747,366
5,786	16.1	1,718,344	32.0	1,425,440	26.5			5,371,728	3,945,520
3,970	0.3	3,070,155	57.3	65,810	1.2			5,353,538	
4,740	34.5	2,539,257	48.5	147,500	2.8	25,128	0.5	5,231,018	4,277,318
2,727	37.8	2,285,215	49.4	53,940	1.2			4,623,077	2,923,872
5,515	7.6	421,247	9.6	3,181,730	72.4			4,395,647	
0,737	2.6	2,029,343	48.2	1,143,750	27.2	394,875	9.4	4,210,971	
9,656	12.5	655,077	16.1	1,696,100	41.6			4,074,291	
3,849	6.2	2,655,631	70.3	595,500	15.8			3,777,323	
5,085	9.1	396,126	10.8	1,937,800	52.7			3,677,412	

* [illegible] basis. All figures are gross rates [illegible]

CAN AN ASSOCIATION SEL

Nation's dairy farmers in American Dairy Assn. 'sell' five product lines with $2,611,000 tv and radio budget. This year the pattern is shifting. Como replaces Disneyland and ADA adds semi-saturation schedules on network radio. In the offing: color and daytime tv

CHICAGO

The monolithic American Dairy Association. which numbers almost one million dairy farmers as its members, is shifting broadcast advertising gears.

It appears to be a hydromatic shift, despite the size of the vehicle. The smooth and—thus far—effortless transition is being made in both television and radio, which this year will get an allocation of some $2,611,000.

Here are the shifts being carried out at Campbell-Mithun agency in Chicago.

In television: from early evening to prime nighttime; from kids to adults; from the formalized presentation of *Disneyland* on ABC TV to the informal tactic of *Perry Como* on NBC TV.

In radio: from sporadic use of network radio on a weekly basis to continuous use of NBC Radio's new hop-in-hop-out plan of announcements during daytime hours; from individual program identification to announcements: from an institutional schedule to one themed to specific dairy promotional events.

"We're moving into high," is the way Donald F. Coleman, ADA's advertising director puts it. His use of "high" refers not only to the stepped-up broadcast schedule but more specifically to the cost of television. "Every year it seems we have to add another zero to the end of the tv line in our budget proposal."

The dairymen directors and members of the American Dairy Association have seen a lot of zeros added in the past few advertising-minded years.

In 1956, the association set aside $3,225,000 for tv and radio from a total consumer ad budget of $4.9 million. This year, broadcast media are getting $2,611,000, in addition to unallocated or contingency funds, from a total of $5,175,000. Next year, tv and radio have been allowed $2,790,000 from an ad budget of $5,550,000, and this doesn't include a large unallocated sum. Because of the swing into high,

Commercial production gets hefty 10% of the budget







Animation has been used in combination with live; will be diminished with ADA's switch from animated *Disneyland* to live *Perry Como* on NBC TV this fall. Mr. Moo, typing a milk commercial here, is a continuing identification figure in visual media

IARD?

ADA spends most of its money on consumer advertising

	1956	1957	1958
Total operating budget	$6,000,000	$6,250,000	$7,250,000
Advertising-merchandising	4,989,500	5,175,000	6,110,000
Consumer advertising	4,472,000	4,650,000	5,225,000
Television	3,150,000	2,311,000	2,490,000
Radio	75,000	300,000	300,000*
Print	1,247,000	2,039,000	2,435,000
Unallocated funds	32,500	40,000	440,000**

* Estimated
** Probably destined for television

Ad-minded dairymen approve ever-bigger budgets. Consumer advertising gets about 83 cents in every $1, with tv allocated more than any other medium. ADA works two years in advance on budget, one on advertising, promotion

prime nighttime gear and the new Como slot. ADA has set aside a contingency fund in 1958 of $440,000, the largest ever. This, says Coleman, is "pretty much pegged for network television."

ADA is believed to be the largest trade association in the country which represents local producers in reaching the consuming public. Since 1953 it has relied ever more strongly on advertising to tell the dairy story to that public.

Today, 83c in every ADA dollar goes for advertising and merchandising. Network television gets the biggest media share of the consumer advertising, followed by newspapers, magazines and radio. The task assigned to all these media is simple: increase consumption of dairy foods because this gives the raw-milk farm producer more dollars to stuff into his blue jeans. The products which require the most raw milk are the ones which get the most ADA advertising and promotion.

That's why milk is allocated 40.1% of the money set aside for consumer advertising; butter, 29.1%; cheese, 10.2%; ice cream, 9.8%; evaporated milk, 9.0%; nonfat dry milk, 1.8%. Milk and butter, accounting roughly for 70% of the dairy farmer's revenue, will therefore get the most "product" mentions on television.

These "products"—actually product types or lines—are all non-branded items, but ADA sells them in the same way Borden's sells its milk and Kraft sells its cheeses. They all get a hard sell in a soft sell package, says Coleman. ADA's biggest advertising competitors work in the same way: the Pan-American Coffee Bureau and the Tea Council.

Competition from such special interest groups as these has undoubtedly jacked-up ADA's interest in promotion at the national level. And as the association developed a nation-wide ad-







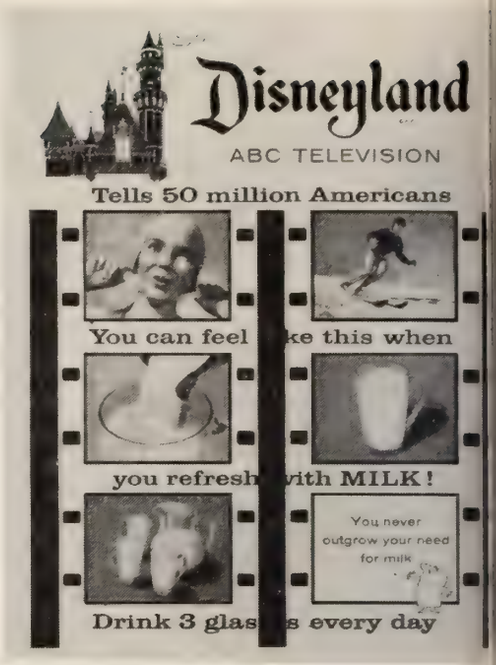
Live action filmed sequences depict freshness, vitality, relaxation as typical of milk drinkers. Milk gets most stress in copy because dairymen's basic product is raw milk from which other dairy foods are made. ADA slots its commercials in network shows, uses spotradio spot. In tv it relies more on picture than on words; in radio, more on unique musical arrangements and jingles



Dairy group seeks teens, adults and women with night tv; housewives with daytime radio



June Dairy Month, biggest promotion is planned far in advance. Dinner meet included ADA, Campbell Soup, Nabisco, Quaker Oats, General Foods, General Mills executives



Promotion goes to members, dealers and dairy plants with outline of advertising plans

vertising and merchandising program it has, itself, grown stronger. In 1940, there were only six states which had a state-wide division of American Dairy Association. In 1944, the number reached 19; in 1946, 28; in 1950, 33; in 1954, 38. Today, there are only two "holdouts" among the 48 states and the District of Columbia—Florida and Rhode Island.

Eighty-seven percent of the member dairymen think advertising and promotion are helping to sell their own raw milk and also, therefore, to increase consumption on all dairy items. That's why, year by year, they've approved an ever expanding operating budget—and a growing ad budget.



Ad director is Donald F. Coleman who worked in radio, press, before directing ADA's $5,175,000 budget. He buys heavy tv and print; likes color in both. He'll test color commercials this fall with Como

"They look for a national voice in ADA's advertising," says Don Coleman, because they've long since learned that no local or regional operator can attempt a campaign of the quality and quantity supported by a big association nationally. Knowing this, the dairymen producers serve their vital interest in sales by participating in a broad, umbrella program of talking with the consumer about the advantages of dairy foods.

Most of this conversation takes place in television and radio, but a lot of it hits a chatty note in four-color as well as black-and-white ads in major national magazines, Sunday supplements and special newspaper sections.

Why tv and radio for this conversation with the consumer? Because of the mass coverage, and the cost in terms of people reached. Because of the personal identification which comes with two such outstandingly successful properties as *Disneyland* and the *Perry Como Show*. Because of the merchandising possibilities, and the fact that every major tie-in advertiser cooperating with ADA is a blue-chip account buying media heavily on its own.

Another reason for broadcast media. and an important one to a trade association, is the fact that its dairymen members see television and listen to radio—but they don't always read *Better Homes & Gardens* or *Look*. Local dairymen and dairy plant operators (15,000 of these plants cooperate with ADA locally) like the fact that Como is *their* show and that the radio commercials boost their local sales.

A lot of broadcast patterns remain the same for ADA because they've been time-tested. Other new ones are being evolved.

The biggest shift is in the switch from *Disneyland*, which ADA has sponsored on alternate weeks for three years, to *Perry Como* in September. The Disney show was "usually in the top 10, always the top 15," says Coleman. It never delivered less than 24 million viewers, and its peak audience was 55 million. The three-year program sponsorship "was a driving force in the building of sales promotions that hit hard at the public. It has been a prestige show that builds support and cooperation of dairies, restaurants and food stores to our sales efforts." So explains the ADA in its progress report submitted to members in March.

Why, then, drop the program? There are three reasons. Since 1954.

ARTICLE IN BRIEF

American Dairy Association spends $5,175,000 a year on advertising, merchandising, to sell public on drinking milk, eating dairy foods. Broadcast media get almost $3 million. New network patterns: Como on television, and semi-saturation schedule on radio



Top planners for ADA: Martin J. Framberger, l. gen. mgr.; Lyman McKee, pres.

ADA says, the weight of audience composition has swung from adult to youngsters — and kids already drink milk. The biggest target is non-consumers or low-consumers, adults. The costs of the show were increased significantly for the 1957-'58 tv season, which called for reappraisal. And this coming season half of the *Disneyland* shows will be re-runs.

Como, starting for ADA 14 September on alternate weeks, will bring the association an audience which it considers more profitable—teen agers, adults and—most particularly—women. Housewives control the shopping and the consuming tastes of the family, especially on what might be termed the more mundane items. Dad may choose steak or ribs, but mom selects the accessories.

Disneyland had a station lineup of 175, and Harry Johnson, account executive on ADA at Campbell-Mithun, thinks they'll line up the same for Como. This is one reason for the large contingency fund of $440,000, because at this point only 140 have been cleared.

The client likes small markets, too, says Johnson. "We can go a lot farther down the list into lesser markets because dairy product sales account for between 10 and 15% of all food store sales whatever the city size. The dairy department is one of the biggest

(*Please turn to page 70*)

WAKE's BIG WAKE-UP:

0 TO 50 NATIONAL CLIENTS

Eight months ago, radio station WAKE in Atlanta, was as bare of national advertisers as Mother Hubbard's cupboard. In short, there were none. Last month, this 250-watt station broadcast over 1,500 announcements for nearly 50 national clients.

What is behind this rocketing of national spot business on WAKE from nothing to 33% of its gross billing in less than a year? The resurgence of radio has played its part. The attraction of more and more national clients to the medium is reflected in the 40.5% increase of spot dollar volume reported by SRA for the first quarter of 1957 over the same period last year.

Here's how WAKE did it as Morton J. Wagner, 31-year-old executive v.p. of the Bartell Group and manager of WAKE, recalls it. From November 1955 to August 1956, Wagner and his staff concentrated on sales to local clients. Once gains were consolidated on the home front, he was ready to move on Madison Avenue in search of national business. For this he enlisted the station representative firm of Adam J. Young, Jr.

First order was from Timebuyer Jeane Jaffe of Lennen & Newell for McCormick Tea—a schedule of 15 announcements weekly.

Here is what Wagner says about the thinking behind the operation: "A Bartell station begins by tuning itself to community needs —a condition precedent to top ratings. Then comes pursuit of national business." Other Bartell properties include: WOKY, Milwaukee; KCBQ, San Diego; KRUX, Phoenix; and recently purchased (subject to FCC approval) WBMS, Boston and WILD, Birmingham, which will be supervised by Wagner.

Here are national clients on WAKE now

Community Loan & Investment
Gaston Johnston Corp.
Stein's Stores
Robert Hall
April Showers
Camels
Hit Parade Cigarettes
Lucky Strike Cigarettes
Tetley Tea
6-12 Insect Repellant
Sinclair Refining Co.
Budweiser
Reardon Paints
Wilson's Canned Meats
Beechnut Chewing Gum
Hellman's Mayonnaise
Jell-O Instant Pudding
Oscar Mayer Co.
Sara Lee products
Ex-Lax
McCormick Tea
Old Spice
Q-Tips
SAS Airlines
Slenderella
Spuds
Ford Motors
Monticello Drugs
Park & Tilford
Pure Oil
Saturday Evening Post
Buick
Bond Clothes
Brisk (Colgate Palmolive)
Chesterfield Kings
Instant Sanka
Marcy Lee Dresses
Mercury Coop
Time, Inc.
Wis. Dept. of Agric.
United Fruit
Texas Company
Top Value Stamps
National Van Lines
Mrs. Paul's Kitchens
Bruce Floor Cleaners
Super Suds
Cashmeres
L & M Cigarettes
Manischewitz

A SPONSOR COST ANALYSIS

WHERE DOES THE MONEY GO?

Here's how clients with several tv commercials in mind can save money by producing them all at once. Step-by-step production cost breakdown shows how to squeeze six out of a client's five-commercial budget

Whether two can live cheaper than one has been debated down the years, but when it comes to producing television commercials there is sound evidence that the more you make the merrier for the budget. An increasing number of sponsors are saving themselves money by making a series of commercials in one studio instead of one at a time.

Naturally, not every commercial campaign can be adopted to unit production. Where the approach to each is completely different and where production long in advance of exposure is risky, agencies are sticking to indi-

Cost analysis shows 17% saving by producing five commercials as a unit instead of separately

Costs	Cost to produce 5 commercials separately					Total cost if produced individually	Total cost 5 commercials produced as unit	Total savings via unit production
	Commercial A 60-second	Commercial B 20-second	Commercial C 10-second	Commercial D 20-second	Commercial E 10-second			
1. Labor & set construction	$1,170	$620	$615	$915	$515	$3,835	$3,260	$575
2. Facilities & equipment	175	85	70	85	70	485	435	50
3. Recording & effects	875	300	400	335	125	2,035	1,635	400
4. Stock & laboratory	265	190	125	150	120	850	740	110
5. Miscellaneous	120	70	75	75	55	395	245	150
6. Overhead & profit	820	400	405	495	280	2,400	1,985	415
TOTALS	$3,425	$1,665	$1,690	$2,055	$1,165	$10,000	$8,300	$1,700

SOURCE: Figures compiled by Robert Lawrence Productions

vidual productions. But in many cases commercials can be planned and executed in bulk, and when that is possible the dollar-and-cents advantages are considerable.

The chart on these pages, prepared for SPONSOR by Robert Lawrence Productions, is a cost breakdown on five tv commercials which if produced separately would have cost $10,000. But produced as a unit, the total tab came to $8,300, a saving of $1,700 or approximately the cost of one of the 10- or 20-second commercials.

Exactly how was this saving effected? What phases of production account for the economy that is leading admen more and more into "gang-up" buys?

Labor and set construction is the major factor. In the case of the charted example (Item 1) it accounted for $575 of the $1,700 savings. Even if a set takes only half a day to construct, a full day's payment must be made. And if the cast and crew work only a fraction of a day, they too are paid for the whole. Thus by filming five commercials at once instead of singly over a period of weeks, hard cash was saved on director, assistant director, unit manager, cast, narrator, cameramen, grips, electricians, sound crew, carpenters, script girl, musicians, as well as wardrobe and make-up personnel. Costs also were pared on such items as set striking, lumber, hardware, paint, properties, trucking, and—of course—on payroll taxes.

The savings effected under Item 2, which includes equipment and stage costs, and those under Item 6, overhead and profit, likewise result from the reduction of time involved in production.

Another sizeable cost cut, according to Robert Lawrence, can be achieved through unit production in such areas as music, special effects, re-recording, animation to run with live action, opticals and titles. (See Item 3). Economy is particularly easy in re-recording, the process by which a sound recording taken on the set (equivalent of a photographic negative) is transferred to a film "positive." If several commercials are produced at once, says Lawrence, the re-recording cost can be cut 25%.

Optical effects, titles, art work and animation, provided they are identical in more than one commercial, can effect further savings through unit production. That is, if a 10-second ani-

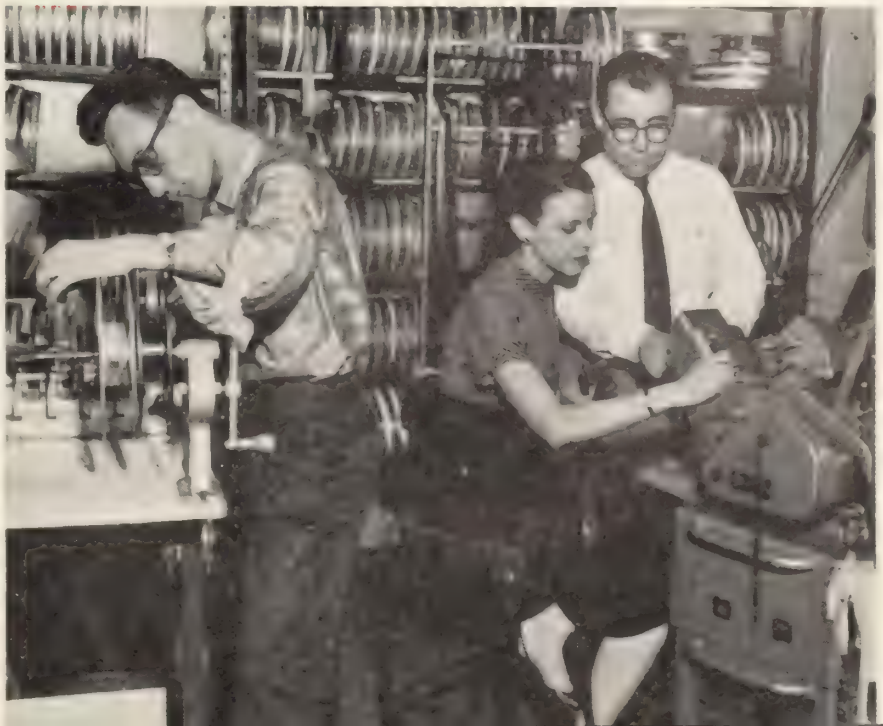


1. Set: Greatest saving in producing several commercials as a unit comes through set construction and labor. Above, Robert Lawrence Productions carpenter shop



2. Opticals: Titles, effects, art work and animation—provided they are identical in more than one commercial—can reduce costs through unit production technique

3. Editing: In the numerous processes between production and the final "answer print," come opportunities for cost economies when making blocks of commercials



mation sequence is to be a part of four live-action minute commercials, then better plan and produce all four commercials at once.

Unit production brings about another considerable saving in the laboratory and in the cost of raw stock film. (See Item 4). Reels of raw stock used in commercials are usually 1,000 feet long. Should the last reel used in producing a single commercial be unfinished, the unexposed footage cannot be economically salvaged. But if five commercials are produced as a unit, then only the last reel of the unit—not of each single commercial—will end up with possible waste footage.

"Miscellaneous" (Item 5) covers insurance, contingencies, projection and film storage. As is evident in the cost breakdown, these too are reduced through unit production.

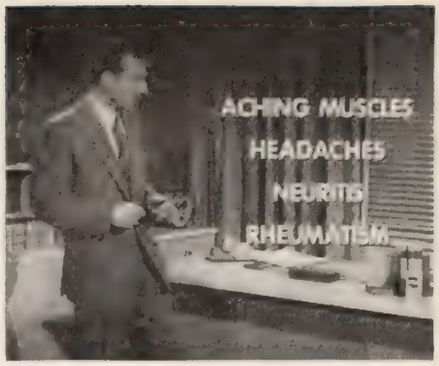
Aside from the monetary savings of making several commercials at the same time, there perhaps are other intangible benefits. For example, in the production of any commercial, a great deal of time and effort is expended by the client and agency in orienting the producer with special problems of the product, the taboos, highlights, approaches required. With this concept fresh in his mind, the producer can tackle a series of commercials at the same time with no more need for "refresher courses." This also can effect a high degree of continuity in the presentation of the advertising message.

"Filmed commercials are often planned as a series; why then shouldn't they be produced that way?" says Lawrence. "And in many instances, two or more commercials have many things in common with one another. Nothing is gained by spreading the time and place of producing them. In such cases, unit production seems to hold the key to optimum continuity and cost savings."

So far this year, Robert Lawrence Productions has been engaged in turning out 20 blocks of commercials ranging from three to 50 in a series. Some of these are still in production, others have been finished and are on the air.

For a complete list of these clients, their agencies, and their buys, see box on this page.

Note: The cost breakdown chart is based on factual information gathered from a number of productions, and the figures have been rounded off for the sake of simplicity.





50 commercials in French and English for use in Canada by Sterling Drug were filmed as a unit by Lawrence. Here is how the same sets were used with different actors and titles

Some tv advertisers who recently went into unit productions

NO.	LENGTHS	PRODUCT	AGENCY
3	3—60 sec.	Delsey Tissue	Foote, Cone & Belding
4	2—60 sec. 2—20 sec.	Esso	McCann-Erickson
4	2—60 sec. 2—20 sec.	Blue Dot Duz	Compton Advertising
3	3—60 sec.	Good Luck Margarine	Young & Rubicam
12	6—60 sec. 4—20 sec. 2—10 sec.	Pfeiffer Beer	Maxon, Inc.
4	3—60 sec. 1—20 sec.	Maple Leaf	James Lovick (Canada)
3	1—60 sec. 2—20 sec.	Spic & Span	Young & Rubicam
50	20—60 sec. 12—30 sec. 12—20 sec. 6—50 sec.	Aspirin, Phillips' Tablets, Phillips' Milk of Magnesia	Dancer-Fitzgerald-Sample
6	6—60 sec.	Winston	William Esty
4	2—60 sec. 2—20 sec.	American Beer	VanSant-Dugdale
3	1—60 sec.	Bulova	Marschalk & Pratt
5	5—60 sec.	Knickerbocker Beer	Warwick & Legler
3	3—20 sec.	Sweet Caporals	Cockfield Brown (Canada)
4	2—60 sec. 2—20 sec.	American Beer (Pintoff-Lawrence)	VanSant-Dugdale
4	4—60 sec.	Spic & Span	Young & Rubicam
6	6—60 sec.	Heinz	Maxon, Inc.
14	7—60 sec. 7—10 sec.	Molson's Beer	Cockfield Brown (Canada)
6	2—60 sec. 1—20 sec. 3—10 sec.	Proctor electric products	Weiss & Geller
6	4—60 sec. 2—20 sec.	Fizrin	Compton Advertising
6	3—60 sec.	O'Keefe Beer	Comstock & Co.

SOURCE: Robert Lawrence Clients

ARTICLE IN BRIEF

When tv commercials can be planned and executed in bulk, the cost can be greatly reduced—about 25% in some cases according to Producer Robert Lawrence. How? Through re-use of sets and concentration of labor, less film waste, using identical opticals.



RADIO HATCHES A NEST EGG

In first four months of 1957, Elite Chicks of Iowa has sold over 500,000 chicks. Owner Vance McCray attributes 90% of the volume to WMT, Cedar Rapids, his voice for 25 years



Party to celebrate 25-year successful "partnership" of Elite Chicks and WMT features chicken dinner. (L. to r.) Ken Hastie, Warrent Tempero, Ford Roberts, Dean Landfear, Beryl Starbuck, "Howdy" Roberts, Vance McCray, Lew Van Nostrand, Jim Bowermaster



As almost any Iowa chicken raiser or hatcheryman can tell you, this year has been the most miserable sales period anyone can remember.

Amid all this wailing and carrying on there is one gentleman in eastern Iowa who smiles constantly, even giggles every once in a while. He's V. W. (Vance) McCray who owns and operates Elite Chicks in Cedar Rapids.

"Biggest year I ever had," says McCray. "Business up 20%! In fact, the first four months of this year I've sold over 500,000 birds."

What's the answer to Vance McCray's success? One word: radio. Radio, however, is no new-found sales formula for Elite Chicks. This month they're celebrating their silver anniversary on WMT.

Since 1932, McCray has used early Saturday and Sunday morning radio time to move his feathered friends. The key to his advertising program lies in the offering of Sunday "discount specials" on his 15-minute Sunday morning *All-Star Western Roundup* show (7:30 to 7:45 a.m.), supplemented whenever necessary by additional Saturday a.m. announcements. Vance "talks" his own commercials.

These "specials" are offered on a "good 'til noon" basis and the results are overwhelming.

"People start lining up at the door about eight every Sunday morning and I'll be darned if I can get them all taken care of before the middle of the afternoon," says Vance.

The quarter-century Elite Chicks-WMT Radio association has produced hundreds of fabulous success stories. Just this March McCray had all his brooders full, with an additional 3,000 baby chicks boxed-up on the floor ready for quick sale when suddenly one of the wildest snow storms in years struck eastern Iowa. The thought of destroying the chicks, for lack of feed-

(*Please turn to page* 70)

BOOKS

1 All-Media Evaluation Study **$4**

155 Pages

This book gives you the main advantages and drawbacks of *all* major media . . . tips on when to use each medium . . . yardsticks for choosing the best possible medium for each product . . . how top advertisers and agencies use and test media . . . plus hundreds of other media plans, suggestions, formulas you can put to profitable use.

2 TV Dictionary/Handbook **$2**

48 Pages

The new edition contains 2200 definitions of television terms . . . 1000 more than previous edition. Compiled by Herbert True of Notre Dame in conjunction with 37 other tv experts, TV DICTIONARY/HANDBOOK also contains a separate section dealing with painting techniques, artwork, tv moving displays, slides, etc.

3 Timebuying Basics **$2**

144 Pages

The only book of its kind—the most expert route to radio and television timebuying. A group of men and women who represent the most authoritative thinking in the field talk with complete candor about tv and radio and the opportunities these media offer.

REPRINTS

4	Radio Results 1956	**25¢**
5	TV Results 1956	**25¢**
6	Television Basics	**35¢**
7	Radio Basics	**35¢**
8	Film Basics	**25¢**
9	Where Does the Money Go?	**15¢**
10	Procter and Gamble Story	**25¢**
11	Advertising Agency in Transition	**25¢**
12	Tips on TV Commercials	**25¢**
13	The Top 50 Air Agencies	**10¢**
14	Lets Cut Spot's Paper Maze	**10¢**
15	Volume for Year 1956	**$15**
16	Binde[illegible]	**1—$4 2—$7**

NOW AVAILABLE FROM SPONSOR SERVICES INC.

Just fill out the handy order form and mail

ORDER FORM

SPONSOR *SERVICES, 40 East 49th St., New York 17, N.Y.*

Please send me the SPONSOR SERVICES encircled by number below:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Name .....

Firm .....

Address .....

City ..... Zone ..... State .....

☐ Enclosed is my payment of $ .....

Quantity Prices Upon Request

RADIO BASICS / JUNE

This is the second of SPONSOR's new Radio Basics section. It will appear every four weeks and will complement and alternate with Tv Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio clients. It provides a complete list of network advertisers as of the week beginning with the date of each issue, together with information on programs used, days of the week bought and the amount of program time purchased by each client. Suggestions from readers as to content and format will be welcomed and used as a basis for future additions and revisions. The next Radio Basics will appear in the 20 July issue.

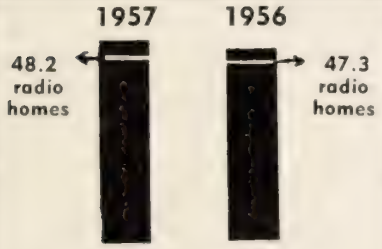
1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . **see below**

2. Spot basics provides local market listening index, spending data by industry . . . **page 42**

3. Network basics comprises the complete list of current web advertisers . . . . . **page 44**

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Source: A. C. Nielsen, 1 July each year, [illegible] in millions

Radio station index

End of May 1957

	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3060	167	311	112
Fm	532	27	21	0

End of May 1956

Am	2890	118	273	101
Fm	532	15	6	0

Source: FCC [illegible]

Radio set index

Set location	1957	1956
Home	84,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	128,000,000	124,000,000

Source: RAB, 1 January each year, estimates of sets in working order. *No [illegible]

Radio sales index

Type	April 1957	April 1956	Four Months 1957	Four Months 1956
Home	543,092	471,193	2,362,068	[illegible]
Auto	380,452	299,253	2,022,467	[illegible]
Total	923,544	770,446	4,384,535	[illegible]

Source: RETMA. [illegible]

2. SPOT RADIO BASICS

Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out-of-home) during March-April, except for Cleveland, Dallas, Fort Worth, which are February-March. Data comes from Pulse, covers average quarter-hour listening Monday-through-Friday. This is the second group of markets covered in Radio Basics. Others will appear in this section in the future.

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Birmingham	27.5	28.3	26.2	27.8	20.8	14.6
Buffalo	22.3	26.8	25.8	27.4	19.8	13.0
Cincinnati	22.2	26.6	25.2	26.5	19.9	12.9
Cleveland	20.7	21.2	21.3	26.9	24.4	19.2
Dallas	22.7	25.4	24.2	26.0	23.0	15.8
Detroit	23.4	26.2	26.4	28.3	19.8	13.1
Fort Worth	23.5	25.8	25.6	26.5	22.3	15.8
Kansas City	23.7	26.7	25.0	25.8	19.6	13.5
Minneapolis-St. Paul	26.7	29.4	28.6	28.5	21.3	14.0
New Orleans	23.3	30.1	28.1	29.6	21.4	14.7

What's the trend in daytime and nighttime spot rates?

	1946 = 100.0		1950 = 100.0		
YEAR	DAYTIME	NIGHTTIME	YEAR	DAYTIME	NIGHTTIME
1946	**100.0**	100.0	1946	**78.8**	78.0
1950	**126.9**	128.3	1950	**100.0**	100.0
1951	**132.3**	——	1951	**104.2**	——
1952	**133.9**	129.9	1952	**105.6**	101.2
1953	**133.6**	——	1953	**105.3**	——
1954	**132.7**	——	1954	**104.6**	——
1955	**124.8**	——	1955	**93.8**	——
1956	**116.7**	62.6	1956	**92.0**	48.8
1957	**119.7**	60.0	1957	**93.9**	46.4

Prepared by The Katz Agency, this data shows rate data on Katz radio stations as of 1 January each year. The figures are based on a schedule of 12 one-minute announcements for 13 weeks. Daytime rates are those for the majority of hours between 8:00 a.m. and 6:00 p.m. Nighttime rates are those that apply for the majority of hours between 7:00 and 10:00 p.m. Prime time rates are not covered.

Spot radio spending by industry category

Product category	1st Quarter 1957*		4th Quarter 1956*		3rd Quarter 1956	
	DOLLARS	% OF TOTAL	DOLLARS	% OF TOTAL	DOLLARS	% OF TOTAL
1. Food, grocery products	$ 8,291,000	17.0	$ 7,941,000	17.1	$ 5,814,357	17.3
2. Tobacco products, supplies	8,141,000	16.7	4,179,000	9.0	4,906,911	14.6
3. Drug products	5,375,000	11.0	3,808,000	8.2	2,856,765	8.5
4. Automotive	4,020,000	8.2	4,040,000	8.7	2,991,201	8.9
5. Ale, beer, wine	2,902,000	5.9	3,529,000	7.6	2,621,502	7.8
6. Dental prods., toothpaste, etc.	2,487,000	5.1	417,000	.9	302,431	.9
7. Cosmetics, toiletries	2,158,000	4.4	2,461,000	5.3	1,814,886	5.4
8. Gasoline, lubricants	2,149,000	4.4	2,786,000	6.0	1,949,322	5.8
9. Consumer services	2,019,000	4.1	1,486,000	3.2	1,041,879	3.1
10. Religious	1,420,000	2.9	743,000	1.6	504,135	1.5
11. Notions	1,319,000	2.7	46,000	.1	33,609	.1
12. Agriculture	1,291,000	2.7	1,811,000	3.9	1,277,142	3.8
13. Miscellaneous	1,264,000	2.6	2,368,000	5.1	1,613,232	4.8
14. Transportation, travel	1,098,000	2.3	696,000	1.5	974,661	2.9
15. Household cleaners, soaps, etc.	998,000	2.1	1,346,000	2.9	1,041,879	3.1
15. Confections, soft drinks	699,000	1.4	1,300,000	2.8	907,493	2.7
17. Household laundry products	644,000	1.3	557,000	1.2	403,308	1.2
18. Household general	413,000	.9	464,000	1.0	369,699	1.1
19. Publications	408,000	.8	603,000	1.3	403,308	1.2
20. Clothing, accessories	259,000	.5	185,000	.4	134,436	.4
21. Amusements, entertainment	240,000	.5	325,000	.7	235,263	.7
22. Dairy, margarine products	202,000	.4	185,000	.4	168,045	.5
23. Household paper products	146,000	.3	139,000	.3	100,827	.3
24. Finance, insurance	142,000	.3	278,000	.6	168,045	.5
25. Hotels, resorts, restaurants	140,000	.3	139,000	.3	67,218	.2
26. Pet products	138,000	.3	230,000	.5	201,654	.6
27. Household furnishings	120,000	.3	93,000	.2	67,218	.2
28. Household appliances	113,000	.2	417,000	.9	268,872	.8
29. Garden supplies, equipment	108,000	.2	139,000	.3	100,827	.3
30. Bldg. material, fixtures, paints	64,000	.1	278,000	.6	201,654	.6
31. Watches, jewelry, cameras	59,000	.1	46,000	.1	67,218	.2
TOTAL	$48,827,000	100.0	$46,442,000**	100.0	$33,609,000	100.0

SOURCE: Station Representatives Assn. *Figures for [illegible] **Total includes unlisted categories: TV, radio, phonograph, musical instruments, [illegible]

3. NETWORK RADIO'S CURRENT CLIENTS

Compilation of program time bought by advertisers and brands is shown below by network

This is the second list of network radio's current clients. The first appeared in the 1 June issue. Henceforth, the current roster of web radio advertisers will appear every four weeks as part of Radio Basics. The information contained here covers one week—the week beginning with the date of issue—in this case, 22 June. Data on minutes bought is in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC, minute commercials are arbitrarily credited as five minutes of program time. The new MBS schedule, which started 2 June, is covered in this list.

ABC

Admiral: appliances; *Breakfast Club;* M-F; 25 min.
AFL-CIO: institutional; *Ed. P. Morgan;* M-F; 75 min.; *J. W. Vandercook;* M-F; 25 min.
Amino Products: Ac'cent; *Breakfast Club;* W; 5 min.
Asco Electronics: Flea Guard, Magic Mite Ball; *Breakfast Club;* Tu,Th; 10 min.
Assemblies of God: religious; *Revivaltime;* Su; 30 min.
Atlantic Sales: French's bird food products; *My True Story;* W,F & Tu,Th; alt. wks.
Ball Bros.: home canning prod.; *Breakfast Club;* Tu-F; 20 min.
Bankers Life & Casualty: White Cross Hospital Plan; *Paul Harvey;* Su; 15 min.
Beech Nut: Beech-Nut gum; *Breakfast Club;* Tu,W,F; 15 min.
Bridgeport Brass: various insecticides; *When A Girl Marries;* Tu-F; 20 min.
Bristol-Myers: Bufferin; *Breakfast Club;* M,W,F; 15 min.; Sal Hepatica; *Breakfast Club;* M,W,F; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club;* M; 5 min.
Carling Brewing: Red Cap Ale; *Martin Block Show;* F,Sa; 100 min.
The d-Con. Co., Inc.: Ant Prufe & Roach Prufe; *My True Story;* Tu,Th; 10 min.
Dixie Cup: paper cups & plates; *Breakfast Club;* W; 5 min.
Dow Chemical: agricultural prod.; *Red Foley Show;* Sa; 30 min.
Drackett: Windex, Drano; *Breakfast Club;* W,Th,F; 15 min.
Dromedary: cake mixes; *My True Story;* Tu,Th; 10 min.; *When A Girl Marries;* W,F; 10 min.; *Whispering Streets;* Th; 5 min.
Duffy-Mott: Sunsweet prune juice; *Breakfast Club;* Tu,Th; 10 min.
Ex-Lax: Ex-Lax, Jests; *My True Story;* M,W,F; 15 min.
Foster-Milburn: Doan's pills; *My True Story;* Th; 15 min.; *Whispering Streets;* Tu; 5 min.
General Foods: Calumet; *Breakfast Club;* Tu; 5 min.; Jell-O; *Breakfast Club;* M,Tu,F; 15 min.; *My True Story;* W,F; 10 min.; *When a Girl Marries;* Tu,Th; 10 min.; *Whispering Streets;* W,F; 10 min.; Kool-Aid; *Breakfast Club;* M-F; 25 min.; La France; *Breakfast Club;* M,Tu,Th; 15 min.; Post Cereals; *Breakfast Club:* M-F; 25 min.
Gospel Broadcasting Assn.: religious; *Old Fashioned Revival Hour;* Su; 60 min.
Billy Graham: religious; *Hour of Decision;* Su; 30 min.
Highland Church of Christ: religious; *Herald of Truth;* Su; 30 min.
Charles E. Hires Co.: Hires Root Beer; *Weekday Newscasts;* M-F; 100 min.
Midas Muffler: auto mufflers; *Weekday Newscasts;* M-F; 25 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club;* M; 5 min.
Mishawaka Rubber & Woolen Mfg.: casual shoes; *Breakfast Club;* Tu,Th; 10 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys;* M-F; 25 min.
Norwich-Pharmacal: Pepto-Bismol; *Weekend Newscasts;* Sa,Su; 90 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts;* Su; 30 min.
Paine, Webber, Jackson & Curtis: institutional; *Business & Financial Hour;* M,W,F; 15 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 60 min.
Renuzit Home Products: cleaning fluids, air sprays, etc.; *Jack Paar Show;* Th; 5 min.
R. J. Reynolds: Camel; *Weekday Newscasts;* M-F; 100 min.; *Weekend Newscasts;* Sa,Su; 90 min.
Sandura Company: floor covering; *Breakfast Club;* Th; 5 min.
Sterling Drug Company: Phillips Tooth Paste; *My True Story;* Tu,Th; 10 min.
Voice of Prophecy: institutional; *Voice of Prophecy;* Su; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing;* Su; 30 min.

CBS

Amino Products: *Arthur Godfrey;* W & Th, alt. wks.; 15 min.
Bristol Myers: *Arthur Godfrey;* M,W; 60 min.
Campana Sales: *Robert Q. Lewis;* Sa; 5 min.
Chesebrough-Pond's: *Sports Time;* M,W,F; 5 min.
Chrysler: Dodge; *Amos 'n' Andy;* F; 5 min.; *Gunsmoke;* Sa; 5 min.; *Mitch Miller;* Su; 5 min.; *Sports Resume;* Su; 5 min.
Chun King Sales: *Arthur Godfrey;* W & F, alt. wks.; 15 min.
Clairol: *Galen Drake;* Sa; 5 min.
Colgate-Palmolive: *Our Gal Sunday;* M-F; 37½ min.; *Backstage Wife;* M-F; 37½ min.; *Strike It Rich;* M-F; 37½ min.; *2nd Mrs. Burton;* M-F; 37½ min.
Cowles Magazine: *Jack Benny;* Su, alt. wks.; 3¾ min.; *Robert Q. Lewis;* Sa; 5 min.
Curtis Circulation: *Arthur Godfrey;* Tu; 15 min.
Dixie Cup: *Robert Q. Lewis;* Sa; 5 min.
Florida Citrus Comm.: *Arthur Godfrey Time;* Th; 15 min.
General Foods: *Arthur Godfrey;* Th, every 4th F, 18¾ min.; *Wendy Warren;* Th; 5 min.; *World News Roundup;* Su; 5 min.; *Gunsmoke;* Su; 5 min.; *Our Miss Brooks;* Su; 5 min.; *Amos 'n' Andy Music Hall;* M-F; 25 min.; *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.
General Mills: *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke:* Sa; 5 min.; *Gunsmoke:* Su; 5 min.; *Mitch Miller:* Su; 5 min.; *Amos 'n' Andy;* F; 5 min.
General Motors: Chevrolet; *Allan Jackson—News;* Sa; 20 min.; *Robert Trout—News;* Su, M-F; 50 min.; Delco; *Lowell Thomas;* M-F; 75 min.
Grove Laboratories: *Amos 'n' Andy:* W,Th,F; 15 min.
Hartz Mountain Products: *Arthur Godfrey;* Th & F, alt. wks.; 15 min.
Hearst Publications: *Right To Happiness;* M; 7½ min.
Kendall Co.: Bauer & Black; *Arthur Godfrey Time;* F; 15 min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases [illegible] of brands precede a show or group of shows, it was not possible to [illegible] brands were advertised on each show or on which days of the week the brands were advertised. Except for General Motors and Chrysler, brands information was not available from CBS.
In NBC list, rot means commercials are rotated on different days of the week under the web's run-of-schedule plan.

Lever Bros.: *Ma Perkins;* M-F alt. wks.; 37½ min.; *Romance of Helen Trent;* M-F; 37½ min.; *Ma Perkins;* M-F alt. wks.; 18¾ min.; *Young Dr. Malone;* M-F; 37½ min.; *House Party;* M-F; 37½ min.
Lewis Howe: *Robert Q. Lewis;* Sa; 5 min.
Longines-Wittnauer: *Longines Symphonette;* Su; 30 min.; on Hiatus 6/2-9/8/57.
Milner Products: *Robert Q. Lewis;* Sa; 5 min.
Mutual Benefit Health & Accident Assn.: *Arthur Godfrey;* Tu & every 4th F; 18¾ min.
North American Philips: *Herman Hickman-Sports;* M,W,F; 15 min.
Norwich Pharmacal: *Arthur Godfrey;* Tu; every 4th F; 18¾ min.
Pharmacraft: *House Party;* M,Th,F; 30 min.
Pillsbury: *Arthur Godfrey;* Tu,Th; 30 min.
Reader's Digest: *Arthur Godfrey;* W; 15 min.
R. J. Reynolds: *Herman Hickman—Sports;* Tu,Th,Sa; 15 min.
Scott Paper: *Arthur Godfrey;* Th,F & every 4th F; 18¾ min.; *Backstage Wife;* F; 7½ min.; *Young Dr. Malone;* Th,F; 15 min.; *Nora Drake;* Tu,Th; 15 min.; *Ma Perkins;* Tu & W alt. wks; 7½ min.; *2nd Mrs. Burton;* Th,F; 15 min.
Sherwin-Williams: *Arthur Godfrey;* W, every 4th F; 18¾ min.
Shulton, Inc.: *Arthur Godfrey Time;* F; 15 min.
Simoniz: *Arthur Godfrey;* W; 15 min; *House Party;* W; 15 min.; *G. Herman—News;* Th,F; 10 min.; *E. Sevareid—News;* Th,F; 10 min.; *News;* Sa; 15 min.; *Sports News;* Sa; 10 min.
Slenderella: *Slenderella Show;* Sa; 10 min.
A. E. Staley Mfg.: *House Party;* Tu; 15 min.; *Arthur Godfrey;* F; 15 min.
Standard Brands: *House Party;* M; 15 min.; *Arthur Godfrey;* M, & every 4th F; 37½ min.
Swift: *House Party;* F; 15 min.
Toni: *Robert Q. Lewis;* Sa; 5 min.; *Nora Drake;* M-F; 37½ min.; *Dr. Malone;* M,T,W; 22½ min.; *Road of Life;* M,W,Th,F; 30 min.; *Helen Trent;* T,W,F; 22½ min.; *Right To Happiness;* M-F; 37½ min.
Vernell's Buttermints: *Robert Q. Lewis;* Sa; 5 min.
Weco Products: *Arthur Godfrey;* M; 15 min.
F. W. Woolworth: *Woolworth Hour;* Su; 60 min.
Wm. Wrigley, Jr.: *Howard Miller Show;* M-F; 75 min.; *Pat Buttram Show;* M-F; 75 min.

MBS

Billy Graham Evangelical Assn.: religious; *Billy Graham;* Su; 30 min.
Carter Products: Little Liver Pills; *Gabriel Heatter—News;* M,Tu, Th; 15 min.
Christian Reformed Church: religious; *Back To God;* Su; 30 min.
Coca-Cola: Coca-Cola; *Eddie Fisher;* Tu,Th; 30 min.
Dawn Bible Institute: religious; *Frank and Ernest;* Su; 15 min.
Drug Products, Inc.: Aslum; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
First Church of Christ, Scientist: religious; *How Christian Science Heals;* Su; 15 min.
General Tire & Rubber Company: General tires; *General Sports Time—Harry Wismer;* Su; 10 min.
Kraft Foods Co.: All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Les Higbie —News;* M-Sa; 30 min.; *Holland Engle—News;* M-Sa; 30 min.; *John B. Kennedy—News;* M-Sa; 30 min.; *Cedric Foster—News:* M-Sa; 30 min.; *Frank Singiser—News;* M-Sa; 30 min.; *Charles B. Warren—News;* Sa; 5 min.; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
Lutheran Laymen's League: religious; *Lutheran Hour;* Su; 30 min.
Manion Forum of Public Opinion: discussion; *Dean Clarence Manion;* Su; 15 min.
Miles Laboratories, Inc.: Nervine, One-A-Day Vitamins, Tabcine; *Steve McCormick—News;* M-Sa; 30 min.; *Robert F. Hurleigh—News;* M-F; 25 min.; *Westbrook Van Voorhis—News:* M-F; 25 min.; *John Scott—News;* M-F, Su; 60 min.; *Lyle Van—News;* M-F; 25 min.; *Lester Smith—News;* Sa; 5 min.; *Floyd Mack—News;* Sa,Su; 20 min.; *Ed Pettitt—News;* Sa,Su; 10 min.
Minute-Maid Corporation, Hi-C Div.: Hi-C products; station breaks; W,Th,F; 9 20-sec.
North American Accident Insurance Co.: insurance; *Gabriel Heatter—News,* M,W,Th,F; 20 min.
Quaker State Oil Refining Corporation: Quaker State oil; *Game of the Day,* Sa; 60 min.; *Sports Flashes With Frankie Frisch;* Sa,Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 30 min.
R. J. Reynolds Tobacco Co.: Camel; *Camel Scoreboard;* Su Sa; 35 min.; Winston; *Winston Scoreboard,* Su Sa; 35 min.
Sleep-Eze Co.: sleep tablet; *True Detective Mysteries;* M; 5 min.; *Gang Busters;* W; 5 min.; *Counter Spy;* F; 5 min.
Voice of Prophecy: religious; *Voice of Prophecy;* Su; 30 min.
Wings of Healing: religious; *Wings of Healing;* Su; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour;* Sa; 30 min.

NBC

Allis-Chalmers: institutional; *Nat'l. Farm & Home Hour;* Sa; 25 min.
American Dairy Asso.: dairy products; *Truth or Consequences;* M-F; 25 min.; *Bandstand;* M-F; 25 min.: *Affairs of Dr. Gentry;* M-F; 25 min.
American Motors: Rambler; *Monitor;* Sa,Su; 55 min.
American Oil: Amoco products; *Monitor;* Sa,Su; 50 min.
Bell Telephone: *Monitor;* Su; 10 min.; *Telephone Hour;* M; 30 min.; *Telephone Preview;* M; 5 min.
Billy Graham Evangelistic Assn.: religion; *Hour of Decision;* Su; 30 min.
Bristol-Myers: Bufferin; *Hourly News;* M-F; 105 min., 21 30-sec.
Brown & Williamson: Kools, Viceroy; *Hourly News;* M-F; 215 min., 42 30-sec.
Calif. Packing: canned fruit; *Hourly News;* M-F; 110 min., 21 30-sec.
Carter Products: Arrid, 30 min.; Little Liver Pills, 60 min.; *Bandstand;* M-F; 20 min.; *True Confessions;* rot., 5 min.; *Woman In My House;* rot., 5 min.; *Hilltop House;* rot., 5 min.; *Pepper Young's Family;* rot., 5 min.; *News of The World;* Tu,W,Th; 15 min.; *Monitor;* Sa,Su; 35 min.
Chrysler: Dodge; *Monitor;* Sa,Su; 30 min., 7 30-sec.
Columbia Pictures: "Fire Down Below"; *People Are Funny;* W; 5 min.; *Bandstand;* M,T,W,Th; 20 min.
DeSoto: DeSoto cars; *You Bet Your Life;* Sa; 30 min.
Evangelistic Foundation: religion; *Bible Study Hour;* Su; 30 min.
Evinrude Motors: outboards; *Monitor;* F,Sa,Su; 25 min.
Ex-Lax: Ex-Lax; *Monitor;* Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand;* Tu.Th; 2 6-sec.; *Woman In My House;* M,Th,F; 10 min., 1 30-sec.; *5 Star Matinee;* Tu,Th; 2 30-sec.; *Pepper Young's Family;* M-W; 5 min., 2 30-sec.; *One Man's Family;* Th; 5 min.; *People Are Funny;* W; 5 min.; *Great Gilderslevee;* Tu; 5 min.
Florida Citrus Comm.: citrus fruits; *Monitor;* Sa,Su; 30 min.
General Foods: Instant Postum; *Bandstand;* M-F; 25 min.; *Pepper Young's Family;* M-F; 25 min.
General Mills: Cheerios; *Monitor;* Sa,Su; 50 min., 10 30-sec.
Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing Bouts;* F; 25 min.
Grove Labs.: No-Doz; *News of the World;* W,Th,F; 15 min.
Ins. Co. of No. America: insurance; *Monitor; Su;* 20 min.
Knapp-Monarch: picnic supplies; *Monitor;* Sa,Su; 4 30-sec.
Lutheran Laymen's League: religion; *Lutheran Hour;* Su; 30 min.
Midas: car mufflers; *Monitor;* Su; 5 min.
Morton Salt: salt; *Alex Dreier—News;* Sa; 5 min.
Mutual of Omaha: insurance; *On the Line With Considine;* Su; 15 min.
North American Van Lines: moving service; *Monitor;* Sa,Su; 20 min.
Pepsi-Cola: Pepsi-Cola; *Monitor;* Sa,Su; 50 min., 10 30-sec.
Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor;* Sa,Su; 55 min., 9 30-sec.
Quaker State Oil; motor oil; *Monitor;* Sa,Su; 30 min.
Ralston-Purina: feed division; *Harkness—News;* M-F; 25 min.
R. J. Reynolds: Camel; *News of the World;* M-F; 25 min.; Prince Albert; *Grand Ole Opry;* Sa; 30 min.
Dr. Scholl: Zino Pads; *News of the World;* Tu,F; 10 min.
Simoniz: Simoniz; *Monitor;* F,Sa; 35 min.; Su; 6 30-sec.
Skelly Oil: oil; *Alex Dreier—News;* M-Sa; 90 min.
Sun Oil: oil; *Three Star Extra;* M-F; 75 min.
Voice of Prophecy: religion; *Voice of Prophecy;* Su; 30 min.

AROUND THE WORLD IN 52 ADVENTURE-PACKED HALF HOURS ON FILM...



WITH MCA'S "TOP TEN" ADVENTURE HIT... JUST MADE AVAILABLE TO LOCAL ADVERTISERS!

YOU KNOW THIS SHOW IS WORTH A FORTUNE IN RATINGS AND SALES!

YOU KNOW IT IS "TOP 10" IN 49 MARKETS! (latest available ARB ratings as of May, 1957)...with a world-beating average of 26.9! You know you are going on the air with a huge and happy audience!

YOU KNOW WHY IT ALWAYS RATES HIGH!... because the REVUE PRODUCTIONS seal spells television's finest film programs. Made on seven seas and five continents, SOLDIERS OF FORTUNE takes viewers adventuring in the mountain fastnesses of Tibet, the jungles of the Amazon, the menacing waters off Hong Kong! Everyone claims to spend a fortune on production – *Revue really does.*

YOU KNOW ITS TERRIFIC SALES RECORD! Seven-Up, exclusive national sponsor, ran 26 of these programs, took a look at the results, asked Revue to produce 26 more! Consistently high ratings are matched by ideal audience composition – 50% adults, 50% kids.

Call your MCA TV Film Syndication representative for details on TV's most successful adventure hit...



starring **JOHN RUSSELL** and **CHICK CHANDLER**

SOLDIERS OF



Write, wire, phone

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs

598 Madison Avenue, New York 22, N. Y. PLaza 9-7500
and principal cities everywhere

FORTUNE

A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
General Mills, Minneapolis	DFS, NY	CBS 73	Our Miss Brooks; alt F 2-2:15 pm; 14 June; 52 wks
General Motors, Detroit	D. P. Brother, Detroit	CBS 153	Vic Damone Show; alt W 8:30-9 pm; 10 July; 10 wks
Howard D. Johnson, NY	N. W. Ayer, NY	NBC 44	Today; 30 1-min partics; 13 June; 13 wks
P&G, NY	B&B, NY	NBC 152	Matinee Theatre; M-F 3-4 pm; 90-sec partics; 1 July; 52 wks
Standard Brands, NY	Ted Bates, NY	NBC 95	Queen For A Day; alt Tu 4:15-4:30 pm; 9 July; 52 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bristol-Myers, NY	DCSS, NY	NBC	N.C.A.A. Football Games; ¼ spon; 21, 28 Sept; 5, 19 Oct; 2, 16, 28, 30 Nov; 7 Dec
General Mills, Minneapolis	DFS, NY	CBS 101	Bob Crosby Show; alt F 3:45-4 pm; 14 June; 52 wks
General Mills, Minneapolis	DFS, NY	CBS 73	Lone Ranger; alt Sa 1-1:30 pm; 8 June; 52 wks
P&G, NY	B&B, NY	NBC 152	Matinee Theatre; M-F 3-4 pm; 90-sec partics; 1 July; 52 wks
Simoniz, Chi	Y&R, Chi	CBS 95	Arthur Godfrey Time; W 10:45-11 am; 3 July; 52 wks
Standard Brands, NY	Ted Bates, NY	NBC 73	Tic Tac Dough; Tu 12:00-12:15 pm; 13 Aug; 52 wks
Standard Brands, NY	JWT, NY	CBS 105	Valiant Lady; M 12-12:15 pm; 3 June; 52 wks
Sunbeam, Chi	Perrin-Paus, Chi	NBC	N.C.A.A. Football Games; ¼ spon; 21, 28 Sept; 5, 19 Oct; 2, 16, 28, 30 Nov; 7 Dec
U. S. Steel, NY	BBDO, NY	CBS 142	U. S. Steel Hour; alt W 10-11 pm; 3 July; 52 wks
Zenith Radio Corp., Chi	Earl Ludgin, Chi	NBC	N.C.A.A. Football Games; ¼ spon; 21, 28 Sept; 5, 19 Oct; 2, 16, 28, 30 Nov; 7 Dec

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Murray Arnold	WPEN, Phila, asst stn mgr	Same, stn mgr
Aaron Boe	KPIC, Roseburg, Ore, sls	Same, mgr
Wallace Brazeal		Mid-America Broadcasters, SF, business mgr
Bill E. Brown		Mid-America Broadcasters, SF, ntl sls mgr
Eldon Campbell	Time, Inc, Salt Lake City, management advisor	WFBM-TV, Indianapolis, vp & gen mgr
William B. Caskey	WPEN, Phila, vp & gen mgr	Same, exec vp
Jack Chapman	WHRV, gen mgr	WPON, Pontiac, Mich, sls mgr
Vincent Patrick Comiskey	NBC, NY, sls service rep	RAB, NY, natl sls
Charles H. Cowling		KDYL, Utah, in chg ntl sls
Tod Edwards	Forjoe & Co, NY, asst sls mgr	Blair Tv Asso, NY, acct exec
Joe Evans	KFJZ-TV, Fort Worth, local sls mgr	Same, ntl sls mgr
Charles M. Ferguson	KBUC, Corona, stn mgr	K-ACE, Riverside, Calif, comm mgr
Jack Fiedler	KLIF, Dallas, acct exec	Same, local sls mgr
Richard K. Fife	Provo Herald, Utah, advtg rep	KTVT, Salt Lake City, sls
Estel D. Freeman	WFBM & WFBM-TV, Indianapolis, night ops mgr	Same, publicity mgr
Beulah Funk	MBS & WOR-TV, NY, stns relations & asst mgr film dept	Blair-TV, NY, supvsr of pgm prom
William A. Gietz	WTAR-TV, Norfolk, Va, sls	Same, local sls mgr
Leonard Goorian	WKRC-TV, Cincinnati, exec prod	Same, plus comm prod mgr
Lloyd Heaney	Chicago Tribune, sls development	Blair Tv Asso, Chi, acct exec
John F. Hurlbut	Peters, Griffin, Woodward, NY, mgr tv prom research	WFBM-TV, Indianapolis, prom & public relations mgr
John B. Jaeger	WNEW, NY, exec	Same, exec vp
Barry Kersh	WKRC-TV, Cincinnati, comm prod mgr	Same, sls rep
Bud Kirvan	The Livonian, Livonia, ed	WXYZ, Inc, Livonia, dir of prom & publicity
Robert L. Lamb	Crosley Broadcasting, Chi, sls mgr	WLW-I, Indianapolis, sls mgr
Jack Lee	Clark Brown Co, Houston, mgr	KILT, Houston, comm mgr
Del Leeson	KDYL-KTVT, Utah, prom mgr	KDYL, Utah, mgr
Keith E. McCallum	Exhibitors' Service, Inc, LA, buying, booking films & services	A.A.P., Inc, LA, acct exec w div
James V. McNeil	WJAR-TV, Providence, staff dir	WTIC-TV, Hartford, traffic mgr
Reginald P. Merridew	Crown Hill & Sunset Memorial Park, Cleveland, vp in chg sls & public rel's	WJW, Cleveland, managing dir
Eugene F. Mitchell	Armour & Co, Boston, product sls mgr	WEEI, Boston, dir of merchdsng
John Moler	WKY-Radio, Oklahoma City, comm mgr	Same, plus dir
Hal Moore	WNEW, NY, asst pgm mgr	Same, pgm mgr
Robert Murdock	KSL, Salt Lake City, dir advtg & prom	KSL-TV, Salt Lake City, same
Eugene J. Muriaty	WBZ-TV, Boston, advtg & sls prom mgr	WTIC Radio & TV, Hartford, prom mgr
Gene Pierce	KPIC, Roseburg, Ore, mgr	Same, Eugene, Ore, mgr local acct service
Gene Plotnik	Billboard, NY, asso ed tv dept in chg special features	Screen Gems, NY, trade & consumer press ed
Ced Price	Price Signs, North Bay, Ont, Canada, owner	CKGN-TV, North Bay, Ont, Canada, managing dir
Robert Pusey	KSL-TV, Salt Lake City, acct exec	KSL, Salt Lake City, dir advtg & prom
William Schwarz	KYW, Cleveland, exec prod	WCCO, Minneapolis, pgm mgr
Jennie R. Snell		Blair Tv Asso, NY, sls development
John V. B. Sullivan	WNEW, NY, acct exec	Same, vp & sls mgr
Al Sussman	A.A.P., Inc, NY, acct exec east & mid-west sls div	Same, eastern sls mgr
William G. Walker		WFGA-TV, Jacksonville, Fla, prom & publicity dir
Gene Walz	KYW-TV, Cleveland, ops chief	WCKT-TV, Miami, exec prod

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Sterling Drug Co. Inc., New York, National Brands div., is adding substantially to campaign which began 17 June for Z.B.T. baby powder. The new schedule kicks off 1 July in 30 major markets for 11 weeks. Filmed minute and 20-second announcements will be slotted during daytime segments. Frequency: three per week. Buying is not completed. Buyer: Rosemarie Vitanza. Agency: Carl S. Brown Co., Inc., New York.

Bristol-Myers Co., New York, is entering major markets to promote its Mum Mist. Campaign will begin shortly and will run for six weeks. Minute I.D.'s will be scheduled for nighttime. Frequency: six per week. Buying is not completed. Buyer: Bob Widholm. Agency: DCS&S, New York.

RADIO BUYS

Eversharp, Inc., is planning a campaign in several markets throughout the country for its pens and pencils. It is believed that the schedule (minute e.t.'s) will start in late August for seven weeks to reach a back-to-school audience. Frequency will vary from market to market. Buying has not started. Buyer: Gary Pranzo. Agency: Cunningham & Walsh, Inc., New York.

RADIO AND TV BUYS

The Texas Co., New York, is purchasing radio and tv in 50 to 60 markets to advertise its gasoline. In radio, heavy concentrations of minute and 20-second announcements will be placed round-the-clock on weekends; a light schedule will be used 7 to 9 a.m. daily and 7 to 10 p.m. Nighttime radio strip is experimental and will be carefully watched by the advertiser. Average number of announcements per week in each market will be 45. In tv, 20-second and minute announcements will be slotted 7 to 11 p.m. Frequency: 10 per week. Some baseball programing will be used in both radio and tv because the advertiser seeks primarily a male audience. Films on tv and e.t.'s on radio will slant their "Tower of Power" theme to vacationing. Buying is completed. Buyer: Jack Bray. Agency: Cunningham & Walsh, Inc., New York.

American Home Foods, New York, is purchasing time in major markets for its Chef-Boy-Ar-Dee Italian foods. Schedule will start 1 July and run for 26 weeks. In radio, minutes will be bought during morning hours and up till 1:30 p.m.; frequency per week in each market: five. For tv, minutes will be used during all daytime hours, with an average of 10 per week in each market. Commercials will e.t. and live in radio, film and live in tv. Buying is completed. Buyer: Adelaide Hatton. Agency: Young & Rubicam.

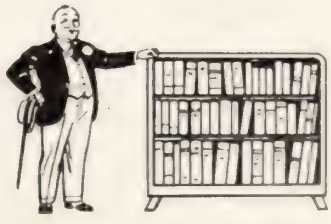
You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

WHAT ARE PITTSBURGH'S WORKING HOURS?



ASK YOUR COLONEL!

Factory shifts, office hours, and school hours are just a few of the facts your Colonel has assembled for Pittsburgh . . . and for 26 other markets he represents.

PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

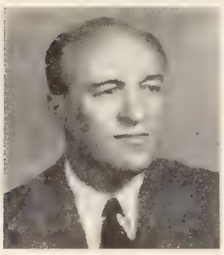
SPONSOR ASKS

What is your reaction to Pulse's new all-media yardstick ?

G. Maxwell Ule, *senior vice president, Kenyon & Eckhardt, New York*

The Pulse experimental research on comparisons between media is a very logical development in the industry's endless quest for improving the effectiveness of media schedules.

Its positive contribution lies in its shifting of the basis of cost comparisons from the traditional standard of total circulation of the publication or program to a suggested standard of actual exposure to the commercial message. This, in my judgment, is a substantial step forward.



"it fails to consider total effectiveness"

Its shortcomings largely center upon the implicit assumption that memorability of the advertising message is the controlling variable in estimating the differential effectiveness of alternative media. This is, at best, an oversimplified assumption which fails to consider that the total effectiveness of an advertising message today cannot be measured exclusively at the level of conscious rational recall. This is not unlike trying to measure the effect of a college course upon a person on the basis of his examinations alone. We know that many plusses independent of grade marks are inherent in a course of study. We are not even certain that the really effective results of education are measured by grades alone. Measures of motivation, of attitudes, of scales and standards of value certainly would give us a better picture of the total effect of a college course.

In the field of advertising media evaluation, we must remember that the total effect of advertising is in part rational, in part irrational, in part conscious, in part unconscious. When we attempt to place our total dependence only upon the conscious, rational recall of advertising, we are limiting our efforts far more than we should. Many media and creative people have voiced their resistance to such measures by insisting that there is no substitute for judgment and experience.

While I agree with their stand against such limiting research, I suggest that the reasoning supporting their stand is far stronger and deeper than that usually expressed. The fact is that currently the research measures on the qualitative aspects of media response are too limiting and restrictive since, first of all, they do not measure all of the rational response to advertising; second of all, they measure little, if any, of the important non-conscious and irrational effect of advertising, which advanced research has proved over and over again exists.

I know that some resist attempts to develop research measures which cover both areas (rational and irrational response to advertising), because of a mistaken belief that more knowledge will reduce the areas of judgment and make media selection a mechanical process. Their fear is mistaken. The better our analytical tools, the more demands there will be upon the human factor—the human factor which takes the results of these analytical tools and constructs them into imaginative and efficient recommendations.

Mary L. McKenna, *director of research & sales development, Dumont Corp., New York*

In my opinion, the most significant contribution of Pulse's new "Single Yardstick For Broadcast and Print Media" is that it makes a valid attack on what has been a research shibboleth, namely the old worn-out "you can't compare apples and oranges." This old phrase, in itself, can be questioned since there are certain characteristics common to both apples and oranges which can be compared:

a) Both are fruits
b) Both are round
c) Both are eaten by human beings
d) Both grow on trees, etc.

Similarly, the proponents of the "no apples and oranges" school have declared that print and broadcasting cannot be compared. Just as in the case of oranges and apples which are fruit, round and eaten by people, print and broadcasting media have common characteristics which can be compared. As entities, media have value only because people read, look at or listen to them, so that comparable measurement of the "people exposure" is not only proper but necessary.



"print and broadcast can be compared"

Since most advertisers are concerned with *size* as well as *characteristics* of audience impact, it is vital that certain types of comparisons be made on the abilities of *schedules* in these media in reaching quantities of people. Since the Pulse "Single Yardstick" measures a common base, all the people in the market, an important step is made in achieving this type of measurement.

The subject of media *effectiveness* is an entirely different one which the new field of motivation research, as well as other sales effectiveness studies, are attempting to evaluate, but as a base point for planning, sheer audience size of schedules in various media must be compared.

Another important contribution which the Pulse "Single Yardstick" makes is that the measurement is concerned with evalution of a typical ad-

vertiser's schedule, not a comparison of one total medium, per se, versus another. Too much of the media evaluation being done concerns itself with the potential total influence of the medium rather than with the exposure which the advertiser's budget can afford in said medium.

The Pulse "Single Yardstick" is a forward-looking effort to dramatize this need for coming to grips with the basic problem of measuring the size of an advertiser's current schedule impact in any one market, or in media planning, a prognostication of what size impact his available dollars can produce in various local media.

One major problem exists in continuing use of such a measurement and that is to make proper allowance for the varying effectiveness of different types of print ad approaches.

It must be apparent to everyone, though, that if this type of study is to be widely used in the industry, similar studies should be conducted at least once a year (and preferably more frequently) in all of the major markets. Financial support for such studies will obviously have to come from tv and radio stations, agencies and advertisers, since it is quite obvious that newspapers and publications will not welcome this research approach.

Kevin Sweeney, *president, Radio Advertising Bureau, New York*

RAB is in favor of any move that will reduce the number of yardsticks being used by clients in their media buying.

The prospect that there can ever be



"a stride in the right direction"

a single yardstick for buying is optimistic, at best. We don't think there will ever be one because advertising criteria vary so much.

And no matter what we do the chairman of the board's wife is always going to make a lot of media decisions.

But placing the debate over who reaches the most people per dollar on the same footing is one of the most important steps that buyers and sellers can take. The Pulse study appears to be a good long stride in the right direction.

Remember

When you invest in Maine radio coverage . . . . .

★ ★ ★ ★ ★ ★

The four stations of the

MAINE BROADCASTING SYSTEM

blanket all Maine's major markets and speak persuasively to virtually all of its effective buying power. No other Maine network can deliver so many radio homes for your advertising dollars.



Represented by Weed and Company

going up!

Population in the La Crosse television market has increased almost 10 per cent in the past year — more than *five times the rate* of the country as a whole.*

**Sales Management Survey of Buyer Power, May '56, May '57.*

WKBT

Serving 130,000 TV Homes

CBS - NBC - ABC

Represented by:

H-R TELEVISION, INC.

HARRY HYETT
Minneapolis



CHANNEL 8 LA CROSSE, WIS.

Mr. Sponsor

Frank Trembly: man with 100 bosses

As chairman of the American Gas Association Tv Committee, Frank Trembly is in a unique position: He's actually responsible to some 100 bosses—the various utilities, pipe line companies and appliance and equipment manufacturers who put up the money for the AGA tv effort.

"The gas business was never in tv as an industry, but used to confine its industry advertising to national magazines," Trembly told SPONSOR. "We'd thought of tv but never found the right vehicle. Yet, as the nation's sixth largest industry, we certainly wanted to reach the public with the most powerful mass medium available."

Last fall, Trembly and the tv committee's agency (Lennen & Newell) were searching about for the right program when plans for CBS TV's *Playhouse 90* were announced.

"We moved in fast and took a chance with it," says Trembly.

AGA started on the air in January 1957, putting its entire $2.25 million tv budget into alternate-week sponsorship of the first half-hour on the 90-minute drama (on 132 stations).



Flying allows Trembly to indulge travel hobby even in the press of business

"After four months on the air, we canvassed all the utilities that share in this effort to decide what we should do after September when our contract runs out. We listed all sorts of program possibilities for them to choose from. The response: 97% in favor of renewing *Playhouse 90*."

And that's just what Trembly did (through Lennen & Newell) this May, AGA plans to spend a $2.9-million budget on the program for 52-week sponsorship, compared with nine months in AGA's first year on television.

"I think the fact that we're 100 sponsors, not one, has caused us to contribute more to audience-building," says Trembly. "Each

utility wants a big audience for the show in its area. So each utility backs up the show with paid advertising in newspapers and good point-of-sale support."

The AGA staff sends the utilities pictures of the stars to appear in future shows and kits promoting future shows from which the individual utilities can work up their audience promotions.

Trembly, who is director of sales for the Philadelphia Gas Works, has devoted a big chunk of his time to the AGA tv committee. A man in his fifties, tall, grey-haired, with an easy-going manner, he gives an impression of having precisely the kind of vigorous energy he needed to launch this major network tv effort.

His efforts in behalf of AGA earned him industry-wide recognition in the form of the AGA Distinguished Service Award in fall 1956, an honor that has previously been given for research contributions rather than for advertising achievement.

Program choice is nearly unanimous

Says Trembly, "We've figured out that I spent 56 days last year working on this AGA program and I've got to admit that it's been very satisfying time spent. When 97% of an industry composed of rugged individualists who never agree on anything, back up your program choice, you feel pretty good."

The aim of this major network tv effort is, according to Trembly, to promote the use of gas in the home and to show its advantages and "modernity." This message is being put across by Julia Mead who was both the committee's and the agency's choice as "gas industry ambassador."

"I guess all sponsors think their commercials read like Shakespeare," says Trembly. "But I've got to admit we like the job the agency has done for us. We don't want hard-sell or pressure, but persuasiveness. And that's what we're getting, judging from the Schwerin tests of our commercials. This month we intend to do some direct consumer testing. We'll have a 2,000-customer test in Philadelphia to see how our message is coming across." Trembly commended highly the work that Lennen & Newell has done in connection with the Gas Utilities program. "They have worked very effectively in every phase of this operation" he said, "from basic planning to the smallest detail."

It doesn't sound as if Trembly could find any spare time between directing sales and ad efforts for Philadelphia Gas Works and heading up the AGA tv committee. Nonetheless, his major hobby is probably the single most time-consuming one there is: traveling.

"The only concession I make to time is that I fly wherever I'm going, though I'd prefer taking a boat. My wife and I have enjoyed Caribbean cruises, trips to Mexico, Latin America and Europe."

Between trips, he makes his home in the suburbs of Philadelphia, where his two kids (a son and daughter) grew up. His son, an interne at Yale, has made Trembly a grandfather twice over.

"His family is pretty typical of the young married people we like to reach with our advertising effort," says Trembly. "The best customers for new appliances in the home are young people between 20 and 40. People in their fifties don't buy as many new things for the home."

The reason the committee and Lennen & Newell chose *Playhouse 90* was precisely for its mass adult appeal, somewhat weighted toward alert young people.

"It's got a broader appeal as a show than say straight comedy, we think. I know one thing—I get bored pretty easily, but I watch that show every week."





A Date with Del

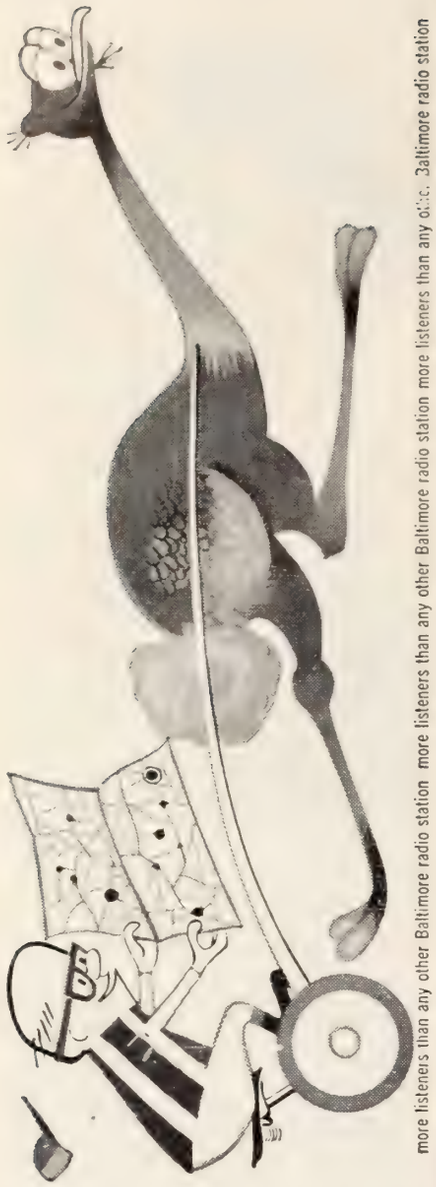
After a big splash in Chicago and St. Louis radio, and dramatic parts in New York television, Dell has come home to give all Middle Georgia a touch of glamour, genuine southern friendliness, and just plain charm, on our Monday through Friday program at 11 A.M. Her main interests (and those of her viewers) are people — national celebrities, hometown folks, and neighbors doing a job for other neighbors. Her message "gets through" and so will YOUR sales message.

How would you like "A Date with Dell?" Your next campaign needs one!



MACON, GA.

National Rep:
AVERY-KNODEL, INC.



BALTIMORE

IS EASIER
TO REACH
WHEN YOU
RIDE WITH

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

News and Idea WRAP-UP

ADVERTISERS

Television will get the major share of the Florida Citrus Commission's new record ad budget.

Radio's share, however, has been cut.

Tv's share of the $4.4 million ad expenditure for the fiscal year ending 30 June 1958 is set at $2,145,100. This compares with $1,740,000 last season.

Benton & Bowles is the Commission's agency.

In another radio success story, RAB reports the Pepsi-Cola test in Muncie, Ind., showed the campaign achieved its three desired objectives:

1) Awareness of the product's advertising—doubled.

2) Consumption — "healthy" increase.

3) Public acceptance of new single-drink sized bottle—volume of distribution up 1,200%.

In the Muncie campaign radio was used to carry the ad load. Results of the test were worked out by Advertest Research in two series of before and after (the fourth week of the promotion) interviews.

New products introduced this week: Helene Curtis new liquid Enden, dandruff treatment shampoo.

People in the news: Sinclair Jacobs, Jr., former account executive at Ted Bates, has joined Pharmaceuticals as product manager for Zarumin . . . Another agency man joining the advertiser ranks is **Robert E. Mott, Jr.,** of BBDO who now becomes assistant advertising manager for instant products at Carnation . . . **Howard F. Harris** has been appointed to the newly created position of director of public relations for Corn Products Refining Co. Harris formerly was public information director of the Grocery Manufacturers of America.

C. Paul Amerman has been made merchandise manager and **Arthur F. Connolly** has been named assistant sales manager for Simoniz Co . . . **Richard I. Hirsch** has joined Helene Curtis Industries as assistant advertising manager.

AGENCIES

Mayers Division (Los Angeles) and Brisacher Wheeler Division (San Francisco) of Cunningham & Walsh are now dropping their individual divisional names.

The two West Coast agencies just recently merged with C&W.

New firms and offices: W. G. "Bill" Goldsmith has opened his own ad agency and publicity firm in Los Angeles . . . **Fuller & Smith & Ross** has opened a new office in Pittsburgh. John A. McKinven, v.p., will head the new operation.

Job changes: West Woodbridge is now v.p. and member of the New York account executive staff at Robert Otto & Co. Woodbridge comes from Esty . . . **Gerald S. Curhan** has joined Allenger Advertising, Brookline, Mass., as an account executive . . . **MacLean Chandler** has left Harrington-Richard's to join BBDO, San Francisco, as an account executive . . . **Dorothy Chase** has been named production planning director for David Singer Associates, New York, and as such will be in charge of media and traffic operations . . . **Robert E. White** is now a v.p. at Rutledge & Lilienfeld and will coordinate the operations of the agency's three offices as well as be in charge of client service. White formerly was senior v.p. and a director of Henri, Hurst & McDonald, Chicago . . . **Harry D. Goodwin** has been appointed director of sales promotion at Daniel F. Sullivan Co., Boston. Goodwin comes from INS, New York . . . **Ernest L. Ayers** has been added to

the staff of McCarry, Henderson, Enright, Inc., Norfolk, Va., as production manager . . . *Bruce Kellett* has joined Weston-Barnett, Waterloo, Ia., as assistant account executive . . . **Albert W. Kadish** has been appointed marketing research associate at Gore-Serwer, New York.

NETWORKS

Hazel Bishop's buy of the *Jimmy Dean Show* for nighttime airing (CBS TV, Saturday 10:30-11 p.m.) has these reasons behind it:

- Teen age appeal
- Rural appeal
- General appeal due to upsurge in popularity of country-western music.

Raymond Spector, Bishop's agency, told SPONSOR this week that they also think young Dean is going to turn in to a "hot" property. The agency points to the spiraling success of Dean's morning show on CBS TV — in a formerly rather barren time slot, 7-7:45 a.m.

Fall tv programing notes: Socony Oil will go network this fall joining American Tobacco as alternate sponsor on *Trackdown* (western series centering around exploits of the Texas Rangers) on CBS TV Friday 8-8:30 p.m. . . . **Remington Rand** plans to use network tv in the form of *Wally and the Beaver* (situation family series) on CBS TV Friday 7:30-8 p.m. to push its portable typewriters. The alternate week is still open, however. . . . **R. J. Reynolds'** new sea adventure series on CBS TV Thursday 8-8:30 p.m. has been re-titled *Scott Island* . . . The **Lone Ranger** will ride for General Mills again on ABC TV next fall but in the Saturday 5:30-6 p.m. time slot. General Mills will sponsor. Thus the masked rider will be on view on CBS TV also Saturday afternoons. General Mills and Nestle have already renewed the CBS TV 1-1:30 p.m. version . . . **ABC TV** also has its new *All Star Golf* show Saturdays 4-5 p.m. three quarters sold out with Miller Brewing taking a half hour each week and Wildroot in for a half hour alternate weeks . . . . **American Home Products** will be the alternate with Borden on NBC

No other medium gives you So Much for So Little

WTOK-TV



TV Tells Your Story Best In This $625,000,000 Island

With more than 90,000 sets in this isolated market, WTOK-TV reaches *more people, more often,* than any other medium . . . and it reaches them cheaper, too.

Nielsen shows WTOK-TV reaches 69% of these TV homes every day (before dark), 78% every evening, 80% every week, 82% every month . . . proving that folks in the Meridian market watch WTOK-TV early and late . . . *and often!*

If you want more sales push in this market of 640,000 . . . call your Headley-Read Television man, or call us. TV tells your story best . . . *and cheapest* . . . in the Meridian area!

CBS NBC abc

WTOK-TV

Maximum power 316,000 watts Channel 12

Meridian, Miss.

TV's *Peoples' Choice* Thursday 9-9:30 p.m.

New to network tv: This week Howard D. Johnson Co., the restaurant chain, bought a 13-week participation campaign on NBC TV's *Today* show. The buy does not include the West Coast as the Johnson chain has just recently moved west of the Mississippi. The sponsor will devote some of its time to plug its new chain of motor lodges but heavy emphasis will be on the restaurants and ice cream. Agency is N. W. Ayer.

ABC has had a heavy week of naming executives:

1) Eugene C. Wyatt promoted to national sales manager for ABC TV. Wyatt has been national program sales manager.

2) Thomas C. Harrison became vice president in charge of sales for ABC Radio. Harrison formerly was head of Blair's St. Louis office.

3) Stephen B. Labunski appointed a vice president of ABC Radio, without portfolio. Labunski comes from WDGY, Minneapolis (a Blair represented station).

4) John B. Green appointed manager of ABC TV network program department.

5) Henry Hede named eastern sales manager for ABC TV.

6) John Fitzgerald named director of sales service for ABC TV.

Other personnel notes: Harold Graham, Jr. has been appointed program executive with CBS TV, Hollywood. Graham comes from McCann-Erickson . . . **Lucian Davis** has been upped to executive producer of CBS Radio Network programs, Hollywood . . . **Ernest Fladell** has been named manager of sales promotion for NBC TV network sales.

TV STATIONS

Tv applications: Between 10 and 15 June two construction permits have been granted and six applications for new stations were filed.

Construction permits went to WMBD, Inc., for Channel 31, Peoria, Ill. Permit is subject to engineering conditions and WMBD has 30 days in which to file technical information: Central Kansas Television Co. for



THESE STANDOUT AIR SALESMEN are typical of hundreds the advertiser employs through Spot Radio. They speak the language of the communities they serve. When live, your sales message reaches listeners with the persuasive warmth of a voice they like, in whose words they believe. When recorded, your message is presented with the implied endorsement of and direct association with a local personality whom listeners regard as a trusted friend.

Elements that make Radio Pay-off

and these major-market stations excel in putting your sales-message across

The advertiser who measures radio by quantity —whether in chunks of time or sheer numbers of commercial "exposures"—just doesn't understand what makes radio move merchandise.

When TV virtually pre-empted big-time network names, those radio stations depending primarily on networks to attract listeners, suddenly saw the listeners disappear during certain hours.

Yet many major-market stations held their listener-ratings, and kept increasing them. Why? Because those stations, through applied audience-research, developed and intensified the elements that give radio its real selling-power—elements only Spot Radio can provide:

1. *Local interest programming*, which serves listeners throughout the station's own area in a personal way no distant program-source can duplicate.

2. *Local selling personalities*, who speak the language of the area they serve, and endow your commercial message with believability that converts ratings into cash-register results.

Over 40 stations in these major markets are represented by John Blair & Company—by far the most important group of markets and stations served by one representative firm.

So when you're thinking about radio, as most advertisers are, think about the type of radio that Sells—Spot Radio. And talk with your John Blair man, who represents stations giving you a full measure of the elements that make radio pay off.

JOHN BLAIR & COMPANY

JOHN BLAIR & COMPANY

OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS
ATLANTA • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE

Exclusive National Representatives for

lew York.....WABC	Minneapolis-St. Paul...WDGY	Columbus.....WBNS	Wheeling.....WWVA
hicago.....WLS	Providence.....WPRO	San Antonio.....KTSA	Nashville.....WSM
hiladelphia.....WFIL	Seattle.....KING	Tampa.....WFLA	Binghamton.....WNBF
etroit.....WXYZ	Houston.....KTRH	Albany-Schenectady-Troy.....WTRY	Fresno.....KFRE
oston.....WHDH	Cincinnati.....WCPO	Memphis.....WMC	Wichita.....KFH
an Francisco.....KGO	Kansas City.....WHB	Phoenix.....KOY	Tulsa.....KRMG
ttsburgh.....WWSW	Miami.....WQAM	Omaha.....WOW	Orlando.....WDBO
t. Louis.....KXOK	New Orleans.....WDSU	Jacksonville.....WJAX	Savannah.....WSAV
Vashington.....WWDC	Portland, Ore.....KGW	Knoxville.....WNOX	Wichita Falls-Amarillo.....KWFT-KLYN
altimore.....WFBR	Louisville.....WKLO		Bismarck.....KFYR
allas-Ft. Worth.....KLIF-KFJZ	Indianapolis.....WIBC		

KTBS-TV
Gives You
MORE
FOR YOUR
MONEY
in the
SHREVEPORT
MARKET
Here's Proof!

*316,400 HOMES in KTBS-TV AREA
31,900 homes MORE than station B.

*157,980 TELEVISION HOMES in KTBS-TV Area
13,120 MORE than station B.

*136,860 HOMES REACHED MONTHLY by KTBS-TV
6,740 MORE than station B.

*131,870 HOMES REACHED WEEKLY by KTBS-TV
5,120 MORE than station B.

*Latest Nielsen Survey

MAXIMUM POWER

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA
E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC
Represented by
Edward Petry & Co., Inc.

Channel 11, Garden City, Kan., permit allows 53.7 kw visual.

Applications were made by: Wistenn, Inc., Milwaukee, for Channel 48, Mobile, Ala., 23.25 kw visual, with tower 185 feet above average terrain, plant $137,797, yearly operating cost $180,000; Wistenn, Inc., Milwaukee, for Channel 23, Des Moines, 22.21 kw visual, with tower 214 feet above average terrain, plant $144,465, yearly operating cost $180,000; Acadian Television Corp. for Channel 3, Lafayette, La., 50 kw visual, with tower 942 feet above average terrain, plant $702,838, yearly operating cost $525,000; Crescent City Telecasters, Inc., Shreveport, La., for Channel 12, New Orleans, 316 kw visual, with tower 1352 feet above average terrain, plant $892,442, yearly operating cost $1,080,000; Duhamel Enterprises, Inc., Rapid City, S. D., for Channel 4, Hay Springs, Nebr., 100 kw visual, with tower 649 feet above average terrain, plant $165,000, yearly operating cost $18,000 (as satellite of KOTA-TV, Rapid City); and Atlantic Coast Broadcasting Corp. for Channel 4, Charleston, S. C., 58 kw visual, with tower 367 feet above average terrain, plant $222,500, yearly operating cost $425,000.

New affiliations: WFGA-TV, Jacksonville, Fla., will become a basic NBC TV affiliate when it begins operations in mid-summer.

WGAL-TV, Lancaster, Penna., received the Award of Merit at the 26th annual management conference of the National Advertising Agency Network last week for its advertising campaign which ran in SPONSOR . . . **WISN-AM&TV,** Milwaukee, has moved to its new $1.25 million communications center at 19th and Wells Sts.

People in the news: William E. Daley, former sales manager for WTCN Radio, Minneapolis-St. Paul, has been made local sales manager for WTCN-TV . . . **Willard "Bill" Fraker** has been named local sales manager for WFGA-TV, Jacksonville.

GOING PLACES
JAN
WSPA
SPARTANBURG, S.C.
Call: Grant Webb & Co.

if it is . . .
3 P.M.
when you read this
1,120,679
WOMEN
are *actually watching* "Dametime" programs on the Television Stations represented by PGW.



The first N.Y.C. agency account executive who gives the time he read this ad to George Castleman, YU 6-7900 will receive a portable TV set.

ASK YOUR COLONEL!

PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

BMI
BOOK PARADE
America's Most Widely Listened-to Book Program
THESE BOOKS:
"Alexander Hamilton and the Founding of the Nation"—Richard B. Morris, ed.
"Forty Days of Musa Dagh"—Franz Werfel
"Greenwillow"—B. J. Chute
"The Bible As History" — Werner Keller
"A Farewell to Arms" — Ernest Hemingway
"Narratives of Exploration and Adventure"—John Charles Fremont
"The Daughter of Time"—Josephine Tey
"The Government Inspector" — Nikolai Gogol
"Invitation to Poetry" — Lloyd Frankenberg
"The Revolt of Gunner Asch"—Hans Hellmut Kirst
THESE REVIEWERS:
Dumas Malone; Gilbert E. Govan; Bernardine Kielty; Richard Powell; Frederick J. Hoffman; David Lavender; Nina Brown Baker; David Magarshack; Donald Elder; C. L. Douglas.
BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

A pictorial review of local and national industry events

PICTURE WRAP-UP



Formal opening of KONO-TV, San Antonio (on the air 20 Jan.) was celebrated with three-day open house. Meeting guests at new studios are (l. to r.) Lafayette Ward, stockholder; Bob Roth, com'l mgr.; Randolph Scott; J. M. Brown, gen. mgr.; Gene Roth, pres.



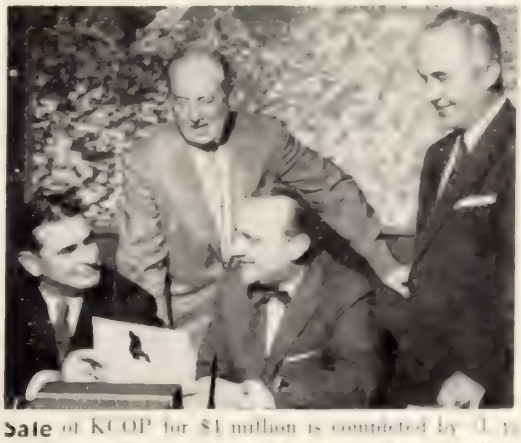
Wide Wide World remote from "Indian City," Anadarko, Okla. homa, was assisted by facilities and crew of WKY-TV, Oklahoma City. Scenes were part of special telecast on the "American Indian". Three NBC-TV men and 11 from WFAA-TV, Montgomery, completed staff



Coffee Klatch audience of 40 women invaded the suburban home of Mrs. R. Steers, site of a "listener remote" segment of a WHDH, Boston program



First shovelful in groundbreaking for new facilities of KFSD-TV and Radio, San Diego. William Goetze, exec. v.p. and gen. mgr. (l.) helps San Diego Mayor, Charles C. Dail



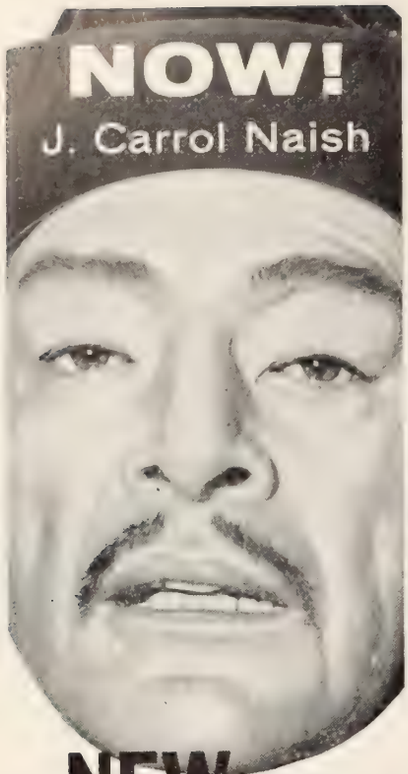
Sale of KCOP for $4 million is completed by (l. to r.) Kenyon Brown (one of buyers); Ray Hamilton (handled negotiations); Jack Heintz, v.p. and gen. mgr. KCOP, Los Angeles; Paul O'Bryan, buyers counsel





Popeye day at Macy's is result of the promotion by A.A.P. distributors of Popeye cartoons on tv. WPIX, New York, running series and Macy's. Campaign will go to other areas

Tagged fish worth $25,000 goes into Lake Michigan. Tossing is Jean Bayes, tv actress and Henry T. Siegrist, assistant general manager, WNBQ, which is staging contest



The **NEW** adventures of

CHARLIE CHAN

Brand-new half-hour TV series! Excitement—thrills and chills of Hollywood and exotic European locations captured on film. Veteran character actor, J. Carrol Naish, makes Charlie Chan live and breathe. James Hong is the Number One Son. Beloved by millions, who've paid out their dollars to match their cleverness with Earl Derr Biggers' most famous detective! Wire or phone collect today to reserve your market before some other quick-thinking advertiser snaps it up.

tpa

Hurry! Markets are being reserved today! Wire or phone for private screening!

Television Programs of America, Inc.
488 Madison Ave., N. Y. 22 • PLaza 5-2100

Fla. . . . **Dean McCarthy** has been made assistant to the president to handle national sales at WITI-TV, Milwaukee. McCarthy will also continue as program director, with **Lawrence Turet** assigned to assist McCarthy while continuing to supervise promotion and public relations. Also at WITI-TV, **Leon Dolnick,** account executive, has been made merchandise manager . . . **Jim Halpin,** has joined WSBT-AM&TV, South Bend, as promotion manager . . . **Judd A. Choler** has joined WFMY-TV, Greensboro, N. C., as promotion manager . . . **Charles C. Crockett** has been made general sales manager and **Robert Costa** local sales manager for the Hawaiian Broadcasting System, Ltd. (KGMB-TV, KMAU-TV, KHBC-TV) . . . **Edward E. Kash** has joined WFBM-TV, Indianapolis, as an account executive in the sales department.

RADIO STATIONS

Now that daytime radio is booming, many stations are taking a second look at their nighttime offerings. The Westinghouse radio group looked and this week came out with a new idea—lateral programing.

This is a programing concept "structurally built Sunday through Saturday with the same theme in all shows, yet a different aspect of that theme in each program." Running theme is behind-the-scenes. Titled *Program P.M.*, the new concept combines flexibility with regularity.

Lateral programing will debut on WBC's five powerhouse stations 24 June.

WWCA, Gary, Ind., is making available to advertisers copies of the recently compiled Fitzsimmons Negro Survey of its area.

Survey covers comparative study of change in the city's population by color and sex, distribution of Negro population by age and sex, income, labor force, Negro consumer market growth, etc.

Focus on personalities: David H. Morris, manager of KNUZ, Houston, is buying 10% interest in the station and will become a member of the owner company, the Veterans Broadcast-

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

HOW WARM IS DENVER IN DECEMBER?



ASK YOUR COLONEL!

The weather in Denver (or Des Moines or Davenport) can mean dollars or deficits to the advertisers of a great many products. Your Colonel has a month by month picture of the weather in 27 markets.

PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

ing Co. . . . **William C. Rhodes** has joined KNEW, Spokane, as general sales manager. Rhodes has been manager of KLER, Lewiston, Idaho for the past four years . . . **Jack Cosgrove** has been promoted to the position of sales manager of WTCN, Minneapolis . . . **William W. Grigsby** has joined KMBC-KFRM, Kansas City as an account executive . . . **James P. Boysen** has been named program director at WLOL, Minneapolis-St. Paul . . . **James F. Jae** has been promoted to the newly created post of station manager at KLIK, Jefferson City, Mo. At the same time **Bob Benedict** will succeed Jae as sales manager . . . **Jack Irvine** moved from general manager of KVAN, Portland, Me. to general manager of KROW, Oakland, Calif. In addition Irvine will also be general manager of the Sheldon F. Sackett properties which include KROW, KVAN, KOOS, Coos Bay, Ore., and the Coos Bay Times. At the same time **Larry Lau** has been advanced from general sales manager to general manager of KVAN . . . **Al Vare** has been promoted to program director for WMBR, Jacksonville, Fla. . . . **John H. Norton, Jr.**, has been named vice president and general manager of the Oliver Broadcasting Corp. (WPOR, Portland, Ore.).

COMMERCIALS

TCF-TV, the 20th Century-Fox subsidiary, is expanding its film commercials production group.

Added personnel includes: Chester Glassley, former president of Five Star Productions; Penrod Dennis, of Y&R; Joseph Orlando and Howard French, both formerly of Five Star.

Mobilux, the dancing, floating images created by John Hoppe that caused so much comment when viewed on NBC TV's *Ernie Kovacs Show* earlier this year, will now be used in tv commercials.

Robert Davis Associates is currently at work on the first four commercials to use the new animated figure technique.

Mobilux will be used this fall in announcements for Kellogg's Special K High Protein Cereal, Lux Liquid

HOW MANY SERVICE STATIONS IN SAN FRANCISCO?



ASK YOUR COLONEL!

If the number of outlets for Tires, Batteries and Accessories is not important to you . . . food stores might be. Your Colonel has that information, too . . . in 27 markets.

PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

TV in Fresno—
the big inland California
market means

KMJ•TV

•Basic NBC-TV affiliate
•Best local programs



Paul H. Raymer Co., National Representative

You're in good company on WGN-RADIO Chicago

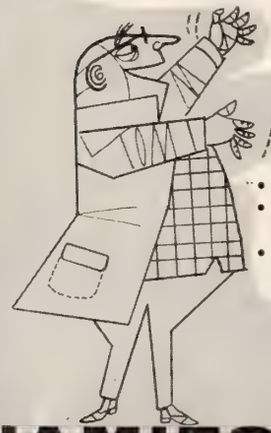


Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

Men in TV production all say:

"The best spots come from Jamieson"



"• ANIMATION
• SOUND STAGE
• LABS AND OPTICALS"

JAMIESON FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

"clients include:

Fitzgerald Advertising Agency
Crawford & Porter Advertising, Inc.
McCann-Erickson, Inc.
Tracy-Locke Company, Inc."

Detergent, Olympia Beer and Wilson Ham.

New appointments: Edward C. Dowden has joined Shamrock Studios, Winter Park, Fla., as director of advertising and publicity.

Martin Low has been appointed to the newly created post of vice president in charge of sales at Robert Lawrence Productions. In his new position Low will coordinate the activities of the film company's main headquarters with its branches and affiliates.

FILM

Madison Avenue was exposed to the details of the NTA Film Network's Triple Exposure Plan this past week. (For some details on cost, see SPONSOR-SCOPE in this issue.)

Agencies hearing the pitch included JWT, BBDO, D-F-S, FC&B, Bates, B&B and C&W.

TEP represents NTA's second big step in building its film network. Already on the air is *Premiere Performance*, a package of 20th Century-Fox features being shown weekly on 134 video outlets.

The new plan provides for the programing of three half-hours on Monday, Wednesday and Friday between 7:00 and 11:00 p.m., according to William Koblenzer, network sales manager.

The network reports assurances of clearances from affiliates in about a dozen top markets, plus about 60 others. NTA is aiming for clearances on 110 stations covering an estimated 93.6% of U.S. tv homes, feels the top-market assurances already in will grease the way for the rest.

TEP, which resembles NBC Radio's old Tandem Plan, provides for three advertisers. Each would have a one-minute commercial plus opening and closing billboards on each of the three different shows to be programed. The three shows will be *How to Marry a Millionaire*, produced by 20th Century-Fox and two shows produced by Desilu, *This Is Alice* and *The Last Marshal*.

The healthy state of the film rerun business has been underlined by one of the biggest library sales in recent years.

The deal involves the sale of seven

WREN MOVES OUT FRONT



With ALL-NEW Facilities

New offices . . . all new studio facilities! Yes, WREN, the station that moves your goods, is moving our place of business. And now, WREN alone in Topeka operates from facilities *specifically built for radio broadcasting.* Advertisers, thanks! Your confidence in WREN has prompted this confident forward step.

5,000 Watts Topeka, Kansas

WREN

Rep. by John E. Pearson Company

if it is . . .

4 P.M.

when you read this

1,218,128 WOMEN

are *actually watching* "Dametime" programs on the Television Stations represented by PGW.



For full details and latest availabilities

ASK YOUR COLONEL!

PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.

programs with 368 episodes to WOR-TV, New York, for a reported $500,000. The sale was made by Ziv's Economee TV outfit.

Programs include *Science Fiction Theatre, Favorite Story, Meet Corliss Archer, Eddie Cantor, Your Television Theatre, Boston Blackie* and *Times Square Playhouse*. They will be used in both vertical and horizontal block programing.

A new production and distribution firm, Telestar, Inc., has been formed by Bernard L. Schubert and Sy Weintraub.

Telestar will not only make and sell films for tv, but will be involved in feature films and station ownership. Weintraub, one of the founders of Flamingo Films, is president of KMGM-TV, Minneapolis, and WKIT, the latter a radio station on Long Island near New York City.

Among new properties of Telestar is *White Hunter*, which Schubert has already gotten underway in Africa. Schubert will throw about 400 half-hours into the corporate pot.

REPS

Adam Young, Inc. has just completed and released the second study in a series on radio's changing profile.

Special report number two asks "How Important Is Coverage?"

While not trying to minimize the importance of station's facilities, the study emphasizes two main themes:

- "Implied effectiveness" based on facilities alone cannot measure a station's true advertiser value.
- Stations and markets vary and must be reappraised often in view of the dynamic changes taking place in radio.

This week Petry opened its eighth office. The new operation in Boston will be managed by Bill Walsh who also heads up the tv department.

Francis Howard has been put in charge of radio sales for the New England area.

Walsh comes to Petry from WEEI, Boston, and Howard from the Charles H. Nolan ad agency.

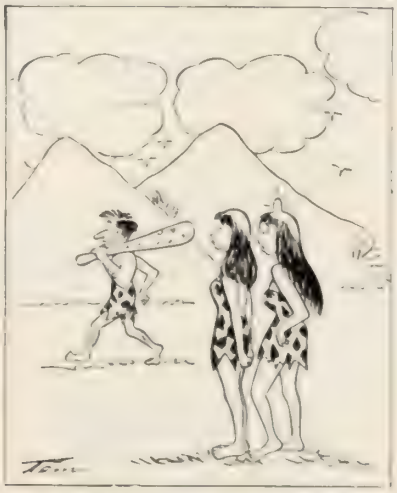
CBS Radio Spot Sales has also opened a new branch office in St. Louis. This brings total number of offices to seven.

New appointments: Avery-Knodel as national rep for WIBW-AM&TV, Topeka . . . **Simmons Associates** as national rep for KSJO, San Jose, Calif.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues., 11 June	Tues., 18 June	Net Change
New York Stock Exchange			
AB-PT	23¼	23	— ¼
AT&T	177	176¾	— ¼
Avco	6⅝	6⅝	
CBS "A"	33¼	32⅛	—1⅛
Columbia Pic.	18⅞	19¼	+ ⅜
Loew's	20⅞	19⅞	—1
Paramount	36⅛	35	—1⅛
RCA	37¼	38	+ ¾
Storer	26⅝	26¼	— ⅜
20th-Fox	29¼	29¼	
Warner Bros.	24⅜	24⅛	— ⅛
Westinghouse	63¾	65⅝	+1⅞
American Stock Exchange			
Allied Artists	3¾	3⅞	+ ⅛
C&C Super	7⅛	1⅞	— ⅛
Du Mont Labs.	5⅛	5	— ⅛
Guild Films	3⅜	3½	+ ⅛
NTA	7⅞	8¼	+ ⅜

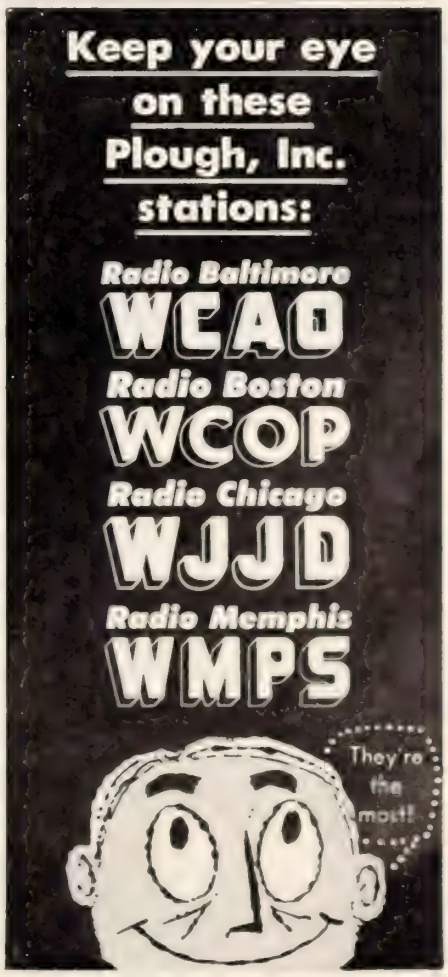


"Those KRIZ Phoenix air personalities make the biggest impression!"



if it is . . .
2 P.M.
when you read this
1,051,245 WOMEN
are *actually watching* "Dametime" programs on the Television Stations represented by PGW.

For full details and latest availabilities
ASK YOUR COLONEL!
PETERS, GRIFFIN, WOODWARD, INC.
TELEVISION SALES
250 Park Ave., New York, N.Y.





coverage



If you want radio coverage in New Jersey—we're the boy with the pail.

WVNJ delivers more listeners than any other radio station broadcasting from New Jersey. Almost twice as many as the next 2 stations combined.*

*Source – Hooper – Jan. Feb.

WVNJ delivers this audience for less money than any radio station in either New York or New Jersey. No other metropolitan station comes anywhere near it.

(31c per 1000 homes)

WVNJ is your safest advertising buy because not only does it have superb programming (it plays only Great Albums of Music from sign on to sign off) but it backs that programming with the heaviest promotional schedule of any independent radio station in America.

Check its impressive list of national and local advertisers. There's no better proof of a station's power to produce.

WVNJ

Newark, New Jersey

RADIO STATION OF The Newark News

Represented by:
Broadcast Times Sales
New York OX 7-1696



22 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

The sizzling heat this week didn't wither the crop of speculation over such topics as:

- **Will there be a much sharper bite to the staff report on network practices** which the Senate Commerce Committee is about to release?
- **Will the Department of Justice take its cue from the recommendations** of this report (as well as the Celler Committee's) to start court actions on the criticized practices?

Latest line on the Senate Committee's report: Unless it is watered down for final approval, **this drastically-phrased document will offer specific recommendations** on modification of option time and must-buy policies.

In the pause between Congressional reports on network practices, **fee tv has taken over the industry spotlight.**

Three major incidents occurred in that area this week:

1. **FCC Commissioner T. A. M. Craven told the D.C.-Maryland Broadcasters they're just trying to hold up the wheels of progress** when they seek to halt the coin-box system. **Fee tv, Craven warned them, is coming** in some form and the only question open—as far as the FCC is concerned—is the nature and the extent of the trial.

2. **NARTB president Harold E. Fellows teed off in the opposite direction.** He told Congress in a letter that it was **up to the lawmakers to make the necessary decisions** on fee tv. Argued Fellows: Fee tv would place free tv in jeopardy and **a test only would confuse the issue.**

3. **Sen. Strom Thurmond introduced a bill to prohibit the pay system.** The bill is similar to the one authored earlier by Rep. Emanuel Celler, chairman of the House Judiciary Committee.

Craven also had some blunt things to say about those in the industry who run to the government for protection.

He said he meant not only those who want to be protected from fee tv competition but—inferentially, at least—**the uhf-ers** who ask for special protection against vhf competition.

Craven's keynote: The broadcasters can't have their cake and eat it, too. If they want freedom from excessive government regulation, **they shouldn't ask Washington to help them run their business or protect their investments.**

This, declared Craven, is not the stuff which made American radio-tv great.

Instead, he ended, it is the **route toward government censorship and complete government dictation over broadcasting.**

The FTC's latest complaint in the field of air media actually involves the telephone more than broadcasting.

A California **furrier,** Benjamin Caniglia, sponsors a radio program, but what the FTC doesn't like is his calling up people at random to tell them they won a prize on it.

The prize: A credit check. Moreover, complains the FTC, when the bearer enters the furshop, **Caniglia ups the price by the amount of the credit check.**

Personal income in May was $1 billion higher than in April.

According to the Commerce Department, the May level was at a seasonally adjusted rate of $340.5 billion, or $17.5 billion over what it was in May 1956.

THANK YOU, SRDS,
FOR YET ANOTHER
PROOF OF SPONSOR'S
DOMINANCE IN THE
BROADCAST FIELD

SRDS has newly released its study of agency and advertiser tradepaper readership. Here are some typical findings:

1. Broadcast magazines read for tv information: SPONSOR, 60.4%; B/T, 53.2%; TV Age, 40.2%; Television, 34.2%.

2. Broadcast magazines read by agency and advertiser personnel who regularly participate in selection of radio station time: SPONSOR, 66.4%; B/T, 60.3%.

3. Broadcast magazines read by New York advertisers for tv information: SPONSOR, 58.3%; Television, 33.3%; TV Age, 24.0%, B/T, 19.4%. For radio information: SPONSOR, 46.0%; B/T, 16.2%.

4. Broadcast magazines read for radio information: SPONSOR, 59.6%; B/T, 53.0%.



22 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

Man-bites-dog episode of the week:

Helen Horrigan, media director of Charles F. Hutchinson, Inc., Boston, staged a cocktail party at the Lexington Hotel for the reps who periodically come up from New York to visit her.

In estimating the cost of a film commercial series, **a Park Avenue agency forgot to include salaries for extras.**

The oversight—as the client found out—came to **$20,000.**

There are so many Ph.D's working in McCann-Erickson research that at times the interdepartmental phone calls sound like a Hollywood hospital movie.

The illusion deepens when McCann executives are told several times a day by their secretaries, "Dr. . . . . calling."

The we-get-it-for-you-free boys in Hollywood now are directing a fast pitch to trade groups.

For instance, one of them wrote the **Asphalt Institute:** "Why spend thousands in radio or tv advertising when for a fee **we can get shots of asphalt roads in films** made for television?"

Bing Crosby needs money for that library he's building for his alma mater, Gonzaga. So he has:

1) Agreed to appear in **film commercials for the American Gas Association's special Christmas promotion** campaign.

2) Insisted that CBS throw in a few **tv shows with the Ford radio deal.**

P.S.: JWT says the Ford deal stands, with or without Crosby.

Next week marks one year since Milton Biow folded his agency. So SPONSOR HEARS thought it appropriate to trace the whereabouts of some of his people.

Best wishes for a Happy Anniversary to these ex-Biowites now at:

F. Kenneth Beirn	R&R	**William Mahu**	L&N
Louis Berger	Schlitz	**Edward Meyer**	Grey
Everett Bradley	JWT	**John Schneider**	L&N
Robert Bragarnick	Revlon	**Al Sessions***	R&R
Col. Robert Branch	Schlitz	**Don Severn***	Bates
E. L. Deckinger	Grey	**Will Shelton**	Compton
John Garabrant, Sr.	DSF	**Walter Smith**	Esty
Robert Goldsmith	Harry B. Cohen	**Jerome Stolzoff**	Grey
Allen Hahn	Joseph Katz	**Jack Tarcher**	L&N
David Halpern	Joseph Katz	**Leonard Tarcher***	L&N
Philip Hinerfeld	K&E	**John Toigo**	Schlitz
Dorothy Houghey*	Grey	**Sam Vitt***	Bates
Sol Israel*	Ayer	**Gerard Van Horson***	Bates
Kenneth Kearns*	Grey	**Ethel Wieder***	Grey
John Kucera*	Bates	**Isabelle Ziegler***	Ayer

Note: Those marked with an asterisk composed the main Biow timebuying crew.

You may be a "flop" at the Charity Ball, but . . .



ARB proves you're "solid" when you pick WKZO-TV in KALAMAZOO-GRAND RAPIDS

The March 1957 ARB Report shows that WKZO-TV is first in 327 out of 416 quarter hours—*or 78.6% of the time!* Ask Avery-Knodel for ALL the comparisons!

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: *Survey based on sampling in the following proportions — Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).*

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000′ TOWER
Studios in *Both* Kalamazoo and Grand Rapids for Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

People who know

stay at the

Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to Fifth Avenue Shopping
- All Outside Rooms with Tub and Shower
- Radio; Television; Circulating Ice-Water

delightfully AIR CONDITIONED



HOME OF THE FAMOUS *'Hawaiian Room'*

Known For Authentic Hawaiian Cuisine and Native Entertainment

see your local travel agency or write to Promotion Dept. for Brochure 180.

Hotel Lexington

LEXINGTON AVE. at 48th ST.
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625
CHICAGO—DEARBORN 2-4432
MIAMI—FRANKLIN 9-8331

ELITE CHICKS

(*Continued from page 39*)

ing facilities, came across Vance's mind but he decided to put his plight on WMT.

He offered the 8,000 chicks at an additional $2 per hundred off. With one short announcement he accomplished his goal—the chicks were saved. By 3 p.m. that same afternoon he was sold out because customers drove through the raging snowstorm from miles around to take advantage of this radio special.

Earlier this year McCray had 20,000 chicks on hand. More chicks—bigger campaign. Again he was sold out within a few hours. This time he used only three WMT farm-time announcements to do the job!

McCray, an Iowa State College agricultural journalism advertising graduate, attributes 90% of his sales directly to WMT radio. His appreciation was shown recently when he was host at a dinner party for his WMT friends, including the engineer on his program.

The menu: delicious Char-broiled Chicken with all the trimmings.

AMERICAN DAIRY

(*Continued from page 35*)

single units in the food store business so that Missoula, Mont., for example, is important to us even if it isn't to General Foods."

Ad Director Coleman and his ADA and agency advertising pros will spend most of the summer detailing the commercial treatment on Como. They have filmed announcements in the works now, and are thinking of new approaches which will contrast with what's been done on Disneyland.

In the Disney show there were four segments plotted in a stylized format. Each provided a natural commercial lead in, with ADA combining animation—which aided the transition from and to Disney's animations—with live action. Como is neither stylized nor animated, says Coleman, so he's planning to use highly informal live-action in commercials and to reduce animation in filming.

One animated figure will remain, and he's an engaging little man called Mr. Moo. Mr. Moo serves as an identification device carried in all print and



"Radio and Television Basics are as essential to an agency as a good client. They're required reading for timebuyers, account supervisors, executives and copy people. They're easy to read, too."

Don P. Nathanson
president, North Advertising Inc., Chicago



WSJS-Radio delivers more audience in Winston-Salem *plus* a rich, progressive 18-county Piedmont area than all other Winston-Salem stations combined.

WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA

NBC for WINSTON-SALEM, GREENSBORO, HIGH POINT
AFFILIATE
5000 W • 600 KC • AM-FM
HEADLEY-REED, REPRESENTATIVES

Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is *THE* station to use to reach this richer-than-average Negro market.

Write, call or wire the KANV Representative in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
SHREVEPORT, LOUISIANA

tv advertising, a modernistic line drawing of a small caricatured male.

ADA's commercials cost a lot of money, much more—proportionately—than most national advertisers spend. The association estimates film and live commercial production for tv this coming year will cost about $300,000. One reason for the high figure is that there are five products to be "sold" and each takes a different commercial treatment with widely varying copy appeals.

Many of the commercials are tied in with national advertisers (such as Pillsbury, for butter cookies) and may be used only twice.

Coleman plans to do a lot of the Como program commercials live, some of them as cut-ins from Chicago because ADA is headquartered there. "There are many new possibilities, and we want to be both flexible and versatile as our star and his show are."

"Como is the best show we could buy," he adds, "and from every possible standpoint in addition to the obvious one of audience. We're getting a fine personal association with him as we did with *Disneyland*. His is a Horatio Alger type story. We get a connotation of snow white pureness in both shows. Some network performers, despite their popularity, would just be impossible for us to sponsor."

The snow white pureness of which he speaks has many difficult-to-describe facets. Dairymen, even more than farmers, are concerned with cleanliness—of a physical kind. The purity of the milk they produce is primary. They tend to fall into the class of clean-living, solid citizens. All of these intangibles must go into advertising decisions made by the ADA staff, and into all strategy set by ADA's general manager, Martin J. Framberger, and its dairyman president, Lyman D. McKee of Madison, Wis.

This same "purity" is reflected in the radio commercials which took the air last month to herald the June Dairy Month promotion. They're bright, sparkling and relaxing in musical mood as well as in (a few well-chosen) words.

NBC Radio's new 20-10 plan gives the dairy group a chance to use semi-saturation schedules on a network basis for 26 weeks in every 52. The pattern is flexible here, too. Dairy commercials—10 one-minutes and 10 30-seconds—are broadcast each week for two weeks on weekday days only. The quantity peaks on Thursday and Fri-

"THE SQUARES"



(Adults who can buy)

LISTEN TO

KiTE

"Cool Cats" Get Their Kicks Elsewhere

More San Antonio Mommies and Papas Listen Daily to KiTE Than To Any Other Station*

*NCS #2

Call Avery-Knodel, Inc.

Denver's
KTLN
Most
KTLN
*Listened-to
KTLN
Independent
KTLN

*79% weekly penetration

day, prime shopping days for housewives, and cuts off for weekends.

This is costing about $11,000 weekly, says Coleman, and is "good across-the-board added coverage to our television and print schedules." The network radio commercials, as those on tv, are tied directly to major dairy promotional events.

Commercials and print copy are planned—some a full year in advance—to correlate with ADA's own themes and those of participating food manufacturers.

This month, ADA is giving June Dairy Month the biggest promotional emphasis in its history. The five major cooperating advertisers, splitting costs and ideas in all major media, are Campbell Soup Co., Quaker Oats, National Biscuit Co., General Foods and General Mills.

June Dairy Month is set up as a separate corporation by ADA, but the same principals develop this special promotion along with the entire advertising and merchandising program. Campbell-Mithun people include Johnson, Phelps Johnston, vice president and account supervisor; Paul Ingvaldson, tv and radio producer, and Ted LeMaire, tv and radio copy chief.

They work with ADA Merchandising Director Clinton E. Hentrick and Public Relations Director Frank R. New in effecting the ad program drawn by Coleman and Framberger.

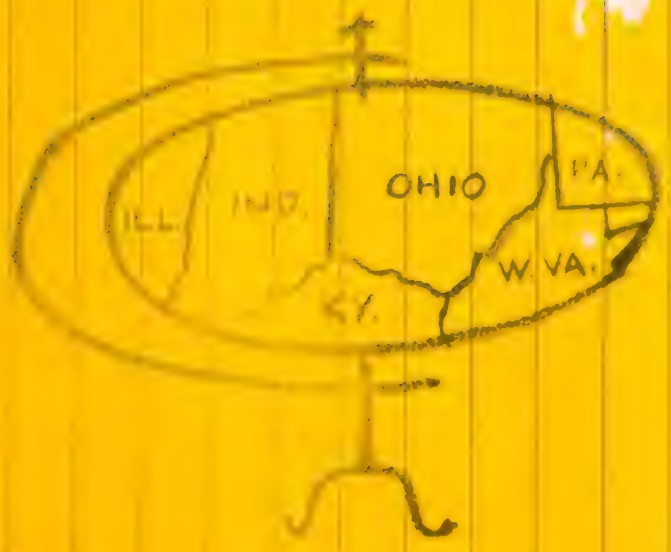
Coleman and his advertising committee of dairymen have a lot of future ad plans. In the near future, he'll use some spot television to fill in a few network holes. And "certain promotion events also lend themselves well to the additional 'muscle' of radio.

"In the years to come, it is not inconceivable to imagine an advertising plan that would feature continuous programs of selling on two or three top television shows. One of these might be a color tv program, another might be a daytime program reaching directly at America's housewives. And perhaps we might have radio programs that back up and fill in the holes."

Because of NBC Chicago's experimentation in color television, Coleman has had a good opportunity to see the full-color tv potential for his dairy "products." As color is becoming more standard in his print advertisement, he's anticipating the day when his home economists can show mouth-watering foods on tv in full color. That day will come in September, because the Como show is a colorcast.



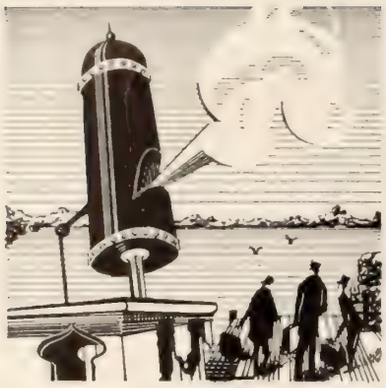
udience among TOP 10 in America"



(WLW radio world)

A. C. Nielsen Company reports — WLW Radio consistently with one of the 10 largest audiences of the more than 870 Radio Stations in America. And WLW Radio gives you the nations 5th largest unduplicated radio audience. SO BEFORE YOU BUY RADIO TIME, check with your WLW Radio representative. (You'll be glad you did!)

Network Affiliations: NBC; ABC; MBS **Sales Offices:** New York, Cincinnati, Chicago
Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation, a division of AVCO



ALL ABOARD!

Oldtime Ohio River steamboat whistles let passengers know it was time to get under way. The more forceful the whistle, the bigger the boat . . . the more passengers it could carry . . . the faster it took them further.

Similarly, the latest Nielsen figures sound a forceful blast for WSAZ-TV in today's busy Ohio River market. With an audience of over half a million TV homes in 69 counties, WSAZ-TV reaches (says Nielsen) 100,580 *more* homes on weekday nights than the next-best station. And it's the consistent leader around the clock!

This is impressive traveling—and to very prosperous ports of call where income has never been so high. Get aboard this prime mover of goods and let WSAZ-TV blow your own whistle where it will be heard — and heeded — most. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Reps at work

Roy Miller, Midwestern radio sales manager, The Katz Agency, Chicago, says: "It's been suggested that spot can be given the semblance of a 'network buy' by quoting an over-all price for a list of stations when bought as a group. On the surface, this method of buying spot is intriguing, but it negates the inherent advantages which make spot such an effective advertising medium. Its significant advantage is that it permits the timebuyer to pick the best buy in each market. By its very nature, spot enables the buyer to make his selections on the merits of each station—coverage, audience, cost, talent, program appeal, etc. The 'easy-to-buy', inflexible 'group buy' straight-jackets the buyer in much the same way as a 'network buy'. It may mean less paper work and fewer details, but what agency would sacrifice its clients' interests merely to save a little work? Though any rep can offer a 'group buy' of its stations—with one order and one bill—this easy way is not necessarily the best. For radio to provide full benefit to the advertiser, the timebuyer must have the greatest possible leeway in market and station selection. Only spot—true spot—affords this choice."



Frank E. Pellegrin, vice president, H-R Television, Inc., New York, says: "Congratulations are in order for ARB for taking a firm stand on area surveys. In the past, agencies and advertisers spent many a frustrating hour in trying to evaluate the accuracy of the area selected. Areas ranged from four to five 'select' counties to 125-mile radii. Many times the result included counties which in no way reflect an equitable basis of comparison among the stations in a market. The new ARB, by using an area which is the maximum potential of the market, will assure agencies that all stations are rated according to a 100% yardstick, and lighten the stress of making comparative area evaluations. This new ARB audience report will publish total station audience instead of a metropolitan-only rating. By actually surveying the market's potential, rather than the city alone or an area not representative of the entire market, the agency can use this report without fear of bias. The difference in coverage between stations, the changes in tune-in and program choice from urban to rural will be clear, and media people will have more complete data upon which to buy."



Tv and radio NEWSMAKERS



Irving Waugh has been named general manager of WSM-TV, Nashville, Tenn. The announcement was made by John H. DeWitt, Jr., president of WSM, Inc., and follows last week's appointment of Robert Evans Cooper as director of WSM Radio. The two appointments signal the division of the radio and tv operations. Waugh, the new general manager for WSM-TV, has been affiliated with the station for the last 16 years. His first radio job was as an actor on the *March of Time*, CBS. Waugh later went into announcing with WGH, Norfolk, Va.; WDBV, Roanoke, Va.; WLAC, Nashville; and joined WSM in 1941. He was Pacific correspondent for the station during the war. In 1948 he was made radio commercial manager and in 1950 assumed that title for the tv operation. Later he became executive assistant to the president.



Werner Michel has left Benton & Bowles where he produced *Edge of Night*, NBC TV daytime mystery drama, to join Reach, McClinton & Co. as radio-tv director. Charles Dallas Reach, chairman of the board, said the move marks "a significant increase in the agency's tv and radio activities, both network and spot. Werner Michel will be an important factor in reaching this goal." Michel's is the second major appointment made by the agency recently. Last week Curtis Berrien joined Reach, McClinton as vice president and copy director. Berrien came from FCB, Chicago, where he had been a vice president. Michel's background includes: DuMont Television Network, CBS and K&E. At K&E he produced the *Ford Theatre* and as associate radio-tv director worked on the *Ed Sullivan Show* and created the Ford 50th Anniversary Show.



George C. Stevens has been named general sales manager of the Transcontinent Television Corp., according to an announcement made this week by David C. Moore, Transcontinent president. Stevens has resigned as sales director of WRCA, NBC's radio outlet in New York, to accept the new appointment. He will take up his new post on 5 August in Transcontinent's executive headquarters in New York. Transcontinent currently owns and operates WROC-TV, Rochester, N. Y.; is a 50% participant in the ownership of WSVA-TV, Harrisonburg, Va. and recently concluded a merger agreement for the acquisition of WRG-AM&TV, Buffalo. Stevens has been connected with NBC for 12 years. He first joined the radio recording department in 1945, was later made comptroller of WRCA, then account executive and sales director.



Mag'net·ism

Dictionaries define it as "power to attract, power to gain the affections" AND KOA-RADIO HAS IT! The programming and personality magnetism that dominates the entire Western Market!

Cov'er·age — KOA-RADIO reaches and sells 4 million Westerners in 12 states, PLUS the summer BONUS audience of over 12½ million tourists!

Ra'dio — *means* KOA-RADIO — the only station you need to sell the entire Western Market!

Call KOA Radio Sales or NBC Spot Sales



KOA DENVER *Radio*

One of America's great radio stations

850 Kc • 50,000 WATTS

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time buyers who select WGN for results! 1957 provides exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

SPONSOR SPEAKS

The marketing process

We give station managers and reps who want to stimulate national spot business this word of advice: Become an ardent student of the marketing process.

The marketing process was always with us. But until recently broadcast sellers have only been dimly aware of its changing nature and vastly increasing importance.

Only in recent years has the industry, led by RAB, TvB and alert national reps, worked to break away from the claustrophobia that visualizes purchase of national spot as a direct line in which only the timebuyer and timeseller are involved.

But even as the industry has grown wiser (and learned more about the processes behind the important timebuying function) marketing changes are evolving. The broadcast seller should know the relationship between the product and his market. He should know the basic objective of the campaign, the competitive situation, the amount of money that can be invested in his market, the basic product strategy, and which people are involved in the buy. All of these, and much more, are part of the marketing process which the broadcaster and his rep must know.

Those funny commercials

We warned in a recent editorial that comedy commercials are tricky. Here are two which we think prove the point. To us they show that, despite their great impact when they are successful, the comedy commercial which doesn't come off backfires worse than most any other.

1. The recent Hoffman radio commercials. Seems to us that after the first clever copy about sarsaparilla not being happy, the remaining commercials have lost their fizz. Not surprising. Retelling the same basic joke over and over is bound to be difficult no matter how many twists you use.

2. The current Post cereals punch line. This is the one which goes "buy any cereal as long as it's Post's" or words to that effect. Straight out of Joe Miller's joke book. Pity of it is the production and jingle accompanying are tops. We wouldn't have remembered the punch line otherwise. The moral again: there's nothing funny about comedy commercials that misfire.



THIS WE FIGHT FOR: *Admen have learned how to sell everything but their role in society. The spate of anti-advertising novels and movies proves it. Advertising, especially the tv branch, needs a public relations program. And right now.*

10-SECOND SPOTS

Gift: In Morro Bay, Calif., six waitresses chipped together and surprised their boss with three 10-second television announcements on KEY-T advertising their restaurant, Cooky's Grill. *A tv commercial—for the boss who has everything.*

Educational tv: Prospectus for the Indiana University, WTTV, Bloomington, summer television correspondence course, Introduction to Typewriting, closes with this line: "A typewriter and a supply of 8½ x 11 typewriting paper are required." *That figures.*

Letter home: Hooper White, tv producer for Earle Ludgin in Chicago, who is off to Europe to supervise filming of some commercials, has worked out a cable for admen who want a few extra days in Paris to send back to their agency: "Rushes will follow. I won't."

Test patterns: Foster D. Snell Research, chemist-engineers of New York City, now offers the following for testing purposes: "artificially soiled fabrics," cotton, wool and nylon dirtied up with such components as motor oil and carbon black. *Get set for a new wave of cleaner-demonstration tv commercials.*

P.R. at work: A press photo of a broadcaster's party showing three femmes (left) and three broadcasters (right) bore crop lines disposing of the distaff side, while the caption copy attached began with this instruction: "NOTE: PLEASE CROP PICTURE WHERE MARKED!"

Bobby in Adland: Bobby, a four-year old dog who was recently left an estate of $50,000 by his late mistress on the condition he have "the best food a dog can have," has now been given an executive position as honorary consultant by the Friskies Division of Carnation Co. at an annual salary of 5,000 Friskies Cubes. This salary will enable him to live from the interest of his estate without touching the principal. *He might even wind up with enough to buy himself an ad agency partnership.*

Splash: Miami tv commercials studio, Soundac Productions Inc., has added a swimming pool for the use of clients. *OK, let's plunge for an I.D.*



76,701 MORE TV HOMES

From PITTSBURGH to HARRISBURG

You get 76,701 *more* TV homes with WFBG-TV, Altoona, plus Pittsburgh—the best combination of stations in the area! Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than Johnstown; 71.4% more quarter-hour firsts. ARB Altoona Coverage Study, March 1956; ARB, November 1956.

Every day, more and more timebuyers and advertisers are discovering the fact that THE AUDIENCE BELONGS TO ALTOONA and Pittsburgh! Your Blair man will show you why smart timebuyers and advertisers are switching to ALTOONA.

A TRIANGLE STATION

WFBG-TV

ALTOONA PENNSYLVANIA

Channel 10

ABC-TV • NBC-TV

Represented by BLAIR-TV

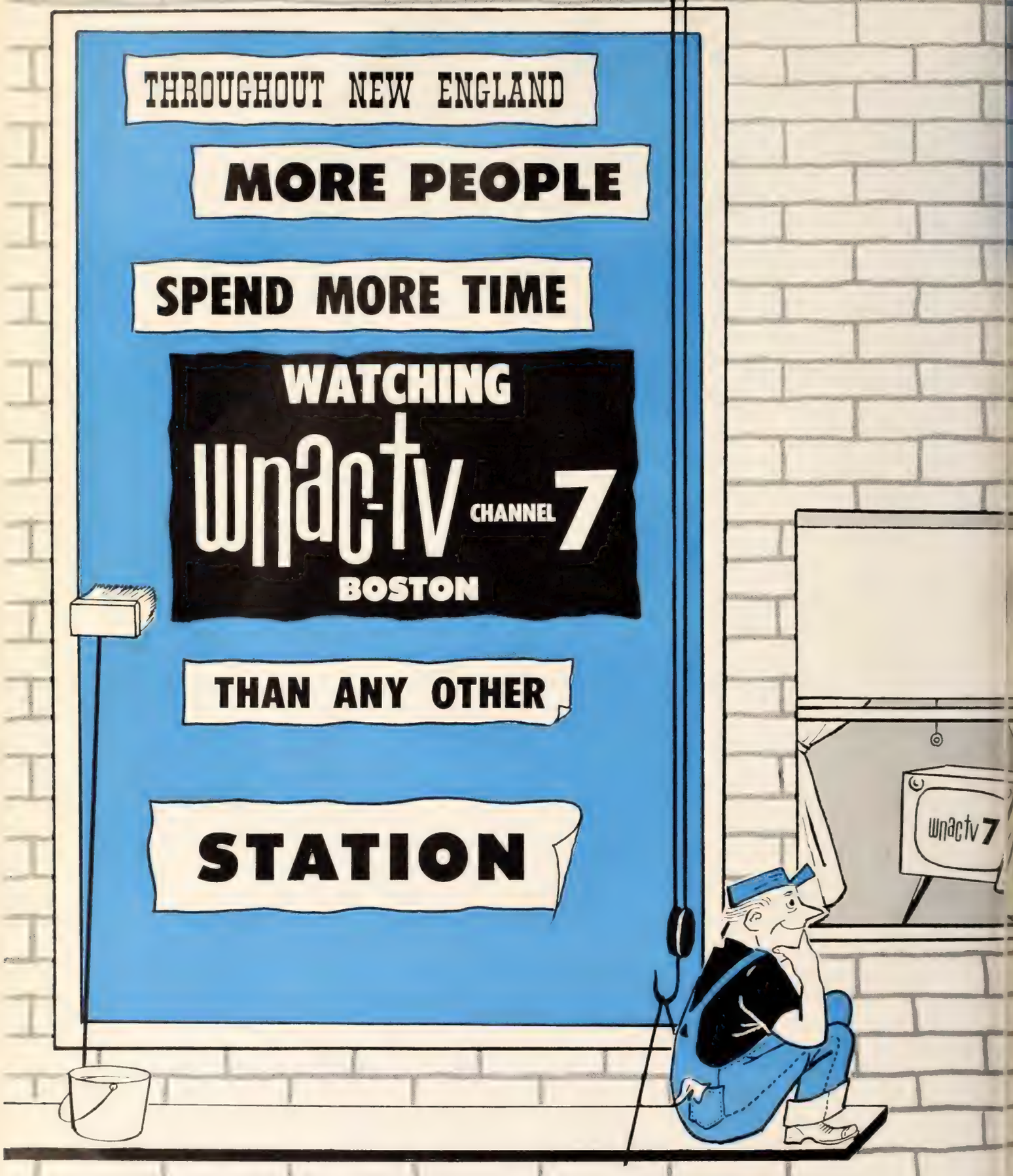
ONLY BASIC CBS-TV STATION SERVING THE AREA

Operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.

WFBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.

National Sales Office: 485 Lexington Avenue, New York 17, New York



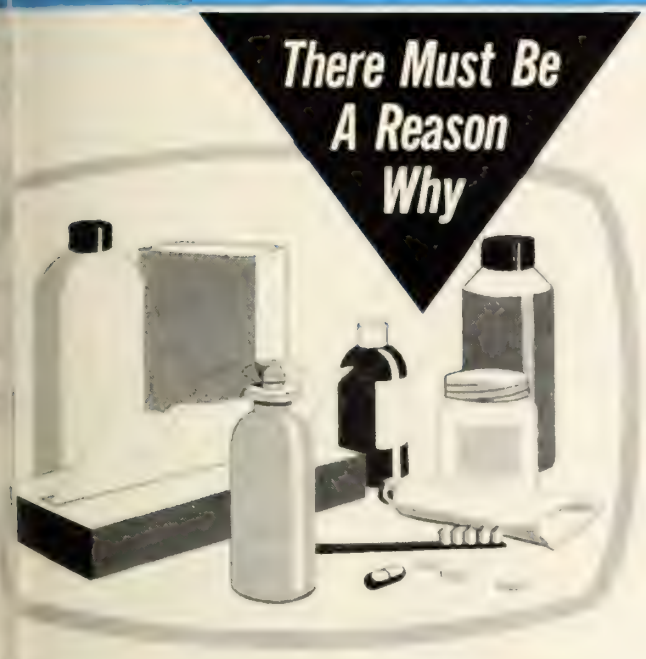
Operated by Yankee Network Division, RKO Teleradio Pictures, Inc

PRY 18-57 1E1060 NSS
J L JOY-RM 274
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

29 JUNE 1957
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Millions and Millions of Dollars

were *invested* in Spot TV advertising by leading drug manufacturers during 1956.

ted because Spot TV brings drug advertisers so many more sales dollars ed for every dollar they spend. There's no waste. You pin-point the audi you want . . . in the markets you want. And drug advertisers find this rate urn is even higher on Petry represented stations because they are the great- ys in their areas.

KOB-TV	Albuquerque
WSB-TV	Atlanta
KERO-TV	Bakersfield
WBAL-TV	Baltimore
WGN-TV	Chicago
WFAA-TV	Dallas
WESH-TV	Daytona Beach
WTVD	Durham-Raleigh
WICU	Erie
WNEM-TV	Flint-Bay City
WANE-TV	Fort Wayne
KPRC-TV	Houston
WHTN-TV	Huntington
WJHP-TV	Jacksonville
KARK-TV	Little Rock
KCOP	Los Angeles
WISN-TV	Milwaukee
KSTP-TV	Minneapolis-St. Paul
WSM-TV	Nashville
WTAR-TV	Norfolk
KMTV	Omaha
WTVH-TV	Peoria
WJAR-TV	Providence
KCRA-TV	Sacramento
WOAI-TV	San Antonio
KFMB-TV	San Diego
KTBS-TV	Shreveport
WNDU-TV	South Bend-Elkhart
KREM-TV	Spokane
KOTV	Tulsa
KARD-TV	Wichita

Television Division

DWARD PETRY & CO., INC.

THE ORIGINAL STATION REPRESENTATIVE

RK • CHICAGO • ATLANTA • BOSTON • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

TIMEBUYERS RATE THE STATION REPS

What services are most important? How many reps excel in providing them? A depth analysis based on a survey in N. Y. and Chicago.

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How to write copy for today's radio listener

Page 36

Pooled budget puts outboard retailers on tv

Page 40

Westinghouse's Don McGannon: an idea profile

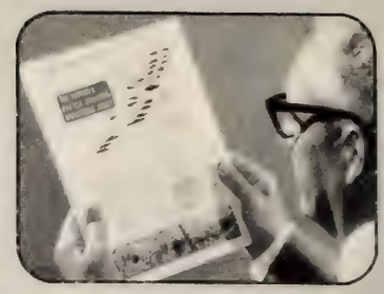
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THE

WHEELING

INDUSTRIAL EXPANSION STORY BOARD

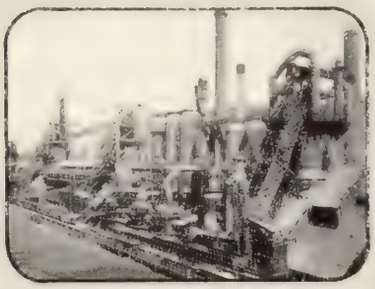




The *Wheeling* Story is a story of *Expansion! Growth! Progress!* The Upper Ohio Valley is truly one of the fastest growing markets in America!

The Wheeling Industrial Expansion Story has been *news* in leading publications and read by millions of American business men.

As an advertiser, this story is important to you because industrial expansion means new employment — added people — *increased buying power*—obsoleting any market figures published as recently as six months ago.



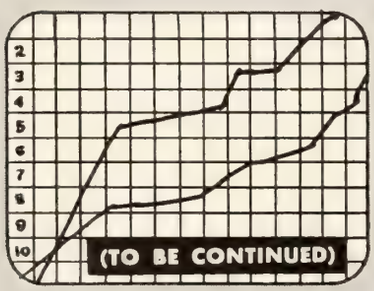




And the story continues to unfold. For instance . . . when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.

Olin-Mathieson Chemical's 1,100 acre plant, originally planned for annual 60,000 ton capacity, has already expanded to produce 180,000 tons yearly

The advertising medium covering this expanding area *best* is WTRF-TV—far and away the #1 Station in every accepted audience measurement.



"a station worth watching"

wtrf tv

Wheeling 7, West Virginia

CHANNEL 7

As buying power soars—so can your sales soar in this expanding market—*if* you tell your story to the vast, interested audience on Channel 7.

NBC

316,000 watts

Equipped for network color

For availabilities and complete coverage information —call Bob Ferguson, V. Pres. and Gen. Mgr., or Needham Smith, Sales Mgr.—Wheeling Exchange — CEdar 2-7777 — or any George P. Hollingbery Co. Representative.

reaching a market that's reaching new importance!



Put your money where the people are!

Does your radio advertising talk to trout instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.

Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives: Peters, Griffin, Woodward, Inc.

29 June 1957 • *Vol. 11, No. 26*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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July comparagraph will feature programing costs, "how competing clients compare," program index and spot television basics

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Sponsor Publications Inc.



Effective July 1— Two More

GREAT Radio Stations—

KTHS, Little Rock
KWKH, Shreveport

Join the *Other* GREAT Stations

Represented Nationally By

HENRY I. CHRISTAL CO., INC.

KTHS, Little Rock — 50,000 Watts — CBS.
Radio for all of Arkansas.

KWKH, Shreveport — 50,000 Watts — CBS.
Dominant station of the Ark-La-Tex area.

KTHS

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*

KWKH

Henry Clay, *Executive Vice President*

Fred Watkins, *Assistant Manager*

In Louisville—

the more you compare programming, ratings, coverage, or costs per thousand — the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE

NBC AFFILIATES

NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

NEWSMAKER of the week

Exquisite Form Bras (through Grey Advertising) is planning a $5 million tv expenditure starting in fall, with $3.5 million in spot, $1.5 million in four network spectaculars through the year. This tv campaign, according to Irwin Roseman, Exquisite Form director of advertising and sales promotion, is largest ever planned by a soft goods manufacturer.

The newsmaker: It's always a problem to advertise a bra on tv. But Exquisite Form Bras, which solved the problem in the past, is now planning to go into a fall tv effort of a dimension not dreamed of by soft goods manufacturers in the past. Irwin Roseman, Exquisite top ad executive, announced this week that the firm will be spending $5 million (through Grey Advertising) on its 52-week tv effort starting in fall.

"Our commercial theme will be the same as it is in magazines: 'In Exquisite Form the lady is you'," Roseman told SPONSOR. "And there'll be zither music in the background. In effect, we'll be telling women through the live action films 'here's how you look when dressed if you're wearing an Exquisite Form Bra and you've got yourself a guy, too'."



Irwin Roseman

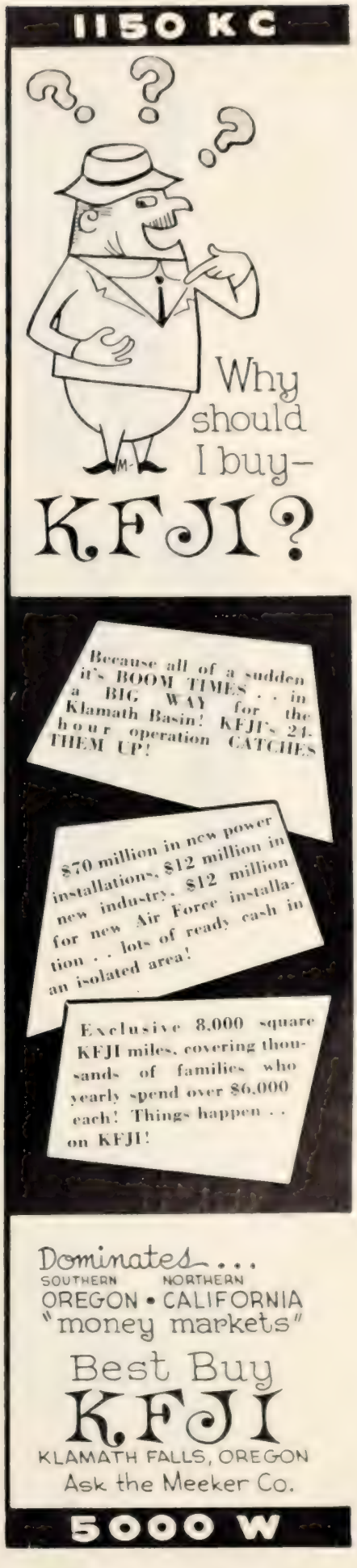
The film commercials will be virtually a transliteration of the magazine ads, thus bypassing any possible continuity acceptance problems. In the commercials, live models wearing the Exquisite Form Bra will always appear fully dressed, and the copy point will be made by implication.

Exquisite Form and Grey Advertising plan to get this message across through varied filmed man-woman situations "in lush, romantic settings that carry the conviction of feminine loveliness and appeal." They'll be playing this theme a minimum four or five times daily, seven days a week on a 52-week basis in at least 90% of the top tv markets in the country.

Says Roseman: "In each market there will be at least one one-minute announcement between 7:30 and 10:00 p.m., with additional ones between 10:00 a.m. and 4:30 p.m. and 7:30 p.m. to midnight. We'll use only network affiliated stations."

Where the network spectaculars are concerned, Exquisite Form still has trial balloons in the air, but expects to anchor firm plans for three fall and one spring show by mid-July. "We do know that we will telecast our spectaculars either Saturday or Sunday night between 9:00 and 10:30 p.m. Our choice of programing is somewhat limited by our product. We're not contemplating any children's fairy tale spectaculars."

Also still up in the air is the lady mistress of ceremonies who'll introduce the commercials and probably deliver them on network. It's said (seriously) that Jayne Mansfield is being considered.



WPEN FIRST!

IN PHILADELPHIA
MORE PEOPLE LISTEN TO
WPEN THAN TO ANY
OTHER RADIO STATION*

*Pulse March-April 1957—6 A.M. to Midnight Monday thru Sat(u)

THE STATION OF STAR ENTERTAINERS

THESE ARE THE PERSONALITIES PHILADELPHIA LIKES BEST



JACK O'REILLY
5:00-9:00 A.M.



RED BENSON
10:00 A.M.-1:00 P.M.



PAT & JACK
9:00-10:00 A.M.



MAC McGUIRE
THE 950 CLUB
1:00-3:00 P.M.
Sundays 10 A.M.-6 P.M.



CAL MILNER
& LARRY BROWN
THE 950 CLUB
3:00-7:00 P.M.



BUD BREES
7:00-11:00 P.M



FRANK FORD
11:00 P.M.-2:00 A.M.



ART RAYMOND
2:00-5:00 A.M.

THE BEST IN
RADIO ENTERTAINMENT
24 HOURS A DAY
7 DAYS A WEEK

WPEN was years ahead in establishing itself as Philadelphia's Music and News station.

We are an independent station, free to program to local tastes. We offer Entertainers—not platter spinners. And we program them in long blocks of time to give the audience an opportunity to form lasting listening habits.

We are dedicated to the proposition that only top calibre entertainers provide top flight entertainment. And the music they play is selected with loving care.

Commercial messages are not delivered between network shows by nameless announcers. Our clients' sales are managed by Star Entertainers whose names inspire loyalty and confidence in the products they sell.

We are first. There is no other place to go—so we intend to stay right here.

WPEN

Represented Nationally by GILL-PERNA INC.—New York, Chicago, Los Angeles, San Francisco and Boston



CAPITAL EVENT

On May 2, the cornerstone for WRC-TV's new four million dollar color television plant in Washington, D.C., was officially installed by Vice President Richard M. Nixon and NBC President Robert Sarnoff.

Beginning this Fall, WRC-TV will fulfill the promise in Mr. Sarnoff's dedication remarks: "Soon the nation will be able to see in living color the events, personalities, and scenes of the Capital, and from this added dimension our people will gain a truer picture of the institutions that are part of our national heritage. In a real sense, they will acquire a better picture of their government."

And in the words of Mr. Nixon this was "an historic occasion," for this is the first structure ever built expressly for color. It is also a symbol of WRC-TV's integration with Capital life, and of its continuing service to viewers and advertisers.

WRC-TV·4

Washington, D.C. Sold by NBC Spot Sales



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

29 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC

The wheels in Detroit are beginning to go around, and it's as happy a sound as spot radio will hear anywhere this summer.

The rush is on to get campaigns started in July and August. For the auto people want to be sure they can sew up the top 50 markets. Not only that—the car makers always tend to jockey around for the earliest feasible announcement deadline, thus will need their air arsenal in readiness.

Ford institutional starts a 26-week campaign in July primarily to pave the way for the new Edsel. The pitch: To identify the newcomer with the company which builds the Ford, Mercury, and Lincoln. **Chicago JWT takes possession of the periods for Edsel itself in September.**

Other heavy spot buyers will be the Dodge and Plymouth divisions of Chrysler with an eye open for the best franchise.

As a sidelight on the scramble: **Watch for the cold remedy boys to advance their buying from August to July to avoid running into clearance problems.**

That's already happened network-wise. **Groves** this week closed for 20 weekly segments on CBS Radio ($20,000 per week), starting in late September; and NBC Radio got commitments for business worth $8,000 a week.

Meantime **NBC Radio has a bid from one of the Big Three auto companies for any open spots on Monitor in November.**

The contract would be for three weekends.

This is the kind of **thumbnail success story** that gives radio a dramatic lift: **Nash Rambler dealers in one day disposed of 135,000 cardboard Mile-a-Dials as a result of nine mentions for the giveaway on Monitor** over a weekend.

The promotional gadgets had been gathering dust in dealers' showrooms.

Keynoting all the radio activity shaping up in Detroit is this system of logic voiced by Chrysler executive to a network official:

- Advertising alone doesn't sell cars. Cars tend to sell cars.
- **The best prospect is the car owner who is unhappy with what he's got**—and what's a better time to cash in on this dissatisfaction than while he's driving?
- **So there's no more ideal way to get a car owner to a dealer's showroom than while he's on the road with his radio turned on.**

The Petry Company's "crusade" to hypo nighttime spot radio sales by the rate-reduction route is evoking three schools of thought among the reps.

A check by SPONSOR-SCOPE this week found the reps entrenched in these positions:

1) Going along with the Petry thesis but **limiting rate cuts to stations and markets that show no signs of an early pickup in nighttime business.**

2) Allowing discounts or combination rates on nighttime spots to **advertisers who also are using daytime spots on the same station.**

3) **Standing firm against nighttime reductions on the theory that as more and more advertisers get crowded out of daytime they'll have to buy nighttime at uncut rates.**

Kingpin network tv advertisers, like General Foods and P&G, are finding it so tough to spot their brands without running into product conflicts that some admen are predicting:

The time is not far off when the biggies will have to throw away the book on product and brand protection.

Take GF for instance: It's got Instant Coffee which conflicts with Maxwell House's regular brand; Postum which competes with these two as well as Sanka; and Baker's Chocolate which competes with all four. **Fitting them into a network schedule rapidly is approaching the impossible.**

(See 2 February SPONSOR-SCOPE for pertinent background on this problem.)

Pepsi-Cola is using Monitor this summer basically as a medium to catch people outdoors.

Note this paragraph describing Pepsi-Cola's promotional target in a statement by ad v.p. **J. Charles Derrick:**

"During the summer, America becomes a nation on the go, with millions of people in cars and small boats, at beaches, at resorts, at home in the backyard. Wherever they go, we want them to think of Pepsi, and **we are going with them through the most effective way of reaching this 'nation on the go'—with radio."**

If you have a consumer product whose sale depends to a large extent on the housewife's hot little hands, you might just as well face it—either you crash the super markets or drop out of the bigtime. Latest to learn this lesson: **The makers of photographic film.**

Likely to lead the rush for shelf space is **Eastman Kodak, which takes over alternate sponsorship of the Ed Sullivan show 6 October.**

Among other competitors, Eastman lately has had a wary eye on **Polaroid** (successfully using the Steve Allen show).

The Eastman-Sullivan buy involves $5.5 million annually in time and talent under the aegis of J. Walter Thompson. Though Compton made a strong bid for the Eastman business while this marketing transformation was going on, **JWT pulled through to retain its long-standing relationship** with the Rochester giant.

P.S.: K&E also pitched the Sullivan show to Eastman.

Items that go into the medicine chest—not beans or steak—are the top profit-takers for the super markets.

Note this breakdown of weekly **gross profit per square foot** of space as developed in a grocery store study by the **C. J. LaRoche** agency:

Hair spray & rinses	$31.80	Butter	$8.94
Bandages & tapes	21.45	Other dairy products	8.80
Dentifrices	15.96	Tomato soup	7.41

(Headache remedies rate 11th in dollar volume and 5th in **total profits.**)

The quickening trend to agency mergers—forced in a large measure by clients wanting more services—has a point of rebound in the not too distant future.

Agency management experts think that **product conflicts** could put the brakes on.

One of these experts predicted to SPONSOR-SCOPE that, **because of this limited product scope, the peak in domestic billings any agency will be able to achieve is about $300 million.** BBDO now ranks as the biggest domestic agency with $200 million.

The big gasoline sponsors won't be able to bring their next year's ad plans into focus until they know the horsepower situation of next year's Detroit models.

It stands to reason that tv would not command such fabulous audiences if its programs were slanted toward particular audiences. The statistical proof of the pudding is that there aren't any really drastic listening differences by region, urban-rural population, or even income and education.

True, men-women-children preferences do exist. But aside from that, **there seems to be only one other factor of major consequence—age.**

NBC TV told SPONSOR-SCOPE this week that it has been doing quite a bit of probing in this direction on a continuing basis. And **much of it is concentrated on the appeals that tingle the younger and the older housewives.**

Here is how NBC TV found the homebodies divide their loyalties for some of the bigger shows, by age groups:

YOUNGER HOUSEWIVES	OLDER HOUSEWIVES
Robert Cummings show	$64,000 question
I've Got a Question	Burns & Allen
Playhouse 90	Groucho Marx
Steve Allen	Arthur Godfrey
Dragnet	Ed Sullivan
Margie	Lawrence Welk
Matinee Theatre	Ralph Edwards
Gunsmoke	Hit Parade

Here's one big reason for Colgate's indecision about continuing with *The Big Payoff* and *Strike It Rich:* It wants to make sure that its daytime tv fare is well distributed in appeal among the younger and older housewives.

In cost-per-1,000 these two shows consistently have rated among the lowest (at one time the figure was around 90¢ per-1,000-homes-per-commercial-minute). Age-appeal now is the question.

NBC TV's sales developers have come to the conclusion that the women's service program is kaput as a sponsor lure.

Here are their observations:

- The cost of tv makes it mandatory for the advertiser to set his sights for a **mass audience** that will drop its chores to look at the screen.
- **Minority-interest groups are too expensive** to cater to.
- **Not enough women look to tv for self-improvement.** They prefer to be **entertained** by the medium.

As the tv networks try to build up their teen-age audiences with pop musical shows, radio is heading in another direction—toward more drama.

RCA Thesaurus reports that sales of transcribed soaps, adventures, and mysteries have gone up around 300% the past year.

Other radio program transcribers (like World, Goodman, and Michaelson) give a similar picture.

(For an analysis of this trend see the spot radio section of SPONSOR's July Tv and Radio Basics. For why SPONSOR's annual has changed name—from Fall Facts Basics—see editorial, page 84.)

In terms of total sponsored hours per month at night, the trend toward alternating and participating sponsorship on the tv networks slowed down slightly the past season (though it's still a lusty force).

A Nielsen compilation of the hours occupied by alternating and participating sponsors vs. full sponsorship gives these ratios:

SPRING 1955	SPRING 1956	SPRING 1957
31%	42%	43%

Chicago ad agencies have found a pleasant and profitable occupation for the physically handicapped: Monitoring their spots on radio stations.

The recruiting is done through state agencies.

Several major tv film producers have an answer to Madison Avenue's cynical question **"What's the good of pilots?"**

The reply **"We're eliminating them."**

Here's how these companies will be showcasing their future product:

CALIFORNIA NATIONAL (RCA subsidiary): **Will produce a "prototype,"** telling about star, theme, writers, director, etc., running about eight minutes. After the capsule has been exhibited to prospects, the actual series will go into production. With or without an order. **39 will be made.**

RKO-TELERADIO: Each proposed series will be put under the motivational researcher's microscope and **the analysis submitted to prospects along with 39 scripts.**

SCREEN GEMS: Will sell from a visual presentation, including **10 minutes of film** giving the essence of the show, and 39 **story outlines.**

GUILD: Intends to focus the sales pitch strictly on **performance records:** company, producer, writer, star, and how similar material has been received in the past.

(See Why Admen Deprecate Value of Pilots 11 May, SPONSOR-SCOPE, page 11.)

Another tv network v.p. this week took the long trek to see Henry J. Kaiser in Honolulu: ABC TV's Ollie Treyz.

The mission: Salvaging something out of the Sunday night film feature deal which recently blew up when not enough good product could be scrounged.

Y&R, Kaiser's agency, thinks **he's gone out with a print of Maverick (western).**

The trend toward simplifying the buying of spot is taking definite shape.

The first draft of a form which would serve **both as confirmation and an order** has been worked out between the SRA and the Four A's.

It's all part of the push by seller and buyer to reduce the ever-increasing tonnage of paperwork.

NBC Radio has sold the first network-created radio documentary in years: Life Around the World.

It will be a quarter-hour strip across the board after 7:45 p.m. **Life Magazine** will participate two ways: As supplier of editorial matter and as participating client. The deal is via Y&R.

CBS TV Spot Sales is putting its promotional guns to work to combat the impression that open prime spots are hard to find on its stations. The pitch:

1) Among its four top-market stations, out of a total of 164 AA breaks 100 turned over at least once a week. **Average turnover was at least 2.0 times.**

2) You can get **weekly bulletins showing open spots and ratings.**

Rather than create a ticklish situation with its Dorothy Gray account, McCann-Erickson this week abruptly called off a pitch that was to be made in behalf of its subsidiary, Marschalk & Pratt.

The opportunity it thereby passed up: **Woodbury-Jergens.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 57; Spot Buys, page 62; News and Idea Wrap-Up, page 64; Washington Week, page 73; SPONSOR Hears, page 76; and Tv and Radio Newsmakers, page 82.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .
More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .
National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .
Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .
Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



. . . *and* **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper—
whether it be *Area* Nielsen or Pulse — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers — as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

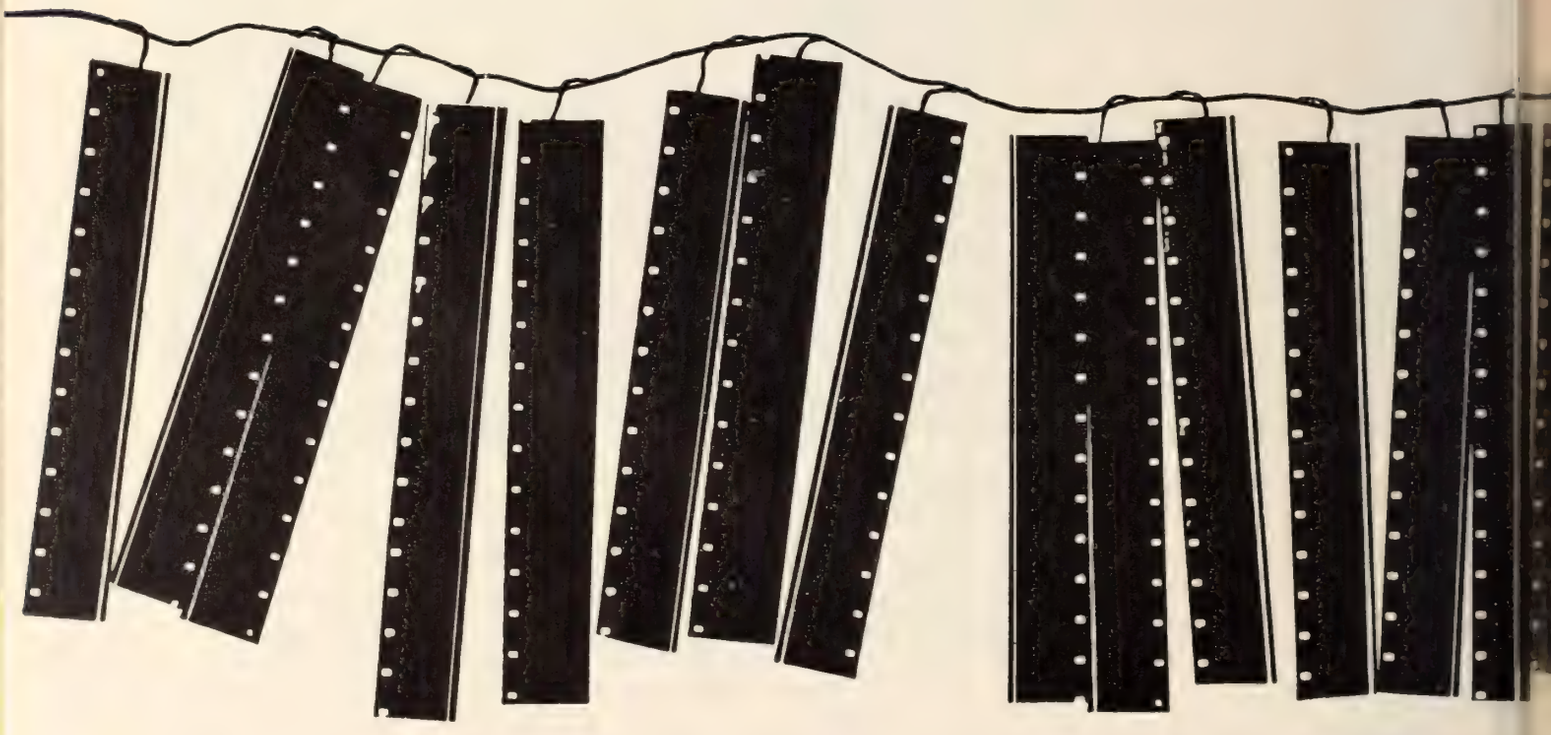
STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

Seattle Weather Bureau Report for April 1957.
Summary through Saturday the 27th.





Maybe you heard them too—the sound and fury of claims about new programs that were supposed to blow New York viewing habits sky-high.

Well, the smoke is settling now. Let's see what actually has happened:

WCBS-TV's share of total viewing is greater than at any time in the past two years!... WCBS-TV leads the second-place station by 52%—the third station by 183%!... WCBS-TV shows a larger audience gain than any other station in the past year!... WCBS-TV leads in every hour of the day but one, from 8 am straight through to sign-off!

It takes day-in, day-out showmanship to win *and hold* attention in television's biggest market. To its superb schedule of CBS Television Network programs, WCBS-TV adds a dazzling array of *local* entertainment and public affairs programs, including *all five* of the top-rated local participating programs, and *four of the top five* daily news programs in all New York television.

Naturally, more national advertisers buy the station that attracts the biggest audience most of the time.

WCBS-TV *CBS Owned, New York*

Channel 2—represented by CBS Television Spot Sales

KOBY in San Francisco
KOSI in Denver



BOTH "BOUNCED" TO
NO. 1 STATIONS
ratings STILL climbing
by leaps and bounds!

KOBY IN SAN FRANCISCO—

Everyone's talking about KOBY's amazing rise to San Francisco's No. 1 independent station. Ratings prove KOBY's popularity—March-April Pulse: weekdays 6 a.m. to midnight 7.3, Saturdays 7.6, Sundays 9.3! March-April Hooper: weekdays 7 a.m. to 6 p.m. 21.3, Saturdays 27.9, Sunday 34.7. Nielsen agrees—rates KOBY at 21,100 NSI 6 a.m. to midnight. KOBY operates full time . . . 10,000 watts make it the bay area's most powerful independent. Represented nationally by Edward Petry & Company, Inc.

KOSI IN DENVER—

All Ratings are on a constant upswing leaving no doubt on KOSI's No. 1 independent position. April-May Hooper: 17.2 a.m., 21.4 p.m. share. February Pulse: 15.5 all day average. KOSI sells full time—to a big, big audience . . . Operates at 5,000 watts. Represented nationally by Forjoe.

MID-AMERICA
Broadcasting Company

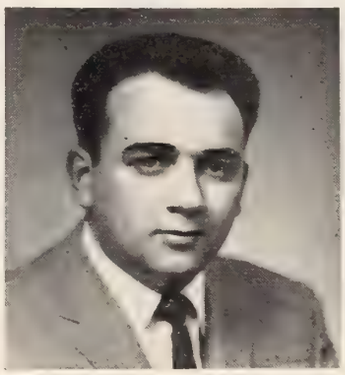
In Greenville, Mississippi WGVM is No. 1 in Hooper and Nielsen

Timebuyers at work

Norman Baer, director of radio-tv, Lewin, Williams & Saylor, Inc., New York, says: "I've noticed lately the increased popularity of a closed-circuit industry show I call 'Musical Chairs'. I'm referring to the ever increasing changes among reps and salesmen. Looking at my list of a year ago compared to today's men who call on me, I find few of the same men representing the same companies. In one instance I notice that six men have called on me from the same company within 11 months. I was getting so worried about these changes. I thought something must be wrong with me and I very carefully investigated my soap and toothpaste, but found them all to be irreproachable and completely blameless. Nevertheless, salesmen left me in the midst of obtaining availabilities and data and failed to mention the negotiations to their successors. A great deal of confusion resulted and often buys didn't go through because of the delays. I realize that this is not a new situation and we'll always have to live with it in our business, but I think it's reaching the point where it's a major problem to the buyer-seller circuit and the reps should take a good hard look."



Gary Pranzo, Cunningham & Walsh, New York, timebuyer for Brisk and Super Suds, feels that "merchandising isn't a primary consideration, but all things being equal it can play a decisive part." The most important merchandising service, he thinks, is placing store displays. "Here, the station's standing in the community and the impact of its advertising can be the key to its merchandising. For they must sell the merchant on the value of your particular store display to his cash register. This isn't easy. Store space is usually limited and competition for space is severe. Literally hundreds of other sales and promotion men are trying to secure the same space for their displays. The station's merchandising force must show why your store display should be given preference. It must point out the relation of its advertising to the merchant's store display; that its advertising initiates the sale—helping to bring attention to the product, and creating desire and belief in it—and that the store display consummates the sale as a visual salesman who reminds the consumer to buy the merchandise. Thus, it becomes a strong sales weapon when properly placed in stores."



BEST SHOT OF THE YEAR



IN USE 20 JULY

FINAL AD DEADLINE 11 JULY

WFBG-TV

from PITTSBURGH to HARRISBURG

FIRST!

World's Best Movies: WFBG-TV, Altoona, has exclusive rights to the great MGM, Warner Bros., 20th Century-Fox and RKO libraries . . . over 2500 feature films that have topped *all* competition in market after market.

FIRST!

Audience Superiority: Only basic *CBS-TV* station covering the area, WFBG-TV, Altoona, also carries the outstanding ABC-TV programs. WFBG-TV delivers 30 of the top 40 shows. Sign on to sign off, seven days a week, WFBG-TV delivers average ratings 30.1% greater than nearest competitor; 71.4% more quarter-hour firsts.

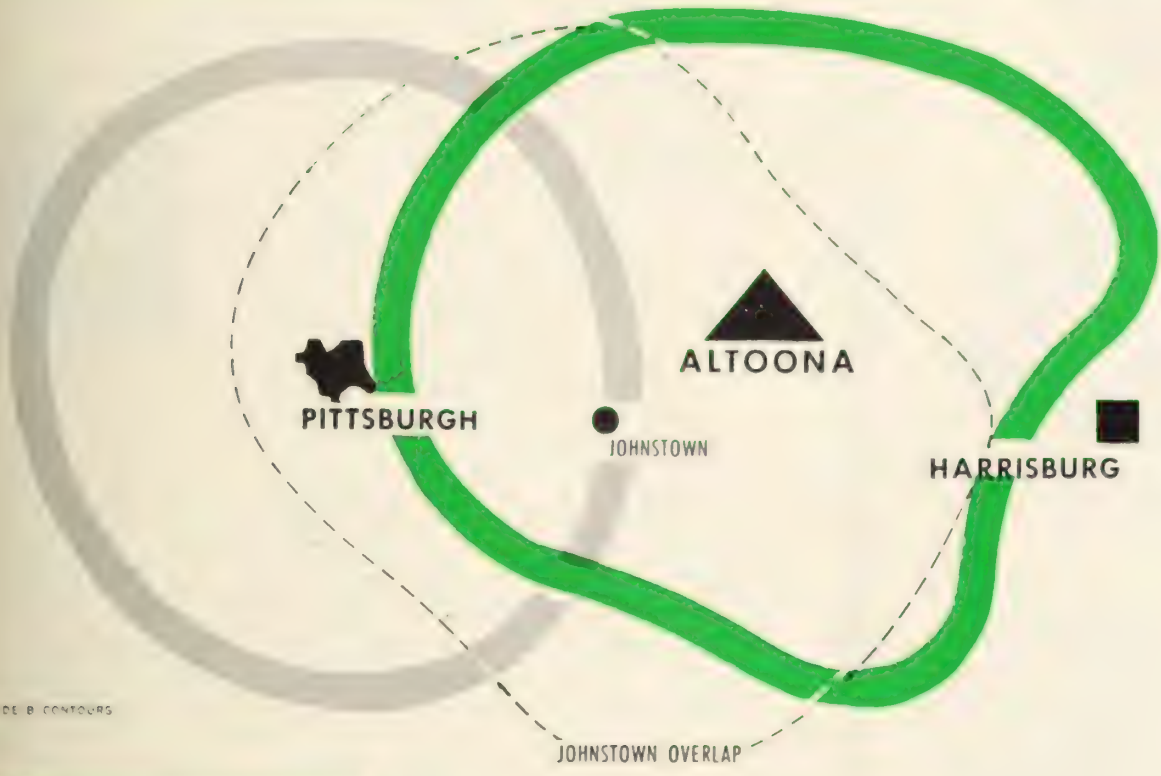
FIRST!

Promotion Superiority: NUMBER ONE in the NATION in Billboard's 19th Annual Competition for Promotion of Feature Films, WFBG-TV, Altoona, is tops in promotion in the one-and-two station market category.

For top-audience availabilities on WFBG-TV, check Blair-TV or Triangle's National Sales Office tod

Sources: ARB, 29-County Coverage Study, March 1956
ARB, Altoona, November 1956

IS FIRST



,701 MORE TV HOMES

ery day more and more
tart time-buyers switch
cWFBG-TV, Altoona, because
hy realize that the audience
st of Johnstown belongs
oPittsburgh... the audience
ct of Johnstown belongs
oWFBG-TV. It's that simple.
ur Blair-TV man has PROOF.

A TRIANGLE STATION

WFBG-TV

ALTOONA, PENNSYLVANIA

Channel 10
ABC-TV • NBC-TV

Represented by BLAIR-TV

NLY BASIC CBS-TV STATION SERVING THE AREA

ated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.
FIL-AM • FM • TV, Philadelphia, Pa. / **WNBF-AM • FM • TV**, Binghamton, N. Y. / **WHGB-AM**, Harrisburg, Pa.
FBG-AM • TV, Altoona, Pa. / **WNHC-AM • FM • TV**, New Haven-Hartford, Conn. / **WLBR-TV**, Lebanon, Pa.
ational Sales Office, 485 Lexington Avenue, New York 17, New York

WRBL

19 COUNTY COVERAGE

(in Ala. and Ga.)



In those 19 counties live 500,000 people with an effective buying power of

$659,425,000!

(Survey of Buying Power Report, May 10, 1957)

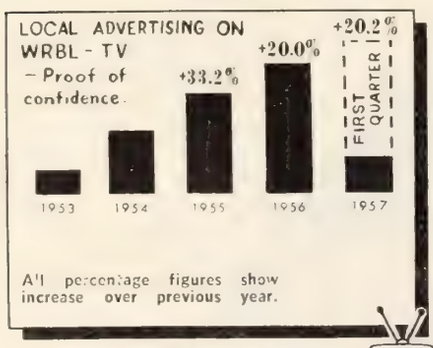


55% MORE RADIO HOMES DELIVERED THAN STATION "B"

Day or night monthly—NCS No. 2. WRBL also leads in day or night weekly, daytime weekly, and daytime daily.

IMPORTANT To important people*

*the 1,200,800 people in the WRBL-TV Coverage area



Sales results for the advertiser and community acceptance are proven by our continuous gains year after year.

WRBL

AM - FM - TV

CALL HOLLINGBERY CO.

COLUMBUS, GEORGIA

by Joe Csida

Sponsor backstage

A fat year for tv film companies



There are all kinds of continuing indications that the telefilm business is heading into its biggest season (1957-1958). Around the Hollywood lots production is booming at an unprecedented pace. The network fall schedules show more film programs (as opposed to live) than at any time since video's beginning. On the latter score an ad run recently by Screen Gems served to highlight the web usage of filmed shows. The Screen Gems copy made the point that each week 2,558 Screen Gems shows are televised in the nation's 100 top cities.

And the ad listed 10 programs currently showing or about to show on one or another of the three tv networks. Of these *Father Knows Best, Mystery Theatre* and *The Web* are programed via NBC; *Ford Theatre, Circus Boy, Adventures of Rin Tin Tin,* and *Wild Bill Hickock* play the ABC airlanes; and *Hickock* and *Playhouse 90* grace CBS' channels. *Captain Midnight,* of course, runs national spot, and *Tales of the Texas Rangers* will go network but hasn't been set yet.

Almost every day another American made tv film series is sold in another foreign country. More and more the foreign market looms as a big additional profit potential for the right kind of film.

Stations will share production cost

Financial activities also indicate the thriving state of the industry. As an example, National Telefilm Associates' nine-month statement (for the period ending 30 April) shows more than a 300% increase over the equivalent three-quarter period a year ago, with a $818,592 net for the last nine months as against a $191,397 net for the same time last year. NTA claims to have exhibitor contracts for its product to the extent of $12,346,041 dollars. For the equivalent time a year ago such contracts totaled about $3,500,000. Other recent telefilm statements have been healthy too.

And a somewhat unusual new arrangement was concluded in the tv film field, just about the time this piece was being written. Four Westinghouse tv stations (KYW-TV, Cleveland; KDKA-TV, Pittsburgh; WBZ-TV, Boston and KPIX, San Francisco) and two independents (WPIX, New York and KTTV, Los Angeles) have made a deal with the aforementioned Screen Gems to share in the production and distribution of a new tv film series, called *Casey Jones.*

The stations will pay part of the production costs and share in the profits (if any) of the series. Each of them is renting the series on the usual syndication basis for its own market, and the series is then being made available for markets in the rest of the country on a local and regional basis. If this works out there doesn't seem to be any reason why other stations around the country may not go into similar producing and distributing partnerships with other film firms.

Increasingly interesting to watch is the accelerated activity in the fee tv phase of the business. We carried on at considerable length

in our last column on the subject, with some detail concerning the Video Independent Theatre operation in Oklahoma. Some additional interesting facts have been revealed concerning this operation. For instance, while VIT has no intention of carrying commercials in that phase of their program which shows first run or re-runs of feature films, they do anticipate carrying commercials in another phase of their programing, a strip dealing with news, weather, time and music. The Oklahomans have already discussed their project with many Hollywood film producers and distributors and claim that the Hollywood folk were very much interested in supplying product to the VIT operation.

As this is being written the sixth annual Convention of the National Community Television Association has just about concluded in Pittsburgh. Reports from the Convention indicate that the approximately 350 community television system operators attending were very bullish on the fairly immediate prospects of the introduction and rapid growth of wired fee television.

Fee tv convention in Pittsburgh

Two key speakers at the convention were Carl Leserman of International Telemeter Corp. and Milton Shapp of Jerrold Electronics Corp., one of the leading manufacturers of community antenna equipment. ITC, of course, is the fee tv system whereby a coin box is attached to the television set, and the viewer inserts a coin or coins to unscramble the signal on a given program. Shapp made an all-out pitch for fee tv via closed circuit wires, while Leserman indicated that in his view either broadcast fee tv or closed circuit would be acceptable. Shapp told the group that it was his belief that broadcast fee tv would not go, and that the only sound way for fee television to operate was via closed circuit.

High on the discussion agenda, both on and off the official speaker's platform was the Video Independent Theatres project discussed here last week, and above. It was the consensus that the Bartlesville experiment was highly important to the assembled operators. If the experiment is successful there seems to be every possibility that other community antenna operators will join with theatrical exhibitors to set up similar enterprises.

Everybody, it seems, is hustling into the fee tv act. Both Zenith and CBS, on opposite sides of the fee tv fence, made it their business to make their respective pitches before the General Federation of Women's Clubs convention in Asheville, N. C., last week. The situation seemed a little confused, but the general feeling is that the ladies are lining up against fee tv, at least as a broadcast service.

Sen. Strom Thurmond, Democrat of South Carolina, introduced a bill in the Senate, which would prohibit charging a fee for home tv. The bill was similar to one introduced in the House earlier in the year by Rep. Emanuel Celler. And in New York, a gent we've never heard of before, named Max Kantor wired Horace Stoneham of the New York Giants and Walter O'Malley of the Brooklyn Dodgers $5,000,000 each for a season's fee tv rights to their respective team's ball games. Kantor called a press conference in town to reveal his wired offer because the ball moguls ignored him. Said his company was a newly formed closed-circuit tv company called ITV, Inc.

Don't know where this is all leading, but with such large billows of smoke floating about a blaze is likely to erupt somewhere. It will be interesting to watch.



114% MORE audience
than Station B ALL DAY!*



Mar.-Apr. '57 Hooper In Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1



MORE listeners than all other stations heard in Lansing combined.*

*Mar. thru Apr. average C. E. Hooper, Inc.





Represented Nationally by
Venard Rintoul & McConnell, Inc.


SOME
PEOPLE
NEVER
LEARN!

"Once bitten, twice shy," goes the old saw. But every year, Summer's bright promise puts a silencer on the maxims. And all over again, forgetful baseball fans are firmly convinced that their seventh-place stalwarts are a shoo-in for the pennant.

In television, it's a sure sign of Summer when the talk in the trade press is all about Fall. A favorite theme, of course, is always the unprecedented variety of programs waiting in the wings. Programs skillfully designed to please all tastes, all ages. Westerns! Mysteries! Comedies! Adventures! They're all *coming*—all you have to do is wait till Fall.

However, more and more local and regional advertisers are learning they don't have to deal in futures. Variety and balance of programs? That's exactly what non-network advertisers have had to choose from, and *can* choose from *right now*, in the CNP catalogue of prime syndicated TV film products. Variety and balance like this:

The crunchy goodness of charter-boat adventure in rolling Caribbean waters.

The toothsome hilarity of a landlocked Water Commissioner's misadventures.

Gripping episodes of undercover espionage with a real bird of a secret agent.

Blazing six-gun action by a thunder-browed Marshal with a lightning draw.

Spine-tingling tales with chilling plots that always hinge on narrow squeaks.

Stirring stories of pioneers whose exploits set Conestoga tongues to waggin'.

Smashing dramas of police versus underworld that prove those prison cells are busting up that old gang of crime.

This, as they say, is only a partial listing. To give you a clearer idea: In New York City alone, 14 different CNP shows are currently being programmed every week.

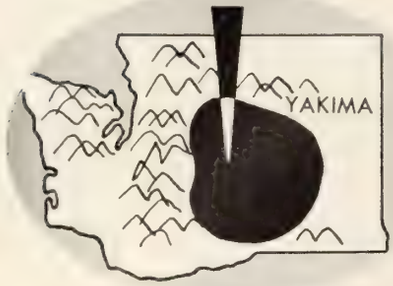
Want a real run for your money? Or a profitable *re*-run for your money? We probably have exactly the program type you're looking for. Not "coming next Fall," but now. Don't phone, wire or write. One of our sales representatives will call on you in the near future. If he doesn't, let us know.

NBC TELEVISION FILMS a division of

CALIFORNIA NATIONAL PRODUCTIONS, INC.

KIT

PLUGS THE HOLE IN THE CENTRAL WASHINGTON MARKET



FABULOUS HOOPER

Jan. 21 thru Feb. 9, 1957	Mon. thru Fri. 7 AM-12 Noon	Mon. thru Fri. 12 Noon-6 PM
Sets in use	31.4	19.0
KIT	43.2	50.1
Sta. B	25.1	20.0
Sta. C	17.0	15.2
Sta. D	14.0	16.4
Sample Size	9,543	11,702

AM RATING AV. 13.6
PM RATING AV. 9.5

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, *Independent Radio—Music, News, Sports. Established 1929.*

YAKIMA, WASH.
5000 WATTS • 1280 KC

KIT

SOUNDS BETTER—
SELLS BETTER

REPRESENTATIVES
NATIONAL: THE BRANHAM CO.
SEATTLE: HUGH FELTIS & ASSOCIATES
PORTLAND: G. COX & ASSOCIATES

JACK GOETZ, Gen. Mgr.
BOX 1222, YAKIMA, WASH.

News and views for women in advertising and wives of admen

Women's week

Lady ad manager for Lady Esther: Kay Reed, who's something of a walking ad for cosmetics, has just been appointed advertising manager of Lady Esther (division of Chemway Corp. of Chicago) by Milton S. Samuels, general manager of the company.

Before joining the 35-year-old cosmetics firm, Kay was an agency account executive for various cosmetics products. She also traveled throughout the Southwest as beauty and fashion coordinator for industrial relations firms.

"Times have changed radically in the beauty-fashion field," she told SPONSOR. "We've just launched a new Lady Esther Dry Skin Cream and are test-marketing it with radio announcements in several markets, through our agency, Donahue & Coe. Now in the old days women worried about dry skin in winter only. But we expect to have them talking about 'drychosis,' our term for dry skin, by fall and use this cream as a year-'round aid."

While radio has not been traditionally used as extensively as tv and magazines for selling face creams, Kay feels that today's women are sufficiently "sophisticated about beauty care to form their own image from spoken copy alone." If the test campaign is successful, Lady Esther plans to use spot radio extensively by fall to open up national distribution on a market-by-market basis.

Kay, who's a slim tall blond with a model's shape, will be lecturing to teen-agers on beauty care throughout the country this fall.

"I should know about teen-agers," she told SPONSOR. "I've got a teen-age daughter who's married and lives in Japan at the moment with her G.I. dentist husband."

AWRT group reports on Venezuela: The four AWRT ambassadors to Venezuela (courtesy of the Creole Petroleum Corp.) returned from a one-week tour of the country on 16 June.

At a cocktail reception in New York's Park Lane Hotel, Edythe Fern Melrose, president of AWRT and WXYZ and WXYZ-TV, Detroit, personality, spoke enthusiastically about the Venezuelan economy and culture.

"This is a nation racing toward its destiny which seems inevitably one of greatness," she said. "I was particularly impressed with the tremendous amount of construction work that is evident everywhere, and with the advanced architectural concept of the Venezuelans."

Vacationers might note the comments of Helen Hall, NBC *Monitor* correspondent, who "loved the modern homes, built around patios and designed for functional living; the widespread use of modern equipment like deep freezers, washing machines and other appliances."

And, career gals with a yen for Latin America might note that Venezuelan women are assuming many important government and industry jobs as well as rising to prominence in professions.

The other two AWRT returning wanderers are Edna Lizbeth Freeman of WFBC, Greenville, S. C., and Fran Riley, Ted Bates radio-tv publicist.

Most honorable report: Miami prefer "Destination Tokyo"



Miamians had a choice of two trips to Tokyo one recent Sunday night from 10:00 to 12:30. Station WTVJ showed Warner Bros.' "Destination Tokyo", starring Cary Grant and John Garfield, while WCKT had MGM's "Thirty Seconds Over Tokyo", starring Spencer Tracy and Van Johnson.

Results: a 25.4 ARB rating for the Warner Bros. film distributed by A.A.P.; a 9.1 rating for the other Tokyo story, shown during the same time period.

This kind of pulling power for Warner Bros. features is being repeated in market after market from coast to coast. For rates and availabilities, write, wire or phone

a.a.p. inc.

Distributors for Associated Artists Productions Corp.

345 Madison Ave., MUrray Hill 6-2323 NEW YORK
75 E. Wacker Dr., DEarborn 2-2030 CHICAGO
1511 Bryan St., RIverside 7-8553 DALLAS
9110 Sunset Blvd., CRestview 6-5886 LOS ANGELES



49th and Madison

An early start

I was pleased on inspecting the picture page in the 8 July issue to find our group. It is surprising that we look reasonably wide awake at such an early hour. We had always had trouble in getting a big turnout at the cocktail hour or luncheon hour but we were agreeably surprised at how popular with the businessmen the breakfast hour was as we got a very satisfactory attendance.

Campbell Arnoux, *president*
WTAR Corp., Norfolk

● Reader Arnoux refers to SPONSOR's new picture page feature, Picture Wrap-Up, which appears on page 66 this issue.

Pulse all-media study

Your article on Pulse's new media measuring system raises certain questions about research techniques.

Pulse with its so-called "single yardstick for all media" has, in my opinion, made a significant contribution in the area of inter-media studies. Pulse has placed the cost-per-1,000 comparison between newspapers and radio and television on a more realistic basis than any generally-publicized effort to date.

The basic concepts behind the "yardstick" are imaginative and sound. However, some of the research techniques used seem to need to be refined before a truly precise comparison between print and broadcast costs-per-1,000 is possible.

In the area of media selection, Pulse has made a contribution that is of quite apparent importance: that of reducing newspaper-broadcast comparisons to the common denominator: what it costs in each medium to reach 1% of homes in a market. The means is thus provided for cutting through a vast amount of promotional hocus-pocus in both broadcast and print media measurement. In so providing, Pulse has registered two important points: one is the likelihood that the typical number of newspaper ad-readers probably comes much closer to the typical number of broadcast commercial viewers or listeners than has been generally supposed to be the case. The

second is the likelihood that the typical cost of reaching a given percentage of people in a market with a newspaper ad is probably many times greater than that of reaching the same percentage of people with a radio commercial, and several times greater than with a television commercial.

I think it can fairly be said in making its recent comparison studies, Pulse tried to lean over backwards to give newspapers the benefit of the doubt. Even so, the difference in cost-per-person reached by newspaper ads and in cost-per-person reached by broadcast commercials is too startling to be passed off as an error in measurement. Given costs-per-ad reader for newspapers, that are as much as 40 times as high as those per commercial listener in radio and 15 times as high as those per commercial viewer in television, there is no question but that a drastic reappraisal of formerly accepted media cost-per-1,000 "rules of thumb" is indicated.

The Pulse-developed concepts and findings noted above are impressive. However, while many of the research techniques used in conjunction with those concepts and findings meet desired standards, some few might be improved, if truly precise comparisons are the ultimate goal. For one thing, to interview every member of the family present in a home probably produces less accurate information as to each person's level of readership or listenership than to interview only one person per family.

A more important problem is that the method thus far employed by Pulse for obtaining print ad remembrance is intrinsically different from that used to obtain broadcast commercial remembrance. For newspaper ad remembrance, an actual copy of yesterday's newspaper is leafed through with the respondent as he indicates the ads he "remembers." On the other hand, for broadcast commercial remembrance, a list of the brand names is shown the respondent and he then indicates which he "remembers" hearing or seeing. Obviously, the two devices, the actual newspaper and a brand list offer considerably different levels of help to the respondent.

However, Pulse has experimented further. The experimental devices Pulse has mentioned: frames to help

(*Please turn page*)

Get the inside facts



Get the facts from INSIDE San Antonio's 51-county market. Get the facts on KONO . . . the No. One station that DARED to change its programming to make its listening audience even bigger than ever . . . DARED to offer a completely new concept in radio broadcasting that has already strengthened KONO's audience lead over its follow-the-leader stations.

Get the facts . . . all the facts . . . call your H-R or CLARKE BROWN man.

860 kc 5000 watts

K O N

SAN ANTONIO RADIO

advertisers with rapidly changing market-by-market problems are



as a basic advertising medium

Alan C. Garratt, Advertising Manager of the ACC Division ("PALL MALL" and "HIT PARADE" cigarettes) of the American Tobacco Company, puts it this way: "Introducing HIT PARADE cigarettes to a mass audience in a highly competitive field is a major advertising problem. Thanks especially to BBD&O and Spot Radio and Television, we have cracked the country, market by market. The stations represented by NBC Spot Sales played a big part in the promotion of our new brand."

NBC SPOT SALES



49TH & MADISON *continued . . .*

identify a television commercial and jingles, etc. to help identify a radio commercial are intriguing because they seem to offer promise of eventually establishing more truly comparable print-ad and broadcast-commercial remembrance techniques.

A final point to put the above remarks about refining research techniques in their proper perspective. Such changes as I have suggested probably would not materially alter the relationships Pulse found between newspapers and broadcast media.

Summing up my comments, the Pulse "single yardstick" establishes new and important relationships between newspaper and broadcast costs. The yardstick's concepts are basically sound but its research techniques could be made more precise if it is to provide the most comparable print/broadcast measurements possible.

Harry Smith,
director radio-tv research
N. W. Ayer & Son, New York

● Reader Smith's comments refer to the article "Found, an all-media yardstick" in the 25 May issue and last issue's Sponsor Asks, "What is your reaction to Pulse's new all-media yardstick?"

Art director awards

Our studio was pleased to see the mention accorded as winner of the New York Art Directors Club Medal, on page 46 of SPONSOR for 18 May 1957.

However, I'm sure that someone else has pointed out the caption switch between the Lincoln and Ford medal winners.

Actually Bill Melendez was the art director for the commercial: Chris Jenkyns and Sterling Sturtevant, layout and design; and Bill Littlejohn, the animator. Of course the agency for whom the commercial was created was J. Walter Thompson Co., of New York.

George W. Woolery
director of public relations
Playhouse Pictures, Hollywood

New sales manager

In your issue of April 20, in New and Renew, under "Broadcast Industry Executives," you have listed Robert S. Tyrol's new affiliation with WTIC as "local account executive" and his former affiliation "assistant general sales manager." The reverse is the case.

Bernard Mullins
vice president, public relations
WTIC, Hartford

KLZ-TV dominates in Denver

Meet Jack Tipton. KLZ-TV station manager, looking over the undisputed leadership of Channel 7 in the latest (May) ARB Denver ratings.

More KLZ-TV shows in the top 50 than for all three other Denver TV stations combined. (KLZ has 27; Station B, 13; Station C, 10; Station D, 0.)

More KLZ-TV non-network shows in the top 15 non-network than for all others combined (12 out of 15).

Greatest share of audience sign-on to sign-off, seven days a week, of all Denver TV stations.

* *Highest rated network show in Denver.*
* *Highest rated local TV show in Denver.*
* *Highest rated news—weather—sports shows.*
* *Highest rated local news shows—morning, afternoon and night.*

Capitalize on the overwhelming dominance of **KLZ-TV**. Sell to Denver's largest TV audiences. Call Jack Tipton—or wire your KATZ man—NOW!



KLZ-TV
CBS in DENVER
Channel 7

Represented by the KATZ Agency



MARTIN

SENSATI

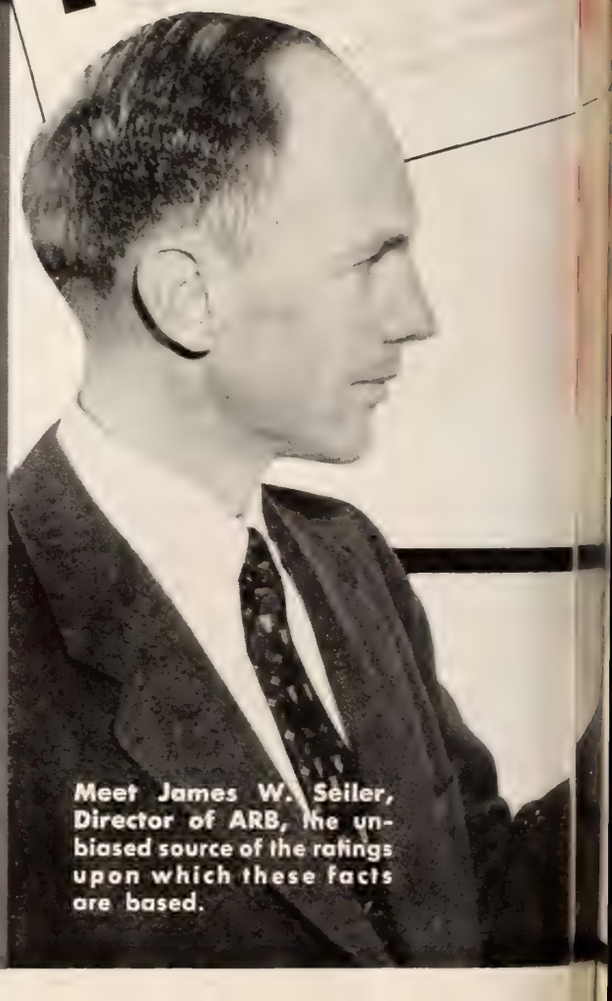
ARB REPORTS

"THE NEW ADVENTURES OF

MARTIN KANE"

Starring

WILLIAM GARGAN



Meet James W. Seiler, Director of ARB, the unbiased source of the ratings upon which these facts are based.

KANE WINS

FINAL Share of Audience

IN FIRST RATING SURVEY!

55.6% OF AUDIENCE IN CINCINNATI, O.

Friday — 10:00-10:30 pm

MARTIN KANE	**— 55.6% share**
Station B	— 20.9% share
Station C	— 20.0% share
Other	— 3.5% share

45.8% OF AUDIENCE IN COLUMBUS, O.

Wednesday — 10:15-10:45 pm

MARTIN KANE	**— 45.8% share**
Station B	— 43.0% share
Station C	— 11.2% share

50.8% OF AUDIENCE IN ATLANTA, GA.

Monday — 10:30-11:00 pm

MARTIN KANE	**— 50.8% share**
Station B	— 41.4% share
Station C	— 7.8% share

ARB, May, 1957

FROM THE TOP NAME IN SYNDICATION . . . COME THE TOP SHOWS IN CONTINUING AUDIENCE SURVEYS!

ZIV Television

TIME AFTER TIME...
ZIV SHOWS RATE GREAT
IN CITY AFTER CITY!



WBRE-TV *Means*

NEW COMMUNICATION

to the people of 19 Counties in N.E. Pennsylvania

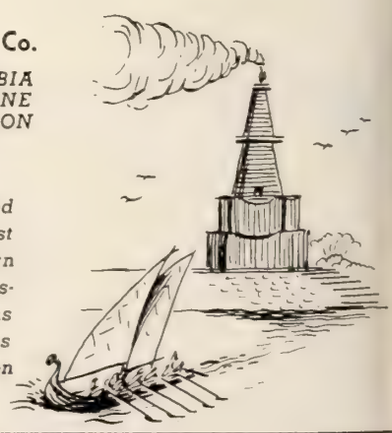
A bride is more than orange blossoms, church music and honeymoon . . . She represents a lot of new beginnings, new clothes, new home, new furniture, new friends, new neighbors. She and thousands like her represent a whole new market every day to the advertisers on WBRE-TV. With a set count of 330,000 reaching a population of 2,000,000 you can sell a lot of merchandise to and for brides in North Eastern Pennsylvania on WBRE-TV.

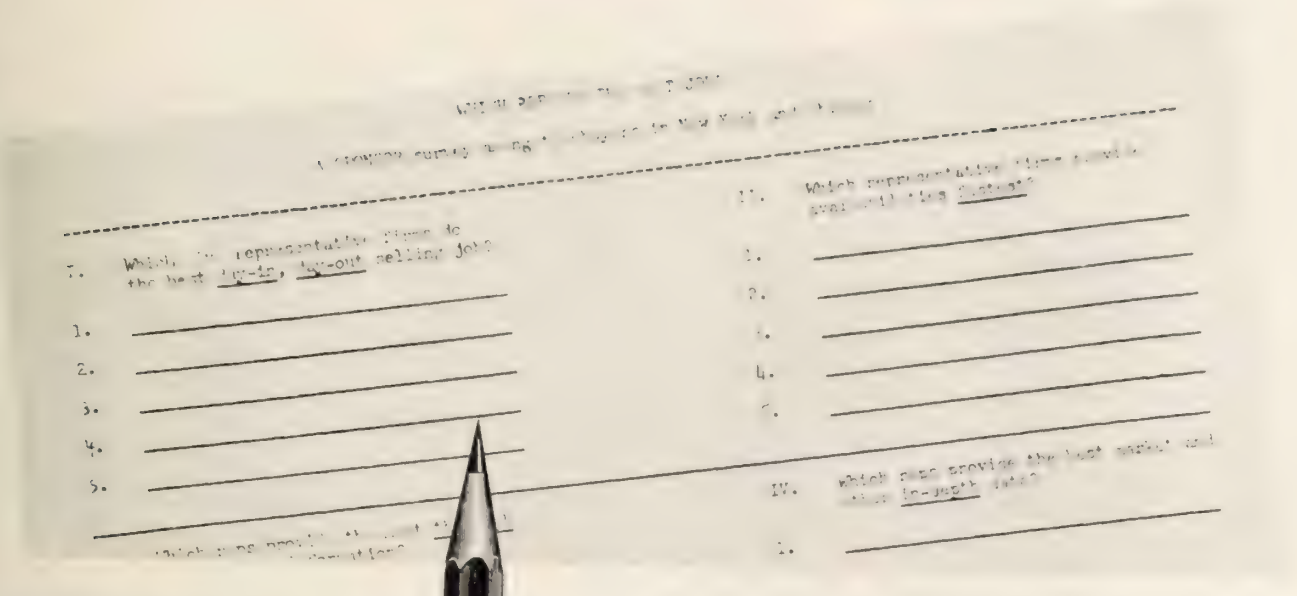
AN NBC BASIC BUY : National Representative : The Headley-Reed Co.

Counties Covered: LUZERNE LACKAWANNA LYCOMING COLUMBIA SCHULYKILL NORTHUMBERLAND MONROE PIKE WAYNE WYOMING SULLIVAN SUSQUEHANNA BRADFORD UNION LEHIGH SNYDER MONTOUR CARBON CLINTON

WBRE
TV Channel 28
WILKES-BARRE, PA.

A new form of communication was conceived by the Pharos. They built the world's first lighthouse which dominated the eastern Mediterranean. It's fiery beacon sent messages to navigators at sea, and to the citizens of the ancient metropolis of Alexandria. This beacon was accounted one of the Seven Wonders of the World.





TIMEBUYERS RATE THE REPS

SPONSOR survey finds wide agreement on which rep firms do the best job. Buyers consider delivery of "fast and thorough availabilities" most important aspect of rep service. "Data-in-depth" rated the least vital

A SPONSOR survey of timebuyers in New York and Chicago, just completed, for the first time provides answers to these questions about the performance of station representatives:

- Is there an elite group of representatives, recognized as superior in selling and servicing?
- How far ahead are the leaders?
- Are leading representative firms uniformly outstanding in all aspects of selling and servicing?
- What do timebuyers feel reps should do to improve service?

SPONSOR's survey was conducted by mail in June. Questionnaires went to 250 buyers in New York and Chicago at agencies known to be highly active in spot buying.

As an index of the interest in the subject among buyers themselves, 24% of those surveyed returned questionnaires. This is an extremely high return since the questionnaire asked buyers to: (1) list five rep firms in the order of their performance for *five* categories of service; (2) rank each of these categories of service in order of importance; and (3) suggest improvements. A total of 60 buyers answered.

Timebuyers want more creative selling from reps—but they want it fast and before they start buying. The big plea: make avails clear, complete

Some 33 buyers from 24 different agencies signed questionnaires (though they were not required to do so). Thus at least 24 different agencies are represented in the returns and the probability is the number is considerably higher since the original mailing went to 70 different agencies.

The survey demonstrates that leaders in the representative field are far out in front of their competitors. As a glance at the charts at right will show, the same five representative firms ranked among the top five for each of five categories of performance. This was so despite the fact that buyers were definitive in filling out the questionnaires and did not merely repeat the same names in the same order for each category.

A total of 31 representative firms in all were mentioned.

In written comments, buyers pointed out that the fact a firm was not ranked near the top did not mean individual sealesmen for that firm might not be outstanding. Some buyers who ranked certain firms high did so because as they pointed out, "my salesman" from that firm is tops. Buyers said, too, that cooperation from the stations a firm represents is all-important in determining whether the firm's salesmen can do a good job. If the stations don't come through with the facts, the salesmen can't look good in front of the buyer. Some buyers said flatly, their ranking was influenced by quality of stations represented. The better the station, they said, the better the liaison with the rep.

SPONSOR asked timebuyers to state which of the five categories of service are most important to them: day-in, day-out selling; providing fast availabilities; providing thorough availabilities data; in-depth market and other data; follow-through after the buy.

Fast availabilities and thorough availabilities were tied as number one, with 166 points each. Day-in, day-out selling was third with 129 points; follow-through was fourth with 109; in-depth data was fifth with 89.

The point system worked this way (both for ranking of the rep firms and of performance categories):

Each number one vote counted five points; number two counted four; and so on down to number five which counted as one point.

The five categories of rep service were then graded as to their relative value in the esteem of the buyers. In-depth data with 89 points was set at a value of "1" and the other categories graded in ratio.

The purpose of this grading was to find the real value of each point scored under the different categories. Obviously if buyers consider fast and thorough availabilities more important than in-depth data, then these categories should be given more weight.

By this grading, each point scored under the "availabilities" categories was worth 1.87; "day-in. day-out selling" was weighted at 1.45 per point; "follow-through" at 1.22; and "in-depth data" at 1.00 (see chart bottom this page).

These "values per point" were multiplied against the "raw scores" in the charts at right to achieve the "weighted scores" shown.

Stripped of technicality, the real meaning of the charts is:

► that a few reps are way out in front;

► that even these reps are not equally good in all facets of their operation;

► and that there's real need for the majority of firms in the rep field to improve their operations.

SPONSOR asked buyers to suggest the way. From among 50 written suggestions, here are a number which best sum up the views of buyers.

A lady buyer from a major agency in Chicago wrote what was probably the most forceful and all-embracing comment:

"1. Make appointments. Don't all jam in at once expecting time for full presentations at what may be our busiest moment.

"2. Realize that when a buyer is actually 'buying' time for a campaign, he or she is busiest. Give us a chance to do the buying by avoiding unnecessary follow-up calls. If the avails are *thorough, written out* and the market data is attached, any good buyer can do the rest. Reps only build up personal resentment with inane remarks such as: 'What's new on ? (deep sigh).'

"The prying questions are childish—as if we were their deep dark buddies who'd share all secrets. (Having just been through buying a campaign, I guess I'm blowing off steam. But salesmanship is one thing—nuisance value quite another.)

"3. Reps should fill you in on strong market points at times when you are not busy buying. But they should only brief you on a market if they know a specific account *is, was,* or is *likely* to be interested in that market. Who cares about Yippahoopeeburg if the clients aren't there?

"4. No sour grapes routine after losing a buy. An honest loss shouldn't

(*Please turn to page* 78)

What aspects of rep service are most important?

	Score*	Value**
1. Providing availabilities fast	166	1.87
1. Providing thorough availabilities	166	1.87
3. Day-in, day-out selling	129	1.45
4. Follow-through after the buy	109	1.22
5. In-depth market and other data	89	1.00

***A first place** "vote" equaled five points and so on down to fifth place which equaled one (see text). **The last-ranking category was given a value of "1" and the others rated accordingly. "Raw scores" in charts were multiplied by "values" to get "weighted scores."

Timebuyers rated rep firms on five categories of performance

Tabulated below are results of a SPONSOR survey of timebuyers in New York and Chicago. Questionnaires went to 250 buyers in 70 agencies. A total of 60 buyers (24%) returned questionnaires; seven, however, arrived too late for tabulation so that figures below represent results for 53 questionnaires (21%). Inspection showed, however, that the seven late arriving questionnaires did not significantly alter the tabulated figures. At least 24 agencies are represented in the returns below and the probability is that the figure is much higher (see text). The questionnaire itself asked buyers to list the five representative firms which do the best job for each of five categories of performance.

Each time a rep firm was voted number 1, it received five points; a number 2 ranking was worth four points; number 3, three points and so on down to one point for number 5. The totals each firm received under this point system are shown under heading "raw score." For explanation of "weighted score" see chart and caption on opposite page.

I. Which five representative firms do the best day-in, day-out selling job?

	Raw Score	Weighted Score
1. Rep A	161	233
2. Rep B	140	203
3. Rep C	107	165
4. Rep D	91	132
5. Rep E	56	81

II. Which representative firms provide availabilities fastest?

	Raw Score	Weighted Score
1. Rep A	142	266
2. Rep B	92	172
3. Rep C	87	163
4. Rep D	80	150
5. Rep E	63	118

I. Which reps provide the most thorough availability information?

	Raw Score	Weighted Score
1. Rep A	149	279
2. Rep C	127	238
3. Rep B	126	236
4. Rep D	70	131
5. Rep E	55	103

IV. Which reps provide the best market and other in-depth data?

	Raw Score	Weighted Score
1. Rep C	138	138
2. Rep B	126	126
3. Rep A	112	112
4. Rep D	64	64
5. Rep E	53	53

• Which reps do the best follow-through job after the buy is made?

	Raw Score	Weighted Score
• Rep A	132	162
• Rep B	118	144
3. Rep C	94	115
4. Rep D	91	111
5. Rep E	60	73

➡ Totals for all five categories of service on which reps were rated.

	Raw Score	Weighted Score
1. Rep A	696	1052
2. Rep B	602	881
3. Rep C	553	809
4. Rep D	396	588
5. Rep E	287	428

A COPY CHIEF LOOKS AT RADIO

David B. McCall of Ogilvy, Benson & Mather says radio today must use attention-snaring devices. Old mellifluous-voiced announcer is now obsolete



David B. McCall

This is Dave McCall's first article for SPONSOR. *Dave joined Ogilvy, Benson & Mather in 1951 as a copywriter and in 1953 went to the David J. Mahoney agency as v.p. and creative director. Back with OBM as associate copy chief since 1956, McCall supervises many of the OBM accounts used here as examples.*

No medium has changed so radically and been studied so sparingly in the last 20 years as radio. And yet this despised, misunderstood medium offers enormous returns for relatively small investments—if it is used properly.

In days of yore—pre-television—radio was a giant among salesmen. Sponsors lined up patiently, waiting for one of the great networks to allow them to spend money on one of the top shows. Programing was the *sine qua non*—and many agencies created their own shows. The entire country could be found tuning in on such shows as Jack Benny, Charlie McCarthy and Bob Hope. Franklin Roosevelt solidified his hold on the American public through the medium of radio.

Them days are gone forever. Radio, in its halcyon days, was a primary medium. People tuned in to *listen* to a show and to hear every word that was spoken on it. There was a respectful silence in the living room when the radio was on. Commercials could be low-key, well-bred, soft-spoken, subtle, beautifully orchestrated.

Today, radio is a very different dish of tea. First, a clock radio wakes a family up and it stays tuned while the family prepares for its day. The radio is on while a man shaves—and a good commercial must penetrate through the sound of running water and into a mind that is not consciously listening. The radio is on through breakfast. The radio is on while a housewife works. The car radio is on when a commuter drives to the station or to his job. The portable radio is on at beaches and during family picnics. In fact, the radio is on most of the day—but its listeners are engaged in a thousand activities that are more important than merely listening to a radio commercial *unless they are forced to.* Something—a jingle, a sound effect, a unique voice—must trigger the minds of radio's semi-conscious listeners into complete attention.

The pattern of radio programing on the most successful stations of today is instructive. The giant networks are no longer the powers of modern radio. The aggressive independent stations have stolen the show. How did they do it? With music-and-news programming in every case. Disk jockeys in various forms have become the new emperors of radio. Pop disk jockeys like Jerry Marshall . . . rock and roll disk jockeys like Alan Freed . . . funny disk jockeys like Klaven and Finch. These men, who play endless variations on the theme of *the 10 top tunes of the week,* are listened to by as many

ENGLISH ACCENT



Schweppes Tonic is one of the few f eign products that has been successfully m keted on a large scale in America. S radio was used from the beginning. All c mercials feature the voice of Comman Whitehead. His unusual and distinguish British accent is as "ear-catching" as beard is "eye-catching." Radio spots h the Commander in "ad lib" conversati with characteristic regional American voi

POP SONG JINGLE



filter Spud is presently being intro with more than 300 radio spots a week several major metropolitan markets. eading the campaign is a musical ru last the name's the same, boys . . . Spud is new!" based on the melody, blame on Mame," a song popular Rita Hayworth in the movie "Gilda." nd cigarettes are lightly mentholated a product of Philip Morris, Inc.

NO TWO ALIKE



Dove Bath and Toilet Bar used radio as a secondary medium in its New York debut. But rather than the customary method of selecting one commercial and repeating it at high frequency, it was decided to use as many different and highly unusual radio spots as possible. This program of 20 completely different commercials over a two-week period brought considerable comment and word-of-mouth assistance for the product.

LOCAL STAR SINGS



Good Luck's spot radio efforts are mainly in Southern markets. Whenever possible, the agency tries to have the commercials delivered (or sung) by a local radio personality. The bulk of the campaign consists of 10-second commercials: a six-second jingle and four seconds of sell (a single sentence delivered by the announcer). These spots have the advantages of low costs, a jingle and local personality endorsement.

people as listened to the great stars in the days of the Thirties.

But people listen in a different way today—and commercials to be effective must be written with a clear understanding of modern audience habits. They must be loud, clear and simple. Above all simple. Take the jingle, for example. The jingle is the most important factor in a successful modern radio commercial. It is the spearhead in the commercial's effort to penetrate. It must convert *passive* radio listeners into *active* commercial listeners.

Listen to WNEW—the most successful modern radio station in New York City—and you will hear most of the selling jingles on the air today. What kind of tunes do they have? They may be public domain tunes and they may be original—but the good ones are all straight and simple, almost child-like. We try to follow this example for Ogilvy, Benson & Mather clients. For example, we chose *London Bridge is Falling Down* for Tetley Tea; *Da Camptown Races* for Good Luck Margarine; *Put the Blame on Mame* for New Filter Spud Cigarettes and a basic calypso rhythm for Dove.

Perhaps a good thing to remember when choosing or writing a jingle tune is that Motorola's *Happy Birthday to You* was one of the all-time great spots.

One frequent fault of jingles is over-

ARTICLE IN BRIEF

New radio is a companion listening medium. The listener is usually doing something while the radio is on. The radio commercial must trigger him into attention. Jingles, sound effects, offbeat voices are efficient methods when backed with high frequency schedule.

production. It is often possible to accomplish more with a small combination of carefully chosen instruments than with a full orchestra. And one unique voice can be infinitely more memorable—as well as clearer—than a cumbersome choral group.

The words that fit good jingles are as simple as the tunes. A good jingle lyric should state your major selling message in its clearest, most concise form. There's nothing complicated or subtle about, "You'll wonder where the yellow went when you brush your teeth with Pepsodent."

Repulsive, said the cognoscenti, when this commercial first appeared. But the very bluntness which offended some people made this commercial great for radio.

A really good sound effect can do an effective job of penetrating to the lis-

(Please turn page)

COMEDY MONOLOGUE



Pepperidge Farm has been receiving fan mail about its magnificent bread for years. Now Pepperidge Farm's advertising gets its own fan mail. Listeners actually write to say how funny and entertaining they find the Titus monologues about "Maggie Rudkin and her bakery." Actually these commercials, although entertaining are extremely hard-sell. They all tell a strong ingredient story for farm-fresh Pepperidge bread.

VOICE QUALITY



The Tetley Tea commercial combines a musical lyric and a straight announcement delivered in a friendly but authoritative manner. The girl singer's voice was chosen because it is unusual and memorable. The announcer was specifically picked because his voice combined pleasing quality with an ability to sell. He is definitely not "Madison Avenue," but rather sounds solid and convincingly familiar with the product.

ROCK 'N' ROLL



Thom Mc An shoes singing commercial for the illustrated model (Snap Jacks) ran last fall in 11 cities on 23 programs. Only rock-and-roll programs were used and commercials were slotted about every 25 minutes on each show. In preparation is a series of radio commercials to assist in the introduction of Mr. Thom Mc An, the company's new symbol, a rather dignified but also highly personable real Scotsman

tener's conscious mind. The Pepperidge Farm Bread commercials are punctuated with the sounds of a farm: the moo of a cow, the buzzing of the bees, the clatter of a Model T, etc. Every Schweppes spot opens with the nautical sound of two bells. The sound effect can both attract initial attention —and maintain interest throughout a commercial. A vice president of the National City Bank in New York was so fascinated by the Pepperidge Farm commercials that he asked for a complete record of them to play at his own convenience.

The announcer's voice is a vital factor in an effective commercial today. The faultless, sonorous voices of the Thirties should be avoided like the plague. A commercial writer should presume that his listener is running a vacuum cleaner while babies cry and dogs bark. Melodious tones simply are not designed to beat this kind of competition. But the removal of the typical announcer's voice from consideration still leaves a vast number of voices

McCall's tips on radio copy today

Get attention: radio is a secondary listening medium. The audience is usually doing something else while listening. A commercial must trigger the listener into complete attention so that the message is heard and retained.

Devices: the jingle and the sound effect are two most efficient ways to force listener attention. Jingles must be loud, clear and simple, almost child-like in their directness and yet contain the complete sales message.

Voice quality: announcer's voice should be off-beat (not those melodious tones of yesterday) and should end commercial on an up-beat by repetition of the jingle or sound effect. Commercial should not be allowed to fade out.

Stop drag: commercial should be kept moving in the middle. Two announcers talking back and forth is one method. Interruption of the announcer with bits of the jingle is another. Don't lose listener's attention.

Frequency: this is the most important factor in radio today. A schedule of 75 minute spots per week in a market is considered a minimum in hot radio agencies. Some 250 spots a week have been used by Pall Mall, others.

Group your spots: announcements should be massed within specific time periods so that the listener who hears it once will hear it again and again. By grouping commercials you can guarantee maximum impact.

than can be effective. English voices like Commander Whitehead's. Dialect voices—like Mr. Thom McAn's. Homey voices—like Parker Fennelly's for Pepperidge Farm. High voices. Low voices. Anything but a radio announcer's voice. Of course, it is crucially important to fit the voice to the message and the product.

How should a commercial end? The most important thing to do is to end a commercial on a high note, leaving the listener with your sales message stated in its most convincing terms. If your commercial has a good jingle, it should be repeated in toto or at least the lines containing the sales message should be repeated. If your commercial is built around a sound effect, the sound effect should be repeated with the sales message.

The important thing is not to allow a commercial to run down hill after a sparkling start. Some very successful commercials have even repeated a jingle line throughout the commercial. One must never let the listener's attention slip away once it has been won.

I hesitate to get into the media department's field, but it is impossible to discuss radio commercials without discussing *frequency*. In the late, great days of radio, a definite pattern of spot radio buying was established. You put your clients on 52 weeks a year. Seven evening spots a week was considered a very reasonable schedule. Some 20 daytime spots a week were hot stuff.

And they were in those days of active, intense, primary listenership. But the tragic thing is that many agencies are still buying radio in this outdated pattern.

Volume has become a vital ingredient in successful radio today. Your commercial should become a part of your listener's life during the period that it is on the air. The knowledgeable radio advertisers of today have established a new pattern. They buy from 75 to 250 spots a week in a market. They saturate markets for six weeks and then they drop out. Then they come back. They blockbust a time segment, running two or three spots within an hour on the same station. And so forth. The wise radio buyer today buys spots—not rating points.

FISH STORY

The gratitude of a sponsor for money he's made out of a radio campaign has never been expressed better than in the letter below. It tells what a $3 spot did for Henry Engelhard who is in the fish business in Michigan.

The 10-second I.D., broadcast over WBCM Radio, in Bay City, brought car after car to the Bay Port dock, over 40 miles away and sold boatload after boatload of freshly caught perch and all this within a few hours of the announcement.

As indicated in the letter, Henry Engelhard is very anxious to continue his schedule on WBCM and even step it up a bit.

This is probably as small a "campaign" as you'll ever read about in the pages of SPONSOR. And yet it has significance going far beyond the question of numbers. For this is what radio is: a town crier that gets results—fast—in small town or big city. And this is why radio lived through an age of panic into an era of great expansion. You'll find the statistics elsewhere in SPONSOR, but for the feel of it read the letter below.

BAY PORT FISH COMPANY

Catchers Of and Wholesale Dealers In
Freshly Caught Trap Net Fish

BAY PORT, MICHIGAN

Note - Bay Port is 40 miles from Bay City. Spot was a 10 second I.D.

To the Manager
Radion Stati n WBCM
Bay City, Michigan

"Good friends":

Yesterday mornin , before leavi g for church, I called your station, asking for a $3.00 ad advising your listners that I will offer perch for "depression prices." Your man at the offic was closed for advertising, but I begged him to contact proper authorities, try to get this add on about noon. While he could not guarantee, he said he would try.

Naturally, after church, I immediately tuned in your station, and finally heard your wonderful announcement. You certainly deserve a fine mess of fish on top of the $3.00 for this good job.

It was only an hour or le s later, when my phone began to ring, a customers started to arrive..some in Cadillacs, some in Fords, some old, some new. Sincerely, there was hardly parking space left on the fish dock, as they swarmed in to take advantage of this great opportunity. And, were they pleased.

So was I. And, I wish to ask right now, plan on another $ 3 0 ad this coming Saturday, around noon, if possible; and definitely another $ 3.00 spot at that 12;00 o'clock noon time, each day. The same repeated ad, again: Henry Engelhard of Bay Port Fish Co., Bay Port, reports good catches of perch, available at "depression prices". Yes; we will even scale them for you for only 'one penny' per pound extra. Yes, one penny for scali perch. Also available dressed, or filleted. And, since the perch season closes April 15th., this is the last chance, to secure Perch for Depression prices.

And, please wade through this way, look me up personally, and see to it that I keep my promise for a mess of fish for you and your family. I will feel hurt, until you accept my offer.

Thanks, again. Needless to say, I started the morning with a thousand pounds of perch on hand; and the last boat landed at my dock with over a thousand pounds. Ended up at night, with 300 pounds perch left. So, has sufficeith for all my customers, if they could wait for the boats to land at the dock.

What a thrill it was to them, to watch three boats land with fish alive & flopping--pick out their choice of fish, have it scaled, filleted or dressed, and take home the choicest eating in their history--still offered at depression prices. Last Schance this week end--season closes April 15th.

Very truly yours
Henry Engelhard



1. Idea session roughs in Mercury campaign strategy. (Left to r.) W. S. Roberts, "Rick" Levy, WCAU-TV salesman and Franklin S. Roberts, v.p. Roberts agency (r.) hit upon direct lead approach. Prospective customers were offered a free trial ride

SO RETAILERS CAN'T AFFORD TV

By banding together, Philadelphia-area Mercury Outboard dealers broke into tv. WCAU-TV and the Roberts agency show how retailers can organize to share tv costs and take advantage of co-op funds

"Advertise on tv? That's fine for U. S. Steel, but I'm a little guy." Typical reaction from many a retailer. Yet this same "little guy" will not hesitate to use newspapers.

When you ask why, he'll mention cost. But the fact is that he knows how to advertise in newspapers. He knows what kind of ad pulls customers, what kind of item brings the reader into his store. Tv to him is a "fairy castle."

Retail tv has long been the loser because of the need for retailer education—stemming from a lack of interest in selling the "little guy." But where the effort is made the results are amazing.

When WCAU-TV, Philadelphia, successfully staged a tv campaign for a group of Gulistan rug dealers in the area, "Rick" Levy, a WCAU-TV salesman, and the W. S. Roberts agency saw a potential in dealer group tv advertising and set out to sell the concept.

Marine Equipment and Supply, a Mercury Outboard motor distributor, was chosen as a prospect and the pitch was made. A cooperative method of tv advertising was outlined to the distributor and his Philadelphia area dealers. It was pointed out that with the addition of a little more money to the usual advertising program, the budget could be put into tv advertising.

At this point everything was turned over to the Roberts agency for development. Franklin Roberts met with the dealers and outlined the campaign and the fundamentals of tv advertising. The WCAU-TV team outlined the benefits of local tv advertising on their station.

The distributor agreed and 12 dealers within the WCAU-TV coverage area were signed.

Timed to break at the peak of the outboard selling season in May, one-minute commercials were placed during the *Million Dollar Matinee* (Monday-Friday, 5:00-6:30 p.m.), the late evening show *Million Dollar Movie*, (both highest rated feature film shows in the area): and *Victory at Sea* (Sundays, 6:00-6:30).

The campaign lasted two weeks. The cost for the 12 one-minute commercials to the dealers was some $200 each. The total revenue to the station was $4,000 ($1,600 was from the Mercury co-op fund).



2. Pitch to dealers is handled by Roberts and WCAU-TV sales staff. Fundamentals of tv advertising were outlined together with the methods of getting the most out of the campaign. Poster held by Roberts is part of in-store promotion



3. Contract is signed for time on WCAU-TV (L. to r.) Ed McMahon, WCAU-TV personality; Robert S. McGredy, v-p in charge of sales, WCAU-TV; Roberts (signing for retail group); Don Kirkland, Kirkland-Mercury, client



4. Demonstration of the Mercury Outboard is staged for Ed McMahon, who wanted to learn first hand what the outboard could do before he pitched it on television. McMahon, representatives of the manufacturer, station and agency take a spin



6. Customer leads are checked by "Rick" Lee a mail after the first few days of Mercury commercials begins to pay off. The phone conversation requests are divided equally among the 12 participating dealers and give them a large number of potential Mercury customers in the area



5. First hand experience helps McMahon to emphasize selling points of the Mercury Outboard motor. Knowledge of performance and operation allows Ed to "spice up" the agency-supplied fact-sheet in announcements on the two daily WCAU-TV feature films

MOST INDEPENDENT AFFILIATE

Don McGannon, 36-year-old president of Westinghouse's 10 stations, foresees new "get-tough" policy among affiliates against television network use of the station's own time. Here are his views on today's broadcast problems

Don McGannon is one of those easy-going, genial fellows you feel you've known all your life after about 10 minutes. But here's what it takes a little longer to know:

Item: He sets policy for the 10 Westinghouse Broadcasting Corp. tv and radio stations from a lush office-living room suite atop Manhattan's Chanin Building. But luxury embarrasses him.

Item: He's got a soft-spoken, natural charm that might be traced to his father ("an Irish fire chief with a feel for New York"). But top WBC executives know him to be a driving worker with no mercy for the clockwatcher.

Item: He helped disassociate the WBC radio stations from network affiliation. But he fights hard for strong tv affiliations for the four WBC tv stations.

Item: McGannon believes in close affiliate-network teamwork. Yet he told SPONSOR that the WBC tv stations will resist further network moves into station-option time: "There are only a few high-set-in-use periods left to the stations as it is." In his soft-spoken way, he may very well be the most independent affiliate.

McGannon came into broadcasting through "a casual conversation with Chris Witting" who brought him into DuMont as his administrative assistant. He took to tv like Snead took to golf, followed Witting right on up into the the WBC presidential suite at age 35.

Today, the young man who was born "two express and one local stop" from his midtown New York office, shapes programing, sales and administrative policy for a widely scattered group of 10 stations. (He has almost as many children as he has stations—nine—the youngest having been born this month.)

Some of the problems that came



Client-agency relations are McGannon's frequent lunchtime occupation. Shown here (third from l.), McGannon discusses "new radio" with (l. to r.) Jim Luce, assoc. media dir., JWT; A. W. Dannenbaum Jr., WBC sales v.p.; Perry Bascom, WBC radio sls. mgr.



Film, feature and syndicated, is "mainstay of local tv programing today," says McGannon. Searching out new film fare for the WBC tv stations, McGannon discusses programing with Ely Landau, pres. NTA Film Network (l). and Dick Pack, programing v.p.

along with the responsibility of heading up WBC seem tailormade for Fordham lawyer McGannon, who's been said to thrive on tackling insoluble problems. Currently, WBC figures importantly in a Justice Department anti-trust action against RCA and NBC who are charged with having exerted "undue pressure" upon WBC in bringing about the Philadelphia-Cleveland tv station swap.

(As a reminder, the WBC radio stations are: WBZ, Boston, 50 kw. and WBZA, Springfield, 1 kw—two transmitters operating as one station; KYW, Cleveland, 50 kw.; KDKA, Pittsburgh, 50 kw.; WOWO, Fort Wayne, Ind., 50 kw.; WIND, Chicago, 5 kw.—bought last year; KEX, Portland, Ore., 50 kw.

(The tv holdings include: WBZ-TV, Boston and KYW-TV, Cleveland, both NBC TV affiliates; KDKA-TV, Pittsburgh, now taking programing from all three nets, but to become basic CBS TV affiliate when a second vhf goes on the air in the area: KPIX, San Francisco, a CBS TV affiliate. WAAM, Baltimore, will be bought subject to FCC approval and is an ABC TV affiliate.)

Here, in question-and-answer form, are details on how McGannon looks at station operation today.

Q. *Why did WBC agree to the exchange of your Philadelphia stations for the NBC Cleveland stations, which led to the Government anti-trust action taken against RCA and NBC?*

A. We purchased WPTZ for $8.5 million based on our ability to realize a certain level of return, and an NBC affiliation. Within one year later we were confronted with one or two alternatives: one, retain the station, lose the NBC tieup and have our earnings radically reduced; or, two, sell to NBC. We used our best business judgment and elected to preserve our investment ... fully as we were able to. We made it clear from the start that we didn't want the exchange and would so express ourselves if the occasion arose.

Q. *Do you see any change in the texture of station-network relations in the immediate future?*

A. There are many factors which could bring that about. You only have to read the latest Celler Committee report to see that certain generally considered established elements of the business are in a state of flux. For one



New radio shows are auditioned by McGannon, (l. to r.), Charles Woodard Jr., WBC adm, ass't to pres.; Dick Pack, programing v.p.

thing. I know the stations are concerned over the further clearance of network shows in station time.

As it is, network option hours leave mainly low-set-in-use times to the stations except 10:30-11:00 p.m. and 6:00-7:30 p.m. Only during these non-network option times can the station establish its own character in the community. This is important to the network too in terms of the audience the station can then feed in to the network programing as well as the station's value as an advertising medium within the network station lineup.

Of course, with this sort of stand (not clearing more station-option time) comes added responsibility as well. For instance, most of us liked it pretty well when NBC went into the very early morning hours which have always been difficult and expensive for the stations to program and never brought very good returns. On the other hand, there has to be a consistency about a policy. If we object to the networks coming into the 6:00-7:30 p.m. and 10:30-11:00 p.m. blocks, we must correspondingly face the necessity of having to program the early morning hours or the late night hours if that be a consequence of nets giving up option time.

Q. *Have feature films given stations greater ability to program effectively and independently of the networks?*

A. Feature films have certainly been big audience-getters for us. When Hollywood released its libraries, the totality of this creative effort of 20 years brought about an accompanying elevation of the public taste and threw into low audience acceptance much of the local live entertainment effort.

Certainly, local live programing cannot meet this competition because of the high costs of local live shows, the non-availability of broad talent pools outside Chicago, New York and L.A., and the gravitation of the audience to motion pictures with outstanding star value, strong story lines and costly production and promotion budgets.

ARTICLE IN BRIEF

Since Don McGannon became WBC president two years ago at age 35, he has firmed tv station policy toward network time options, is now promoting new program and sales ideas for the 10 WBC stations. He tells his views on air media in SPONSOR interview.

Q. *You acquired some features on a barter basis. Would you be willing to extend such arrangements into the future?*

A. Probably not. We bought the RKO library for three of our markets at a time when this was the only major library available, and we regarded the product as desirable from a programing viewpoint. The arrangement finally achieved, in our opinion, balances any of the possible disadvantages of such a deal– particularly the fact that we retain absolute control of the continuity, copy and the advertiser.

Today, product is sufficiently available on a cash basis, thereby obviating the occasion for such an arrangement in the foreseeable future.

Q. *How long do you think the appeal of features will continue, and what will happen after the supply runs out?*

A. We think the 6,000 pre-1948 features will be effective program material on our stations until 1961 or 1962. Then the post-'48 films will provide another two years of programing.

We're actually more concerned with high quality programing material beyond that period. Where will the writing and acting talent and other produc-



Review of WBC stations' sales and ratings is subject of executive sessions at WBC. Here, John L. McClay, ass't to Cleveland area v.p., describes current KYW and KYW-TV ratings to (clockwise, starting lower r.) Don McGannon; A. W. "Bink" Dannenbaum, Jr.; Dick Pack (standing); Mel Goldberg, research director; Perry Bascom, radio sales manager.

Engineering problems of the 10 radio and tv stations are reviewed by McGannon (l.) and George Hagerty, ass't engineering mgr. WBZ-TV tower is subject of study.



tion facilities come from after that? You'll never again have the reservoir of 30 years production effort as is available now.

When we tried pitting local live shows against features, we lost audience. As a consequence, we scheduled feature and syndicated film programs in order to compete for the attention of our audience.

Q. *What about Mike Wallace's* Nightbeat *on WABD? Doesn't the success of that show prove you can program live against features and against net competition?*

A. Yes, Mike Wallace did well against features. That just bears out our own continuous searching for ingenious creative forms in competition with film and other programing. We're looking for such forms. We haven't eliminated our staffs or abandoned live programing development, but we're programing film at the moment in many periods.

Q. *Are the networks getting the most they can from the affiliates other than in the matter of clearance?*

A. I don't think so. They're frequently overlooking the local operation as a source of talent and programing. And further, they could use local stations as an effective sounding board to get local reaction to programing and advertising value of a network project.

The industry collectively isn't doing enough to develop new talent. And now that there's limited occasion for stations to do more live programing, a natural training ground for network tv talent of the future, the networks and stations should really join hands in an effort to collaborate in new talent development.

Q. *Should programing control be in the hands of the networks or agencies?*

A. Tv is a hungry medium. It can't afford to overlook any good programing source.

Q. *Do agencies let station men in on their plans?*

A. We certainly would like them to. In fact, we go to the agencies and advertisers on a regular basis to find out their needs. While we're not a network with a huge sales force, we are close to our stations, each of which acts autonomously. Our national reps (Peters, Griffin, Woodward, the Katz Agency and AM Radio Sales) are at the agencies on the time buying level every day of the week.

But we ourselves have meetings by individual agency either at lunch or here in our offices, where we discuss new programing or sales or promotion projects we've developed. We feel that ratings and audience alone don't tell the whole story. We want to know what effect we have on a client's whole marketing effort. We've realized the need for a continuously more informed sales force to deal on a marketing level.

Q. *What kind of marketing problem have you been called upon by any agency to solve?*

McGannon, who likes to delegate authority to his top executives when he can, asked A. W. "Bink" Dannenbaum Jr., v.p. in charge of sales, to talk on this point, since he's in far closer contact with this problem than I."

Dannenbaum: There should be a greater feeling of mutual dependence and reliance between agencies and media. But the situation is improving every day.

For instance, an agency for a soft drink client had a particular sales and distribution problem. Its consumer surveys showed they were not getting to the teen-ager—their best market. Well, the agency came to us and said, "Can WBC deliver this audience and

reach the "city on wheels"

2,339,700 automobile radios—and the bumper crop of home listeners. Our programs are geared to this audience and have been selling it for over 31 years. Let us help you sell yourself and your product to this key market area.



KFWB

the personality station 980

Robert M. Purcell, President and General Manager.

KLZ

1st again in Denver

Latest PULSE* survey shows

KLZ HAS MORE 1st RATED 1/4 HOURS THAN ALL OTHER DENVER STATIONS COMBINED!

TWICE AS MANY AS THE SECOND PULSE-RATED STATION

3 TIMES AS MANY AS THE THIRD PULSE-RATED STATION

PUT KLZ's TOP-RATED *SELLING* PERSONALITIES TO WORK FOR YOU!

For the whole story call your KATZ man or Lee Fondren, station manager and director of sales—in Denver.

KLZ radio 560 kc

*February, 1957

CBS for the Rocky Mountain area. Represented by the Katz Agency.

how? What's your recommendation?"

We like it, of course, when we are called upon this way, because we can then tailor schedules for them or give them existing programing and still serve our listening public. We don't have all the answers but we sure relish the chance to turn a creative, dedicated team loose on such a problem.

Q. *What have local station such as yours been able to do to make national campaigns pay off for advertisers in sales?*

A. (Dannenbaum): This past year we have extended and improved our use of national sales coordinators at each station. The function of these coordinators is really to sit down with the client's local distributors and sales force and explain to them the basics of broadcast selling (stuff that the tea salesman, for example, doesn't know). They help him understand ratings, the reasoning behind the schedule, the advertising aims. They show the client sales force how to use radio-tv advertising to get more or better shelf space and to sell to department stores and other retailers.

If the client salesman feels public demand will result from advertising, he isn't afraid to push hard and get extra shipments to the store.

Q. *What do you think of the future of spot radio and tv business?*

A. (McGannon) A relatively small part of spot tv's high level today is due to rate increases. Rather, the expansion of the business has been such that there's greater dollar volume. More advertisers are continuously coming into the spot media.

I believe that 20% to 21% of all advertising budgets in the next five years will be in radio and tv—the electronic media.

Q. *What frequency do you recommend to clients as optimum in radio and tv?*

A. There is no fixed or rigid rule—it varies with each client, each product, each marketing effort. The client must diversify his message just as we change our personalities on the air. We spend hours rewriting the news so the words won't become tiresome. The same should be done with commercials.

This year, more advertisers seem to be aware of this in radio. The resurgence of radio in 1956 versus 1955 makes it hard to compare the two years. There's been quantum improve-

ment, not only from our business point of view, but also in the more effective use of the medium.

Q. *What makes a good commercial? What would you suggest to a client?*

A. Be a trend leader, not a follower. Try to be entertaining, imaginative and above all, novel in your approach. Get an announcer who fits your product and your audience and is believable. Try to use local d.j.'s when you can since they're influential in their markets. Integrate live commercials with the local program character and flavor. Give local personalities leeway with your copy.

Q. *What are the sins in commercials, as you see them?*

A. In tv, the worst commercials have the video wording saying one thing and the audio something else. But here are other faults: blatancy, talking down to the audience, extravagant claims for the product.

I think many clients lose the best part of spot by using transcribed announcements or insisting upon a word-for-word delivery by a local announcer. Also, some tend to tax the audience with over-long commercials. And then there's always the client who insists on just one particular time during the broadcast day instead of trying to reach the station's entire audience, morning, afternoon, evening and night.

Q. *Where does radio's future lie? What is the scope of modern radio?*

A. We talk of modern radio as the medium since the advent of tv, which represents a radical change from radio's previous status, when it was the focal point of home entertainment with heavy sets-in-use at night and emphasis on spectacular and feature programing.

At that time, a small group of stations, not network affiliated, couldn't resort to high-cost programing and therefore evolved the music and news pattern. They weren't generally well recognized at the time, but now the WIND's and the WNEW's are the leading stations of the country, particularly since 1950 when the corresponding decline of radio networks set in.

That's why our radio stations have resorted to local programing entirely. The role of radio today is that of a local, personal, companion, omni-present, multi-attention medium.

In programing, the pioneering of the independents modified by creative thinking is the answer. We reach for

In Mobile ...



GETS STILL BIGGER IN ALL 3 DIMENSIONS!

A.R.B. WKRG-TV sets a new record in A.R.B. (Feb. '57), leading 281 to 150 in quarter-hours when both VHF's are on the air . . . with a record new night-time lead, too . . . 139 to 59!

NIELSEN Nielsen Coverage Service (Report #2) shows WKRG-TV leading in every department . . . covering 33 counties to 26 for Station "X", with 45,000 extra homes in Channel 5's Nielsen Coverage Service area.

PULSE Telepulse (Sept. '56) shows WKRG-TV leading in 275 quarter hours to 171 for Station "X". Even then, the night-time lead was one-sided, 117 to 48.

Channel 5 CBS

WKRG-TV

Reps: Avery-Knodel

the broadest possible audience with programing that (1) renders valid service in the fields of news, weather, community, leisure hours and traffic, and yet (2) achieves listener appeal with meticulously selected music, well produced.

Not many advertisers realize the amount of pacing and production know-how that's needed for good music programing. If all it took was a stack of records and a voice, anyone could do it. But we've invested in talent, personalities and creative programing staffs to program music well from the listener and advertiser viewpoint.

We've tripled our news staffs for all radio stations. We've also acquired mobile units and beeper-phones to relay back to the stations the news with the outstanding quality of radio—immediacy. In news today, we're committed to the concept of going out and getting the news better than newspapermen do. We've set up a stringer system for suburban areas to feed us information, rather than relying on wire service or police reports, in order to serve fully and completely the communities that surround each of our major markets.

Radio today is a mobile, dynamic thing, and you can't afford to let anything impair your audience. The Bureau of Applied Social Research at Columbia University found that people today in radio listen not to a show, but to a station. There's constancy in listening, with severe emphasis on flow of audience.

Q. *How do you custom tailor your news coverage to your local markets and local needs?*

A. We want all our news efforts to be especially meaningful to our local areas. For example, our Washington Bureau will reach for national news with local flavor. For instance, Rod MacLeish, our Washington correspondent, interviewed Jack Kennedy on his presidential aspirations, and an analysis of the meaning behind his being on the panel to select the top five senators. We might seek similar angles with Senators Lausche or Knowland or Douglas or Saltonstall for some of our other markets.

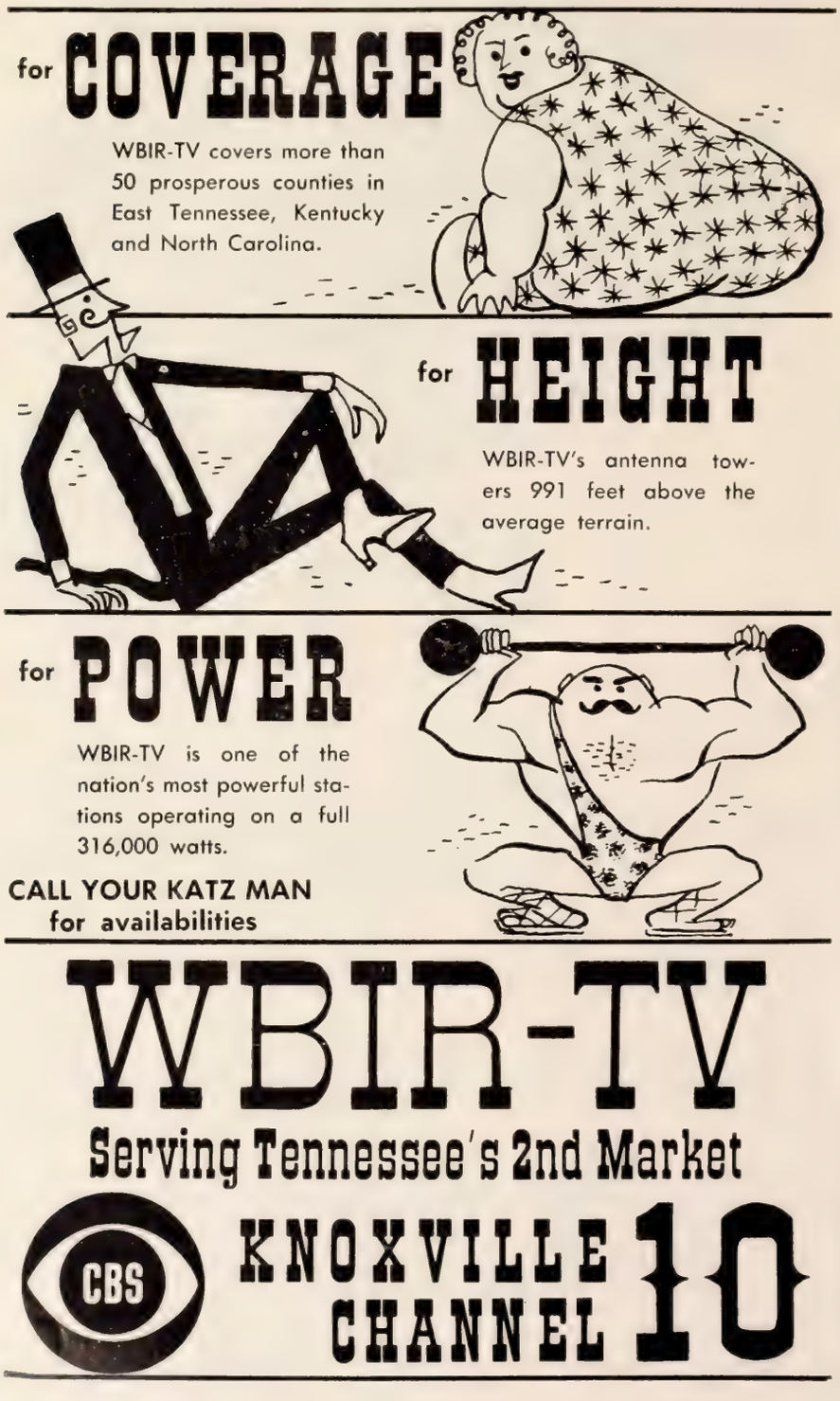
In other words, we try to avoid straight international or national news that is available from the wire services or the networks, without tying it in in some way to the meaning it carries for our particular market.

Q. *How do you think future population growth and shifts in the U.S. will affect your powerhouse radio stations?*

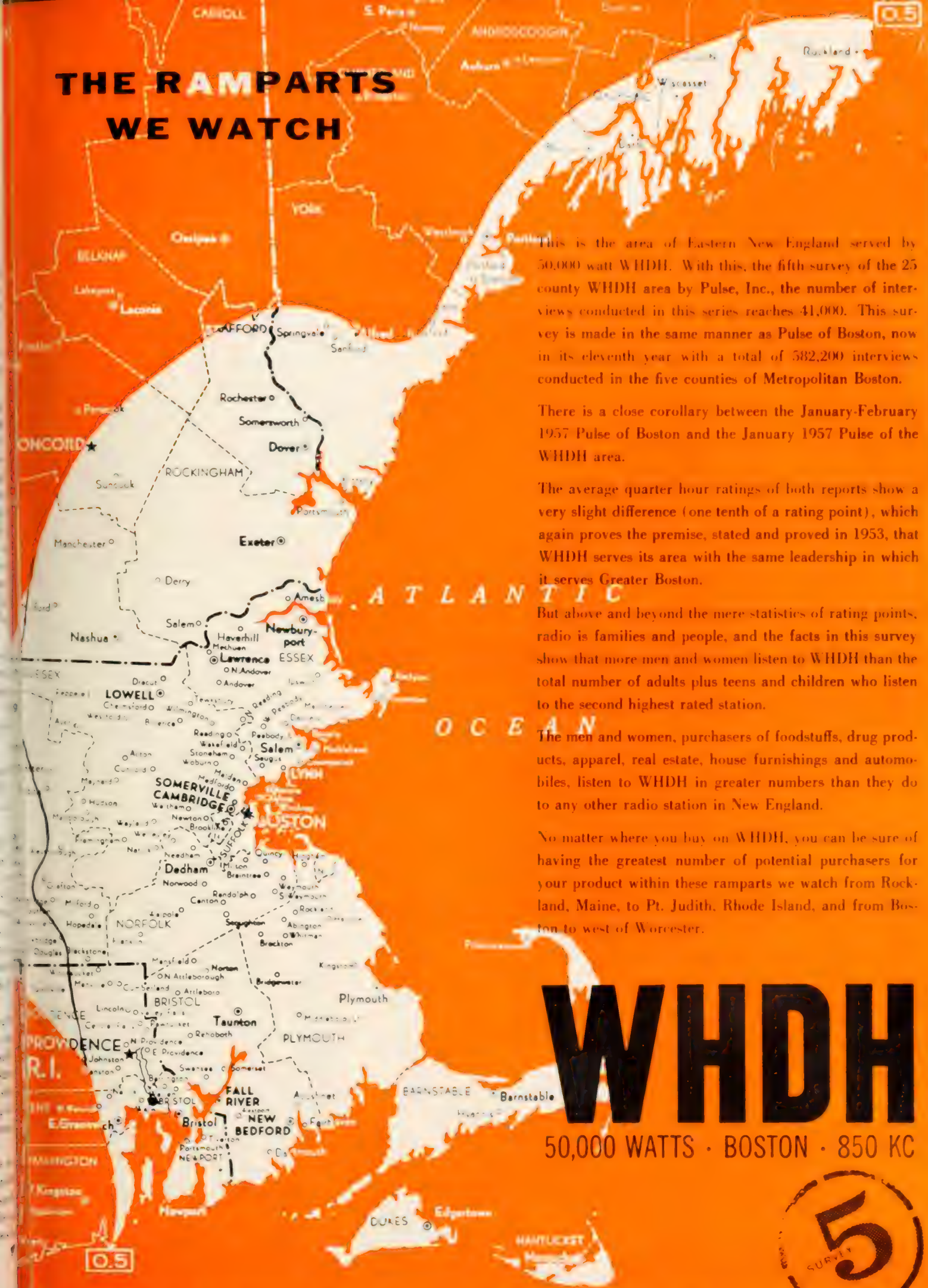
A. We've made a careful study of such vast moves into outer areas of metropolitan centers as the one referred to in J. Walter Thompson's Interurbia study and we feel that these not only favor the 50 kw stations, but apply with almost equal force to tv. (SPONSOR analyzed *Interurbia* and its air media implications in detail in the 8 June 1957 issue.)

Our current aim in programing the 50 kw's is to maintain their local character even though they service such a broad area of people. For instance, WBZ covers parts of five or six states, but we sell it rather as the strong local station covering an entire "communications area."

Radio and tv have found the most custom-tailored value in interurban patterns. Newspapers have specific physical distribution problems beyond the metropolitan confines, whereas the air media do not.



THE RAMPARTS WE WATCH



This is the area of Eastern New England served by 50,000 watt WHDH. With this, the fifth survey of the 25 county WHDH area by Pulse, Inc., the number of interviews conducted in this series reaches 41,000. This survey is made in the same manner as Pulse of Boston, now in its eleventh year with a total of 582,200 interviews conducted in the five counties of Metropolitan Boston.

There is a close corollary between the January-February 1957 Pulse of Boston and the January 1957 Pulse of the WHDH area.

The average quarter hour ratings of both reports show a very slight difference (one tenth of a rating point), which again proves the premise, stated and proved in 1953, that WHDH serves its area with the same leadership in which it serves Greater Boston.

But above and beyond the mere statistics of rating points, radio is families and people, and the facts in this survey show that more men and women listen to WHDH than the total number of adults plus teens and children who listen to the second highest rated station.

The men and women, purchasers of foodstuffs, drug products, apparel, real estate, house furnishings and automobiles, listen to WHDH in greater numbers than they do to any other radio station in New England.

No matter where you buy on WHDH, you can be sure of having the greatest number of potential purchasers for your product within these ramparts we watch from Rockland, Maine, to Pt. Judith, Rhode Island, and from Boston to west of Worcester.

WHDH

50,000 WATTS · BOSTON · 850 KC

5 SURVEY

RE THE RAMPARTS WE WATCH, FROM ROCKLAND, MAINE TO POINT JUDITH, RHODE ISLAND AND BOSTON WEST THROUGH WORCESTER

In the first area survey, January, 1953,
it was proved that:
The listening habits of people in the twenty counties outside the city area differed from those of the 5 county city area.
Listeners-per-hundred-sets differed in the two areas.
The WHDH city ratings were projectable to the total area, whereas those of network affiliates were not projectable.





In the second area survey, January, 1954,
it was proved that:
There is a difference in audience composition between at-home and out-of-home listening. Audience composition varies when the total audience is counted.
The cumulative weekly audience of individual programs on WHDH and other radio stations is from 2.0 to 8.16 times larger than the average daily quarter hour rating.

In the third area survey, January, 1955,
it was proved that:
The listening audience to radio comprises the greatest circulation of any medium, because the Cumulative Pulse Audience figures showed that radio reaches into 93.6% of the homes in the course of a week.
WHDH became more dominant in its area than in the preceding two years. WHDH reached into 71.2% of the homes in the area in the course of a week.





In the fourth area survey, January, 1956,
it was proved that:
The metropolitan fact of WHDH more close the ideal factor than any other Boston radi WHDH penetrated th area more deeply than did any other st



In this Fifth Area Survey, January 1957, in addition to other pertinent data we show:

Audience in total numbers of men, wom teens and children listening per half h Monday through Friday, and hourly on Saturday and Sunday to WHDH and e four next highest rated Boston stations This is the first time such a study has b made, and it enables an advertiser to fi the cost per thousand for men, wom teens and children listening to the m Boston stations.

COUNTY	% OF INTERVIEWS & POPULATION
MAINE	
Cumberland	3
Knox	½
Lincoln	½
Sagadahoc	½
York	2
MASSACHUSETTS	
Barnstable	1
Bristol	8
Dukes	½
*Essex	10
*Middlesex	21
Nantucket	½
*Norfolk	8
*Plymouth	4
*Suffolk	16
Worcester	2
NEW HAMPSHIRE	
Belknap	½
Hillsboro	3
Merrimack	1
Rockingham	2
Strafford	1
RHODE ISLAND	
Bristol	½
Kent	2
Newport	1
Providence	11
Washington	½
TOTAL	100

The counties listed to the left are those in the WHDH coverage area. Those which are asterisked are in the Boston City area which is part of the total area. The total 25 counties contain 1,493,800 radio homes.

This 25 county area contains 75% of the population of the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island. And this 25 county area accounts for 77% of the retail sales of the four states.

The people in the area bought seven and a quarter billion dollars worth of retail goods last year.

Therefore, we believe that time buyers should be aware of the facts about this seven and a quarter billion dollar market.

METROPOLITAN FACTOR

The Metropolitan factor is simply the percentage of the number of homes in the metropolitan area opposed to the number of homes in the total area. In this 1957 Total Area Study there are 1,493,300 homes in the total 25 county area and 912,700 in the 5 county Boston metropolitan area. The percentage of the city homes to the total area is 61.1%. This 61.1% becomes the ideal Metropolitan factor, and indicates that any station approaching this ideal may project its city ratings to the total area with accuracy.

In the table to the right, the average quarter-hour ratings are taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957. The table also includes the ideal and actual metropolitan factors. It will be observed that WHDH's metropolitan factor closely approaches the ideal factor with a slight margin of tolerance of only two and two-tenths percent, thereby showing intense listening to its facilities outside the metro area.

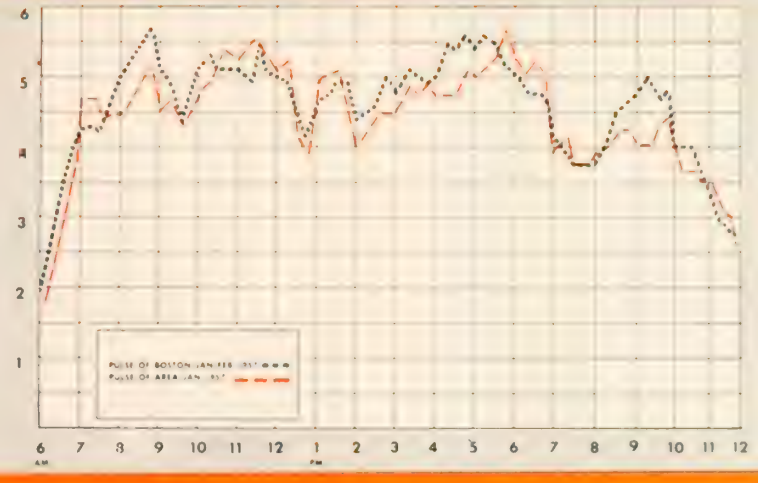
RELATION OF THE CITY AREA AUDIENCE TO THE TOTAL AREA AUDIENCE

METROPOLITAN FACTOR

Or Projectability of City Ratings to Total Area

STATION	AVERAGE ¼ HOUR RATING 6 AM—12 MID. MONDAY THRU SUNDAY, JAN. 1957		METROPOLITAN FACTOR	
	PULSE OF 5 COUNTIES	PULSE OF 25 COUNTIES	IDEAL FACTOR	ACTUAL FACTOR
WHDH	**4.6**	**4.5**	**61.1%**	**62.4%**
A	3.03	2.38	61.1%	77.8%
B	3.73	2.60	61.1%	87.6%
C	3.64	2.88	61.1%	77.2%
D	2.50	1.75	61.1%	87.2%
E	2.26	1.43	61.1%	96.5%
F	2.17	1.34	61.1%	98.8%

The accompanying graph shows the close relationship between WHDH "city" and "area" ratings. This chart is based on all rated time periods, Monday through Sunday, from 6:00 AM through 12:00 Midnight. The figures were taken from Pulse of Boston, January-February 1957 and Pulse of WHDH Area, January 1957.



CUMULATIVE PULSE AUDIENCE

As further proof of WHDH's status in its 25 county area, the chart on the right shows the penetration of WHDH and six other Boston stations into the 25 county area. For simplification we have compressed the report into five 5-county breakdowns of Maine, New Hampshire, Rhode Island, Metropolitan Boston and other Massachusetts counties. In each case WHDH reaches more homes in the course of a week than any other Boston station.

PENETRATION OF 25-COUNTY TOTAL AREA IN 5-COUNTY GROUPS

STATION PENETRATION	MAINE & MAINE COUNTIES	NH & NH COUNTIES	RI & RI COUNTIES	MASS & OTHER MASS COUNTIES	BOSTON & BOS METRO COUNTIES	TOTAL 25 COUNTIES
PERCENT **WHDH**	**64.7%**	**63.4%**	**44.3%**	**68.0%**	**78.9%**	**70.6%**
FAMILIES **WHDH**	**55,400**	**61,800**	**100,300**	**117,000**	**720,300**	**1,054,800**
PERCENT WBZ	44.3%	43.0%	17.4%	52.0%	69.3%	56.4%
FAMILIES WBZ	37,900	41,900	39,500	89,500	632,700	841,500
PERCENT WCOP	11.7%	8.9%	4.3%	29.1%	61.2%	42.7%
FAMILIES WCOP	10,000	8,700	9,800	50,100	559,000	637,600
PERCENT WEEI	51.7%	42.9%	34.7%	58.4%	78.6%	65.8%
FAMILIES WEEI	44,200	41,900	78,500	100,500	717,900	983,000
PERCENT WNAC	20.9%	29.0%	12.0%	26.2%	59.8%	44.6%
FAMILIES WNAC	17,900	28,200	27,300	45,100	546,500	665,000
PERCENT WORL	6.0%	6.0%	1.5%	13.7%	33.6%	23.1%
FAMILIES WORL	5,100	5,900	3,500	23,600	306,900	345,000
PERCENT WVDA	21.4%	16.3%	9.4%	17.1%	36.2%	27.8%
FAMILIES WVDA	18,300	15,900	21,400	30,500	330,700	416,800
PERCENT All Radio	94.8%	94.3%	94.6%	90.3%	91.5%	92.3%
FAMILIES All Radio	81,200	91,900	213,800	155,700	835,200	1,377,800

PULSE OF THE

WHDH

AREA, JANUARY 1957

WHDH

FIRST 480

OUT OF

500

RATED QUARTER

HOURS!

WHDH

FIRST OR SECOND 495

OUT OF

500

RATED QUARTER

HOURS!

MONDAY THROUGH FRI

MORNING 6:00 AM TO 12:00 NOON

6:00 AM		6:15 AM		6:30 AM		6:45 AM		7:00 AM		7:15 AM		7:30 AM		7:45 AM	
WHDH	**2.0**	**WHDH**	**2.7**	**WHDH**	**3.5**	**WHDH**	**4.1**	**WHDH**	**3.8**	**WHDH**	**4.8**	**WHDH**	**3.2**	**WHDH**	**5**
WEEI	0.9	WBZ	1.2	WBZ	1.8	WEEI	2.2	WBZ	3.8	WBZ	3.5	WEEI	4.1	WBZ	4
WBZ	0.8	WEEI	1.0	WEEI	1.2	WBZ	1.9	WEEI	2.7	WEEI	2.9	WBZ	4.0	WEEI	4
WNAC	0.6	WCOP	0.8	WCOP	1.0	WCOP	1.4	WCOP	2.0	WCOP	2.1	WCOP	2.3	WNAC	2
WCOP	0.4	WNAC	0.8	WNAC	1.0	WNAC	1.1	WNAC	2.0	WNAC	2.1	WNAC	2.3	WCOP	2
WVDA	0.3	WVDA	0.3	WVDA	0.5	WVDA	0.6	WVDA	0.6	WVDA	0.8	WVDA	1.0	WVDA	1
WORL	....	WORL	0.1	WORL	0.3	WORL	0.4	WORL	0.5	WORL	0.6	WORL	0.8	WORL	0

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N		12:15 PM		12:30 PM		12:45 PM		1:00 PM		1:15 PM		1:30 PM		1:45 PM	
WHDH	**4.6**	**WHDH**	**4.8**	WEEI	3.8	WEEI	3.4	**WHDH**	**4.4**	**WHDH**	**4.7**	**WHDH**	**4.8**	**WHDH**	**4**
WEEI	3.8	WEEI	4.6	**WHDH**	**3.5**	**WHDH**	**3.1**	WEEI	3.3	WEEI	3.5	WEEI	3.2	WEEI	3
WBZ	3.1	WBZ	2.9	WBZ	2.7	WBZ	2.5	WCOP	2.7	WCOP	2.8	WCOP	2.7	WCOP	2
WCOP	2.4	WCOP	2.3	WCOP	2.5	WCOP	2.4	WBZ	2.3	WBZ	2.4	WBZ	2.2	WBZ	2
WNAC	1.9	WORL	1.9	WORL	1.7	WNAC	1.7	WNAC	2.0	WNAC	1.7	WNAC	1.5	WNAC	1
WORL	1.8	WNAC	1.7	WNAC	1.6	WORL	1.6	WVDA	1.8	WVDA	1.6	WORL	1.5	WVDA	1
WVDA	1.3	WVDA	1.4	WVDA	1.4	WVDA	1.5	WORL	1.5	WORL	1.4	WVDA	1.5	WORL	1

EVENING 6:00 PM TO MIDNIGHT

6:00 PM		6:15 PM		6:30 PM		6:45 PM		7:00 PM		7:15 PM		7:30 PM		7:45 PM	
WHDH	**5.5**	**WHDH**	**5.3**	**WHDH**	**5.3**	**WHDH**	**5.1**	**WHDH**	**3.4**	**WHDH**	**3.8**	**WHDH**	**3.1**	**WHDH**	**3**
WBZ	4.3	WBZ	4.0	WBZ	3.9	WEEI	4.1	WEEI	3.1	WEEI	2.9	WEEI	2.8	WEEI	3
WEEI	3.6	WCOP	3.4	WCOP	3.6	WBZ	3.6	WNAC	2.4	WCOP	2.2	WNAC	2.5	WCOP	2
WCOP	3.3	WEEI	3.4	WEEI	3.2	WCOP	3.5	WVDA	2.2	WBZ	2.1	WCOP	2.3	WNAC	2
WNAC	2.4	WNAC	2.1	WNAC	1.9	WNAC	2.6	WBZ	2.1	WNAC	2.1	WBZ	2.1	WBZ	2
WVDA	1.6	WVDA	1.7	WVDA	1.6	WVDA	1.7	WCOP	2.1	WVDA	1.8	WVDA	1.7	WVDA	1

SATURDAY 6:0

MORNING 7:00 AM TO 12:00 NOON

6:00 AM		6:15 AM		6:30 AM		6:45 AM		7:00 AM		7:15 AM		7:30 AM		7:45 AM	
WHDH	**1.5**	**WHDH**	**2.0**	**WHDH**	**3.0**	**WHDH**	**3.0**	**WHDH**	**3.5**	**WHDH**	**4.5**	**WHDH**	**5.0**	**WHDH**	**4**
WEEI	0.8	WEEI	1.0	WEEI	1.3	WEEI	1.5	WBZ	2.5	WBZ	3.0	WBZ	4.0	WBZ	3
WBZ	0.5	WBZ	0.5	WCOP	0.8	WBZ	1.0	WCOP	2.0	WCOP	2.3	WEEI	2.8	WEEI	2
WCOP	0.3	WCOP	0.5	WBZ	0.5	WCOP	0.8	WEEI	2.0	WEEI	2.3	WCOP	2.6	WCOP	2
WNAC	0.3	WVDA	0.5	WNAC	0.5	WNAC	0.8	WNAC	1.5	WNAC	1.5	WNAC	1.8	WNAC	1
		WNAC	0.3	WVDA	0.5	WVDA	0.5	WVDA	0.8	WVDA	0.8	WVDA	0.8	WVDA	1
												WORL	0.3	WORL	0

AFTERNOON 12:00 NOON TO 6:00 PM

12 N		12:15 PM		12:30 PM		12:45 PM		1:00 PM		1:15 PM		1:30 PM		1:45 PM	
WHDH	**6.0**	**WHDH**	**5.8**	**WHDH**	**6.3**	**WHDH**	**6.0**	**WHDH**	**5.5**	**WHDH**	**6.0**	**WHDH**	**5.5**	**WHDH**	**5**
WCOP	3.0	WCOP	3.3	WEEI	3.5	WCOP	3.5	WEEI	3.3	WCOP	3.5	WCOP	3.5	WCOP	3
WBZ	2.8	WBZ	3.0	WCOP	3.0	WEEI	3.3	WCOP	3.0	WEEI	3.0	WEEI	2.8	WBZ	3
WEEI	2.5	WEEI	2.8	WBZ	2.5	WBZ	2.8	WBZ	2.5	WBZ	2.8	WBZ	2.5	WEEI	3
WNAC	2.5	WORL	2.3	WNAC	2.5	WNAC	2.0	WNAC	2.5	WNAC	2.3	WNAC	2.0	WNAC	1
WORL	2.3	WNAC	2.0	WORL	2.5	WORL	2.0	WORL	2.0	WORL	1.8	WORL	1.8	WORL	1
WVDA	1.0	WVDA	1.0	WVDA	1.0	WVDA	1.3	WVDA	1.5	WVDA	1.5	WVDA	1.3	WVDA	1

EVENING 6:00 PM TO MIDNIGHT

6:00 PM		6:15 PM		6:30 PM		6:45 PM		7:00 PM		7:15 PM		7:30 PM		7:45 PM	
WHDH	**5.5**	**WHDH**	**4.8**	**WHDH**	**5.0**	**WHDH**	**5.0**	**WHDH**	**4.8**	**WHDH**	**5.3**	**WHDH**	**4.8**	**WHDH**	**5**
WCOP	3.5	WCOP	3.0	WCOP	3.3	WCOP	3.0	WCOP	3.0	WCOP	3.3	WCOP	3.0	WCOP	3
WEEI	3.0	WEEI	2.5	WEEI	2.3	WEEI	1.8	WBZ	2.0	WEEI	2.3	WEEI	2.5	WEEI	2
WNAC	2.5	WNAC	2.3	WNAC	2.3	WNAC	1.8	WEEI	2.0	WVDA	2.0	WBZ	2.3	WBZ	2
WBZ	2.3	WBZ	2.0	WBZ	2.0	WBZ	1.5	WVDA	1.5	WBZ	1.8	WVDA	1.5	WNAC	1
WVDA	1.5	WVDA	1.8	WVDA	1.8	WVDA	1.5	WNAC	1.3	WNAC	1.5	WNAC	1.3	WVDA	1

SUNDAY 7:0

MORNING 6:00 AM TO 12:00 NOON

SURVEY 5

7:00 AM		7:15 AM		7:30 AM		7:45 AM	
WBZ	0.5	WBZ	0.8	WBZ	0.8	WEEI	0
WEEI	0.3	WEEI	0.3	WEEI	0.5	WBZ	0
				WHDH	**0.8**	**WHDH**	
				WCOP	0.3	WCOP	0

AFTERNOON 12:00 NOON TO 6:00 PM

12:00 N		12:15 PM		12:30 PM		12:45 PM		1:00 PM		1:15 PM		1:30 PM		1:45 PM	
WHDH	**6.5**	**WHDH**	**6.3**	**WHDH**	**6.5**	**WHDH**	**5.8**	**WHDH**	**5.8**	**WHDH**	**5.3**	**WHDH**	**5.8**	**WHDH**	**5**
WCOP	3.3	WCOP	3.5	WCOP	3.5	WCOP	3.0	WCOP	3.0	WCOP	3.3	WCOP	3.5	WCOP	3
WEEI	1.8	WEEI	2.0	WEEI	1.8	WEEI	1.5	WEEI	2.5	WEEI	3.0	WEEI	3.3	WEEI	2
WORL	1.0	WORL	1.0	WORL	1.0	WNAC	1.0	WORL	1.3	WORL	1.5	WORL	1.5	WORL	1
WNAC	0.8	WVDA	1.0	WVDA	1.0	WORL	1.0	WNAC	1.0	WNAC	1.3	WBZ	0.8	WBZ	0
WVDA	0.8	WNAC	0.8	WNAC	0.8	WVDA	0.8	WBZ	0.8	WBZ	0.8	WNAC	0.8	WNAC	0
WBZ	0.5	WBZ	0.3	WBZ	0.5	WBZ	0.5	WVDA	0.3	WVDA	0.3	WVDA	0.5	WVDA	0

EVENING 6:00 PM TO MIDNIGHT

6:00 PM		6:15 PM		6:30 PM		6:45 PM		7:00 PM		7:15 PM		7:30 PM		7:45 PM	
WHDH	**4.5**	WEEI	4.5	**WHDH**	**5.0**	**WHDH**	**4.8**	**WHDH**	**4.5**	WEEI	5.0	WEEI	4.8	WEEI	3
WEEI	4.0	**WHDH**	**4.8**	WEEI	4.8	WEEI	4.3	WEEI	4.5	**WHDH**	**4.3**	**WHDH**	**2.3**	WCOP	2
WNAC	3.3	WNAC	3.0	WCOP	2.8	WCOP	2.5	WBZ	2.5	WBZ	2.3	WCOP	2.3	**WHDH**	
WCOP	3.0	WCOP	2.8	WNAC	2.5	WNAC	2.3	WCOP	2.5	WCOP	2.3	WBZ	1.5	WBZ	1
WVDA	2.5	WBZ	2.5	WBZ	2.3	WBZ	2.0	WNAC	1.5	WNAC	1.8	WNAC	1.0	WNAC	1
WBZ	2.3	WVDA	2.5	WVDA	1.5	WVDA	0.8	WVDA	0.8	WVDA	1.0	WVDA	0.8	WVDA	0

A.M. TO 12:00 MIDNIGHT

8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 5.2	WHDH 5.7	WHDH 5.0	WHDH 4.9	WHDH 4.3	WHDH 4.3	WHDH 4.7	WHDH 4.8	WHDH 4.7	WHDH 4.8	WHDH 4.9	WHDH 4.9	WHDH 5.0	WHDH 4.8
WEEI 3.8	WEEI 3.6	WEEI 3.3	WEEI 3.2	WEEI 2.8	WEEI 2.7	WEEI 3.1	WEEI 3.1	WEEI 3.0	WEEI 3.0	WEEI 4.2	WEEI 4.1	WEEI 4.0	WEEI 3.7
WBZ 3.1	WBZ 3.2	WBZ 3.2	WBZ 3.0	WBZ 2.7	WBZ 2.6	WCOP 3.1	WCOP 3.2	WCOP 3.0	WCOP 3.1	WCOP 3.3	WCOP 3.1	WCOP 3.2	WCOP 3.0
WORL 3.1	WCOP 2.7	WNAC 2.5	WCOP 2.5	WCOP 2.2	WCOP 2.5	WBZ 2.4	WBZ 2.3	WBZ 2.5	WBZ 1.3	WNAC 2.1	WBZ 2.2	WBZ 2.1	WBZ 2.3
WNAC 2.8	WNAC 2.5	WCOP 2.4	WNAC 2.5	WORL 2.2	WORL 2.1	WORL 2.2	WORL 1.9	WORL 1.8	WORL 1.8	WBZ 2.0	WORL 1.6	WNAC 1.8	WORL 1.9
WCOP 2.6	WORL 2.1	WORL 1.9	WORL 2.0	WNAC 2.0	WNAC 1.9	WNAC 1.9	WNAC 1.8	WVDA 1.8	WVDA 2.1	WORL 1.9	WNAC 1.8	WORL 1.6	WVDA 1.8
WVDA 1.5	WVDA 1.5	WVDA 1.6	WVDA 1.5	WVDA 1.4	WVDA 1.7	WVDA 1.6	WVDA 1.7	WNAC 1.1	WNAC 1.5	WVDA 1.6	WVDA 1.7	WVDA 1.6	WNAC 1.7

2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.4	WHDH 4.5	WHDH 4.7	WHDH 5.0	WHDH 4.6	WHDH 4.8	WHDH 4.8	WHDH 4.8	WHDH 4.8	WHDH 5.0	WHDH 5.4	WHDH 5.1	WHDH 5.3	WHDH 5.4	WHDH 5.9
WEEI 3.1	WEEI 3.3	WEEI 3.1	WEEI 3.5	WEEI 3.1	WEEI 3.3	WCOP 3.5	WCOP 3.4	WCOP 3.7	WCOP 3.5	WBZ 3.4	WBZ 3.7	WBZ 3.6	WBZ 3.9	
WCOP 2.8	WCOP 3.0	WCOP 3.2	WCOP 3.1	WCOP 3.2	WCOP 3.0	WEEI 3.1	WBZ 3.0	WBZ 3.3	WBZ 3.4	WCOP 3.4	WCOP 3.4	WCOP 3.3	WCOP 3.1	
WBZ 2.1	WBZ 2.3	WBZ 2.1	WBZ 2.5	WBZ 2.5	WBZ 2.1	WBZ 2.9	WEEI 2.9	WEEI 2.9	WEEI 3.1	WEEI 3.1	WEEI 3.1	WEEI 3.0	WEEI 3.2	
WNAC 1.7	WNAC 1.8	WORL 1.8	WORL 1.6	WNAC 1.8	WNAC 1.7	WNAC 1.7	WNAC 1.7	WNAC 1.6	WVDA 1.6	WVDA 1.6	WVDA 1.8	WVDA 1.7	WVDA 1.8	WNAC 2.1
WVDA 1.5	WVDA 1.8	WNAC 1.6	WVDA 1.6	WORL 1.7	WORL 1.6	WVDA 1.4	WVDA 1.5	WNAC 1.8	WNAC 2.1	WNAC 1.7	WNAC 1.6	WNAC 1.7	WVDA 1.4	
WORL 1.4	WORL 1.5	WVDA 1.4	WNAC 1.4	WVDA 1.6	WVDA 1.6	WORL 1.2	WORL 1.4							

8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 4.1	WHDH 4.0	WHDH 3.8	WHDH 3.6	WHDH 4.1	WHDH 4.2	WHDH 3.5	WHDH 3.4	WHDH 3.4	WHDH 3.4	WHDH 3.0	WHDH 2.1	WHDH 2.8	WHDH 2.6
WEEI 2.7	WEEI 2.6	WEEI 2.5	WEEI 2.7	WNAC 2.6	WEEI 2.1	WBZ 2.5	WBZ 2.1	WBZ 2.2	WBZ 2.0	WBZ 2.1	WEEI 1.9	WBZ 1.7	WBZ 1.6	
WNAC 2.7	WNAC 2.5	WNAC 2.5	WCOP 2.2	WEEI 2.5	WBZ 2.0	WEEI 2.2	WEEI 2.0	WEEI 2.0	WEEI 1.9	WEEI 2.1	WBZ 1.8	WEEI 1.7	WEEI 1.5	
WCOP 2.3	WBZ 2.2	WBZ 2.2	WNAC 2.2	WBZ 2.1	WCOP 2.0	WNAC 2.2	WCOP 1.9	WCOP 1.9	WCOP 1.6	WNAC 1.9	WNAC 1.6	WCOP 1.6	WCOP 1.2	
WBZ 2.2	WCOP 2.1	WCOP 2.0	WBZ 2.1	WCOP 2.1	WNAC 1.9	WCOP 2.0	WNAC 1.9	WNAC 1.7	WNAC 1.6	WCOP 1.7	WCOP 1.5	WNAC 1.4	WNAC 1.1	
WVDA 1.7	WVDA 1.5	WVDA 1.5	WVDA 1.1	WVDA 1.1	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.2	WVDA 1.1	WVDA 1.2	WVDA 1.1	WVDA 1.2	WVDA 1.0	

2:00 MIDNIGHT

8:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
WHDH 4.5	WHDH 4.8	WHDH 3.8	WHDH 4.0	WHDH 5.0	WHDH 4.8	WHDH 5.0	WHDH 5.5	WHDH 5.8	WHDH 6.3	WHDH 6.3	WHDH 6.5	WHDH 6.3	WHDH 6.0
WCOP 3.0	WBZ 3.5	WBZ 3.8	WBZ 3.5	WBZ 3.0	WBZ 3.5	WBZ 3.3	WBZ 3.5	WCOP 3.8	WCOP 3.5	WBZ 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.8
WBZ 2.5	WCOP 2.8	WNAC 3.0	WCOP 3.0	WCOP 3.0	WCOP 2.8	WCOP 3.0	WCOP 3.5	WBZ 3.5	WBZ 3.3	WCOP 3.5	WBZ 3.3	WBZ 3.5	WBZ 3.3	
WEEI 2.5	WEEI 2.3	WCOP 2.8	WEEI 3.0	WEEI 2.5	WEEI 2.5	WEEI 2.5	WORL 2.8	WORL 2.3	WORL 2.5	WEEI 2.5	WEEI 2.5	WEEI 3.0	WEEI 2.8	
WORL 2.5	WNAC 2.0	WEEI 2.5	WNAC 2.5	WORL 2.5	WNAC 2.5	WORL 2.5	WEEI 2.3	WEEI 2.0	WEEI 2.0	WNAC 2.0	WNAC 2.3	WNAC 2.0	WORL 2.5	
WNAC 2.3	WORL 2.0	WORL 1.8	WORL 2.0	WNAC 2.3	WORL 2.3	WNAC 2.0	WNAC 2.0	WNAC 2.0	WNAC 1.8	WORL 2.0	WORL 2.0	WORL 1.8	WNAC 2.0	
WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.5	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.5	WVDA 1.3	WVDA 1.5	WVDA 1.5	WVDA 1.8	WVDA 1.3	WVDA 1.0

2:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
WHDH 4.3	WHDH 4.3	WHDH 3.8	WHDH 4.0	WHDH 4.5	WHDH 4.8	WHDH 4.8	WHDH 4.0	WHDH 4.5	WHDH 4.0	WHDH 4.3	WHDH 5.0	WHDH 5.3	WHDH 5.3	
WCOP 3.3	WCOP 3.0	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.3	WCOP 3.3	WCOP 3.5	WCOP 3.3	WCOP 3.5	WCOP 3.0	WCOP 3.5	WCOP 3.5	WCOP 3.8	
WBZ 2.5	WBZ 2.8	WEEI 2.8	WEEI 2.5	WEEI 2.3	WEEI 2.5	WBZ 3.0	WEEI 2.8	WEEI 2.5	WBZ 2.5	WEEI 2.5	WEEI 2.5	WEEI 2.8	WEEI 2.5	
WEEI 2.3	WEEI 2.5	WBZ 2.5	WBZ 2.3	WBZ 2.0	WBZ 1.8	WEEI 2.5	WBZ 2.5	WBZ 2.3	WEEI 2.5	WBZ 2.0	WBZ 2.3	WBZ 2.3	WBZ 2.3	
WNAC 1.8	WORL 1.8	WNAC 2.0	WNAC 2.0	WVDA 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	WNAC 2.0	WNAC 1.8	
WORL 1.5	WNAC 1.5	WVDA 1.5	WVDA 1.8	WNAC 1.8	WVDA 1.8	WORL 1.5	WVDA 1.3	WVDA 1.8	WVDA 1.8	WVDA 1.5	WVDA 1.5	WVDA 1.3	WVDA 1.5	
WVDA 1.3	WVDA 1.3	WORL 1.3	WORL 1.5	WORL 1.5	WORL 1.5	WVDA 1.5	WORL 1.0							

8:30 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
WHDH 5.5	WHDH 5.8	WHDH 5.5	WHDH 6.0	WHDH 6.0	WHDH 6.3	WHDH 6.5	WHDH 5.5	WHDH 5.3	WHDH 4.8	WHDH 4.3	WHDH 4.3	WHDH 4.0	WHDH 4.0	
WCOP 3.0	WCOP 2.5	WCOP 2.5	WCOP 2.8	WCOP 2.8	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.5	WCOP 2.3	WEEI 2.3	WEEI 2.3	WEEI 2.0	WEEI 1.8	
WEEI 2.0	WEEI 2.0	WEEI 2.0	WEEI 2.3	WEEI 2.5	WEEI 2.0	WBZ 2.3	WBZ 1.8	WBZ 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0	WCOP 1.8	WCOP 1.5	
WNAC 2.0	WBZ 1.8	WNAC 1.8	WNAC 2.0	WVDA 2.0	WVDA 1.8	WEEI 2.0	WEEI 1.8	WEEI 2.0	WBZ 1.8	WBZ 1.5	WNAC 1.5	WNAC 1.3	WNAC 1.3	
WBZ 1.8	WNAC 1.8	WVDA 1.8	WBZ 1.5	WNAC 1.8	WNAC 1.5	WNAC 1.3	WNAC 1.3	WNAC 1.5	WNAC 1.3	WNAC 1.3	WVDA 1.5	WVDA 1.3	WVDA 1.3	
WVDA 1.8	WVDA 1.5	WBZ 1.5	WVDA 1.5	WBZ 0.8	WBZ 0.5	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WVDA 1.3	WBZ 1.0	WBZ 1.0	WBZ 1.0	

:00 MIDNIGHT

:30 AM	8:45 AM	9:00 AM	9:15 AM	9:30 AM	9:45 AM	10:00 AM	10:15 AM	10:30 AM	10:45 AM	11:00 AM	11:15 AM	11:30 AM	11:45 AM
4.3	WHDH 2.8	WHDH 3.8	WHDH 4.3	WHDH 4.3	WHDH 5.0	WHDH 6.3	WHDH 5.8	WHDH 6.5	WHDH 7.3	WHDH 7.0	WHDH 7.3	WHDH 7.8	WHDH 7.3
ORL 1.5	WCOP 1.5	WEEI 2.8	WEEI 2.5	WCOP 2.5	WCOP 2.8	WCOP 3.0	WCOP 3.3	WCOP 3.8	WCOP 3.5	WCOP 3.5	WCOP 3.0	WCOP 3.5	WCOP 3.0	
EEI 1.3	WEEI 1.3	WCOP 2.0	WCOP 2.3	WEEI 1.0	WEEI 1.0	WEEI 1.0	WBZ 1.0	WEEI 1.5	WEEI 1.3	WEEI 1.3	WEEI 1.7	WEEI 1.5	WEEI 1.3	
CP 1.0	WORL 1.3	WBZ 0.5	WORL 0.8	WORL 0.8	WORL 0.8	WBZ 0.8	WEEI 1.0	WBZ 1.0	WBZ 0.8	WBZ 0.8	WBZ 1.0	WBZ 1.0	WBZ 0.8	
BZ 0.5	WBZ 0.5	WNAC 0.5	WBZ 0.5	WBZ 0.5	WBZ 0.5	WORL 0.8	WORL 0.8	WORL 0.8	WORL 0.5	WORL 0.8	WORL 0.8	WORL 0.5	WORL 0.5	
NAC 0.5	WNAC 0.5	WORL 0.5	WNAC 0.3	WNAC 0.3	WVDA 0.5	WNAC 0.3	WNAC 0.3	WVDA 0.5	WNAC 0.3	WNAC 0.3	WVDA 0.5	WNAC 0.3	WNAC 0.3	
DA 0.5	WVDA 0.3	WVDA 0.3	WVDA 0.3	WVDA 0.3	WNAC 0.3	WVDA 0.3	WVDA 0.3	WNAC 0.3	WVDA 0.3	WVDA 0.3	WNAC 0.3	WVDA 0.5	WVDA 0.5	

:30 PM	2:45 PM	3:00 PM	3:15 PM	3:30 PM	3:45 PM	4:00 PM	4:15 PM	4:30 PM	4:45 PM	5:00 PM	5:15 PM	5:30 PM	5:45 PM
HDH 5.3	WHDH 5.0	WHDH 5.0	WHDH 5.3	WHDH 5.0	WHDH 4.5	WHDH 5.0	WHDH 5.3	WHDH 4.8	WHDH 4.8	WHDH 5.0	WHDH 4.8	WHDH 5.0	WHDH 4.8	
OP 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.8	WCOP 3.5	WCOP 3.8	WCOP 3.5	WCOP 3.8	WCOP 3.5	WCOP 3.5	WEEI 3.5	WEEI 3.8	WEEI 4.0	WEEI 4.3	
EI 2.8	WEEI 2.5	WEEI 2.0	WEEI 2.5	WEEI 2.3	WEEI 2.5	WEEI 2.5	WEEI 2.3	WEEI 2.8	WEEI 3.0	WCOP 3.3	WCOP 3.5	WCOP 3.5	WCOP 3.5	
BZ 1.8	WBZ 1.8	WBZ 1.8	WBZ 2.0	WBZ 2.0	WBZ 2.0	WBZ 1.8	WBZ 2.0	WBZ 2.3	WBZ 2.5	WBZ 2.0	WBZ 2.8	WBZ 2.5	WNAC 2.3	
RL 1.5	WORL 1.3	WORL 1.3	WORL 1.3	WORL 1.0	WORL 1.0	WNAC 1.3	WNAC 1.3	WNAC 1.3	WNAC 1.0	WNAC 1.0	WNAC 1.3	WNAC 1.8	WBZ 2.0	
AC 0.5	WNAC 0.5	WVDA 0.5	WVDA 0.8	WNAC 0.5	WNAC 0.8	WORL 1.0	WORL 0.5	WVDA 0.3	WVDA	WVDA 0.5	WVDA 0.8	WVDA 0.5	WVDA 0.8	
DA 0.5	WVDA 0.3	WNAC 0.3	WNAC 0.3	WVDA 0.5	WVDA 0.3	WVDA 0.3	WVDA 0.3							

:00 PM	8:45 PM	9:00 PM	9:15 PM	9:30 PM	9:45 PM	10:00 PM	10:15 PM	10:30 PM	10:45 PM	11:00 PM	11:15 PM	11:30 PM	11:45 PM
HDH 3.8	WHDH 3.5	WHDH 4.0	WHDH 4.3	WHDH 4.0	WHDH 3.8	WHDH 3.8	WHDH 3.5	WHDH 3.8	WHDH 3.5	WHDH 3.0	WHDH 2.5	WHDH 2.5	WHDH 2.3	
EEI 3.5	WEEI 3.3	WEEI 3.0	WEEI 2.8	WEEI 2.0	WEEI 2.3	WCOP 2.0	WCOP 2.0	WCOP 2.0	WCOP 1.8	WCOP 1.8	WCOP 2.5	WCOP 1.5	WCOP 1.6	
OP 2.3	WCOP 2.5	WCOP 1.8	WCOP 1.8	WCOP 1.5	WCOP 1.8	WEEI 2.0	WEEI 1.8	WEEI 1.0	WEEI 0.8	WNAC 1.3	WNAC 1.3	WNAC 0.8	WEEI 0.5	
BZ 2.0	WBZ 2.0	WBZ 1.5	WBZ 1.3	WNAC 1.3	WVDA 1.0	WVDA 1.8	WVDA 1.8	WBZ 0.8	WBZ 0.5	WBZ 1.0	WBZ 0.5	WEEI 0.5	WNAC 0.5	
AC 1.3	WNAC 1.0	WNAC 1.0	WNAC 1.0	WBZ 1.0	WNAC 0.8	WBZ 1.5	WBZ 1.0	WVDA 0.8	WVDA 0.5	WEEI 0.8	WEEI 0.5	WBZ 0.3	WVDA 0.5	
DA 0.8	WVDA 0.5	WVDA 0.5	WVDA 0.5	WVDA 0.8	WBZ 0.3	WNAC 0.3	WNAC 0.3	WNAC ...	WNAC	WVDA 0.3	WVDA 0.5	WVDA 0.5	WBZ 0.3	

WHDH AUDIENCE COMPOSITION

For the first time, we have determined the actual number of men, women, teens, and children listening to *each radio station.*

From the listenership data obtained in the total area survey, audience composition was tabulated for seven stations. This was done by half hour periods for the Monday-Friday average, and by hours for Saturday and Sunday. The data are reported as the total number of men, women, teenagers, and children listening. This is the combined in-home and out-of-home audience. Men and women are 18 years of age and older. Teenagers are 12 to 17 years of age. Children are 11 years of age and younger.

These figures are available for each of the seven major Boston stations. For purposes of brevity and space, we have published figures on the five leading stations: WHDH, WBZ, WCOP, WEEI and WNAC. (Data on WORL and WVDA on request)

Monday through Friday by half hours

Total number of persons listening in thousands

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	25.3	10.5	6.0	10.5	6.7
Women	26.3	10.5	6.0	9.7	6.7
Teens	1.4		.7		.7
Child.	.7		.7		
TOTAL	53.7	21.0	13.4	20.2	14.1

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.0	20.2	12.0	18.6	10.5
Women	40.9	21.1	12.7	18.1	11.1
Teens	2.8	.8	1.4	.8	.8
Child.	.6	—	.7	—	.8
TOTAL	86.3	42.1	26.8	37.5	23.2

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	56.4	42.6	20.9	30.5	21.8
Women	56.4	42.0	21.8	33.4	21.8
Teens	7.3	2.7	3.7	3.0	2.1
Child.	3.7	1.6	1.5	2.1	2.1
TOTAL	123.8	88.9	47.9	69.0	47.8

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	63.4	47.7	24.1	46.0	24.6
Women	64.9	48.4	24.8	43.6	26.8
Teens	7.1	3.7	5.2	5.4	3.2
Child.	4.8	1.9	2.4	3.0	2.1
TOTAL	140.2	101.7	56.5	98.0	56.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	52.1	39.2	25.5	44.0	25.4
Women	55.2	43.2	29.3	44.0	28.4
Teens	5.4	4.0	6.7	5.0	3.0
Child.	3.1	3.4	3.8	4.4	2.2
TOTAL	115.8	89.8	65.3	97.4	59.0

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	43.9	23.1	17.0	31.5	16.6
Women	63.8	37.2	29.3	40.9	29.7
Teens	5.8	2.4	5.1	2.8	3.2
Child.	3.3	2.8	3.2	2.8	3.2
TOTAL	116.8	65.5	54.6	78.0	52.7

9:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	31.8	20.8	14.3	22.3	16.4
Women	59.2	37.5	27.8	41.2	29.7
Teens	3.0	2.3	4.4	2.4	2.3
Child.	4.4	2.8	3.7	2.4	3.0
TOTAL	98.4	63.4	50.2	68.3	51.4

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	21.0	11.9	11.4	17.3	9.1
Women	55.2	33.7	29.8	33.7	24.8
Teens	3.3	3.2	3.2	2.9	1.5
Child.	4.6	3.2	2.1	2.9	2.3
TOTAL	84.1	52.0	47.0	56.8	37.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.7	9.9	12.7	19.2	8.3
Women	56.8	29.9	38.2	52.0	23.8
Teens	5.7	3.1	5.0	5.1	1.4
Child.	6.4	3.1	4.8	6.2	2.2
TOTAL	91.6	45.1	59.7	84.5	35.2

10:00 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	23.4	9.1	12.8	20.3	7.4
Women	57.5	23.9	36.5	50.2	20.1
Teens	5.7	2.9	4.6	3.0	1.4
Child.	6.4	2.3	3.6	5.4	2.2
TOTAL	93.0	38.2	57.5	78.9	31.1

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.9	9.1	10.5	19.2	7.6
Women	60.9	27.6	38.7	54.6	25.4
Teens	4.3	3.1	5.3	3.7	1.5
Child.	5.0	2.2	4.3	5.0	2.3
TOTAL	93.1	42.0	58.8	82.5	36.8

11:30 AM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	24.2	9.1	11.1	16.0	5.2
Women	62.2	26.1	38.0	50.2	22.5
Teens	5.9	3.1	4.6	4.7	1.6
Child.	4.4	2.2	4.6	4.7	2.4
TOTAL	96.7	40.5	58.3	75.6	31.7

12 NOON

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	23.2	14.8	9.9	18.8	7.5
Women	59.7	35.8	28.5	52.1	21.0
Teens	4.9	3.1	4.6	3.8	2.2
Child.	6.3	4.5	3.9	6.3	3.0
TOTAL	94.1	58.2	46.9	81.0	33.7

12:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	15.8	11.3	10.6	14.5	6.7
Women	38.0	32.2	27.5	44.1	20.0
Teens	3.9	4.7	3.7	4.3	1.5
Child.	5.4	3.9	3.7	4.8	2.2
TOTAL	63.1	52.1	45.5	67.7	30.4

1:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.2	9.9	11.1	12.2	8.3
Women	57.0	28.5	32.9	44.2	21.6
Teens	3.5	2.1	4.5	2.0	1.4
Child.	5.6	3.2	3.7	3.6	2.2
TOTAL	88.3	43.7	52.2	62.0	33.5

1:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.9	9.9	11.1	12.1	6.7
Women	60.9	25.3	30.1	40.3	18.6
Teens	4.3	2.3	5.1	2.4	1.4
Child.	4.3	3.0	3.2	2.9	2.3
TOTAL	92.4	40.5	49.5	57.7	29.0

2:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	18.4	9.0	9.7	13.6	6.7
Women	49.0	24.8	29.9	41.8	16.5
Teens	5.2	3.2	5.0	3.7	3.0
Child.	3.5	2.3	3.1	4.7	1.5
TOTAL	76.1	39.3	47.7	63.8	27.7

2:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	22.6	9.9	12.1	14.3	7.4
Women	53.2	24.7	32.9	38.7	18.5
Teens	6.6	3.6	7.4	4.3	3.0
Child.	3.3	2.3	3.0	5.3	2.2
TOTAL	85.7	40.5	55.4	62.6	31.1

3:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	29.7	13.5	15.1	19.6	8.3
Women	55.9	28.2	35.8	41.3	16.8
Teens	9.4	5.1	8.9	5.2	2.2
Child.	5.1	2.9	3.5	5.2	1.6
TOTAL	100.1	49.7	62.6	71.3	28.9

3:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	33.4	14.8	15.7	18.0	10.5
Women	55.8	26.4	33.8	41.0	20.2
Teens	10.1	5.3	9.7	4.5	2.9
Child.	3.6	3.2	2.8	5.0	2.4
TOTAL	102.9	49.7	62.0	68.5	36.0

4:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	38.0	21.6	20.0	19.2	11.9
Women	55.9	33.5	36.0	36.0	19.3
Teens	12.9	8.4	13.5	4.6	4.4
Child.	2.2	1.3	3.0	1.4	.7
TOTAL	109.0	64.8	72.5	61.2	36.3

4:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.7	23.8	23.2	19.6	13.4
Women	60.6	36.4	37.2	36.5	20.2
Teens	12.4	10.7	15.0	3.6	3.7
Child.	3.1	1.7	3.1	1.4	.8
TOTAL	118.8	72.4	78.5	61.1	38.1

5:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.8	29.7	23.0	26.7	13.3
Women	59.8	33.8	35.5	35.9	18.5
Teens	14.0	12.2	15.0	7.3	4.4
Child.	3.9	2.1	2.3	2.4	1.5
TOTAL	123.5	83.8	78.5	73.3	37.7

5:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	55.7	35.3	25.5	29.2	17.9
Women	65.0	41.0	38.5	34.2	22.2
Teens	16.9	15.1	16.0	8.2	5.1
Child.	3.4	2.2	2.0	2.3	1.7
TOTAL	141.0	93.6	81.0	83.9	46.9

6:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	63.8	49.6	28.3	42.9	26.3
Women	60.5	42.2	36.0	36.1	23.9
Teens	12.9	9.0	12.5	5.2	4.4
Child.	3.2	1.2	3.0	2.1	1.3
TOTAL	140.4	102.9	80.0	86.3	55.9

6:30 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	60.6	42.1	32.9	43.6	26.2
Women	59.1	40.4	38.2	38.7	23.9
Teens	10.9	9.5	13.3	4.4	4.4
Child.	2.3	1.7	2.1	2.7	1.3
TOTAL	132.9	93.7	86.5	89.4	55.8

7:00 PM

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	40.4	22.3	21.3	33.6	24.9
Women	46.5	24.8	24.5	35.4	25.9
Teens	8.8	6.3	8.3	5.4	4.4
Child.	2.8	1.3	1.6	1.8	1.3
TOTAL	98.5	55.3	56.1	76.2	56.5

7:30 PM

	WHDH	WBZ	WCOP	W
Men	43.1	23.2	23.2	34
Women	48.4	24.5	27.1	36
Teens	9.3	7.1	10.2	8
Child.	2.3	1.6	1.4	1
TOTAL	103.1	56.4	61.9	79

8:00 PM

	WHDH	WBZ	WCOP	W
Men	45.5	25.5	21.6	29
Women	43.2	24.1	22.5	29
Teens	9.8	6.2	7.7	7
Child.	1.2	1.0	1.3	
TOTAL	99.7	56.8	53.1	68

8:30 PM

	WHDH	WBZ	WCOP	W
Men	49.6	23.0	21.4	30
Women	42.4	23.7	23.7	29
Teens	9.1	4.9	8.2	7
Child.	1.2	1.6	1.3	1
TOTAL	102.3	53.2	54.6	68

9:00 PM

	WHDH	WBZ	WCOP	W
Men	45.5	22.9	21.6	30
Women	39.7	21.9	22.4	28
Teens	8.1	2.9	9.0	7
Child.	1.2	.6	.6	1
TOTAL	94.5	48.3	53.5	66

9:30 PM

	WHDH	WBZ	WCOP	W
Men	49.6	21.3	21.5	30
Women	43.4	21.5	20.9	29
Teens	9.3	2.2	9.5	7
Child.	1.2	.6	.6	1
TOTAL	103.5	45.8	52.5	68

10:00 PM

	WHDH	WBZ	WCOP	W
Men	42.8	30.2	21.6	29
Women	39.7	26.2	21.9	28
Teens	7.2	3.9	7.0	6
Child.	1.0	1.1	.4	1
TOTAL	90.7	61.4	52.0	64

10:30 PM

	WHDH	WBZ	WCOP	W
Men	43.2	26.4	19.7	27
Women	40.1	24.2	20.2	27
Teens	7.1	3.1	6.0	5
Child.	1.0	.6	.8	1
TOTAL	91.4	54.3	46.7	61

11:00 PM

	WHDH	WBZ	WCOP	W
Men	40.9	23.7	17.9	26
Women	36.5	22.2	18.0	25
Teens	4.4	2.3	4.8	4
Child.	.5	.3	.5	1
TOTAL	82.3	48.5	39.2	56

11:30 PM

	WHDH	WBZ	WCOP	W
Men	32.5	19.8	13.7	21
Women	28.9	17.8	12.5	19
Teens	3.6	2.2	3.5	4
Child.	.4	.2	.4	1
TOTAL	65.4	40.0	30.1	45

WHDH AUDIENCE COMPOSITION

Saturday by hours

Total number of persons listening in thousands

WHDH				WNAC
27.0	6.6		12.4	5.0
28.0	6.6	6.0	13.9	5.0
1.1		1.0		
	.9	1.0		
56.1	14.1	13.0	26.3	10.0

WHDH				WNAC
49.1		20.5	26.6	17.3
51.7			26.6	17.8
3.9		3.7	1.8	.7
2.0	1.0	2.8	1.1	.7
106.7				36.5

WHDH			WEEI	WNAC
52.6		23.4	28.0	21.8
81.0		29.0	34.3	25.5
3.9	2.9	7.4	2.7	2.0
2.6	2.0	1.7	1.8	1.0
140.1	71.4	61.5	67.3	50.3

WHDH			WEEI	WNAC
48.3		14.3	16.9	15.8
82.6		29.0	29.8	27.3
7.2			4.7	4.6
2.6	1.0	3.0	.8	1.9
100.7			52.2	49.6

WHDH	WBZ	WCOP	WEEI	WNAC
44.7				11.9
61.6			27.3	21.6
14.3			3.0	3.8
3.4			2.0	1.8
TOTAL 124.0				42.4

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	47.8	21.8	20.7	19.7	15.8
Women	66.5	36.6	39.3	29.0	22.9
Teens	17.8	9.7	14.7	6.4	4.1
Child.	3.7	2.0	1.6	2.0	1.9
TOTAL	135.8	70.1	75.8	57.1	45.3

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	45.9				
Women	70.2	31.1	33.9	35.7	25.2
Teens	14.4	7.5	11.5	7.7	4.7
Child.	2.7	2.1	1.9	1.8	1.0
TOTAL	133.2	61.4	67.9	67.8	47.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	41.9	16.9			
Women	65.8	31.8	37.3	34.1	24.4
Teens	15.6	10.1	13.4	4.7	6.7
Child.	2.5	2.0	2.0		
TOTAL	125.8	60.8		61.4	47.4

	WHDH	WBZ	WCOP	WEEI	WNAC
	30.7				
	51.8				
	11.5				
	3.8				
TOTAL	97.8				

	WHDH	WBZ	WCOP	WEEI	WNAC
	33.2				
	49.8				
	12.1				
	2.6				
	97.7				

	WHDH	WBZ	WCOP	WEEI	WNAC
	31.0				
Women	54.3				22.7
	12.3				4.8
Child.	2.6	1.9	2.0	1.9	.9
	100.2				

	WHDH	WBZ	WCOP	WEEI	WNAC
	42.4				
Women	60.9	24.5	36.6	29.2	21.9
Teens	13.4	5.8	12.4	4.6	5.7
Child.	3.0	1.9	2.6	1.9	.9
TOTAL	119.7	50.2	73.3	56.4	44.7

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	50.8	17.8	27.2	25.5	22.0
	60.6	20.9	32.0	26.6	27.6
	11.4	6.7	12.0	3.9	5.7
Child	3.8	.9	1.9	1.8	2.0
TOTAL	126.6	46.2	73.1	57.8	57.3

	WHDH	WBZ	WCOP	WEEI	WNAC
	56.6				15.4
	55.9				
	12.1				
	3.0				
TOTAL	127.6				

	WHDH	WBZ	WCOP	WEEI	WNAC
	70.2				
	56.5				
	11.3				
	1.6				
TOTAL	139.6				

	WHDH	WBZ	WCOP	WEEI	WNAC
	74.7				
	63.1	12.1	27.3		
	13.3		8.3		
	1.8		8	1.0	
	152.9		64.5		44.6

	WHDH	WBZ	WCOP	WEEI	WNAC
	70.2	21.8			
Women	58.6	20.9	26.4	21.8	15.3
Teens	9.1	4.7	7.7	3.9	
Child.	.8				.8
TOTAL	138.7	48.3	60.5	50.2	34.1

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	51.5		20.7	23.6	15.4
Women	44.0		16.8	22.6	14.5
Teens	3.7	1.0	2.7	.9	1.0
Child.					
TOTAL	99.2				

WHDH AUDIENCE COMPOSITION

Sunday by hours

mber of persons listening in thousands

DH	WBZ	WCOP	WEEI	WNAC
3	7.8	2.3	6.2	
5	7.9	1.2	7.2	
			1.0	
8	13.7	3.5	14.4	

WH	WBZ	WCOP	WEEI	WNAC
7	5.6	9.5	17.9	5.8
3	4.7	10.5	19.0	4.8
1		2.9	.8	.9
9			.8	
50	19.3	22.9	38.5	11.5

WH	WBZ	WCOP	WEEI	WNAC
4		19.7	18.8	3.2
5		24.4	20.7	4.2
		6.5	1.9	.3
		1.1	.8	
10	10.3	51.7	42.2	7.7

WH	WBZ	WCOP	WEEI	WNAC
67	7.7	26.4	11.3	2.3
68	10.7	34.0	12.4	3.4
16	2.8	11.2	.9	
6	.9	2.0	.9	
159	22.1	73.6	25.5	5.7

	WHDH	WBZ	WCOP	WEE	WNAC
	70.3				3.4
	72.5				2.3
	18.7				
Child.	7.7	.9	3.7	1.0	
	169.2				5.7

	WHDH	WBZ	WCOP	WEEI	WNAC
	61.8				7.9
	69.3				7.9
	14.1				1.0
	4.7				
TOTAL	149.9	9.7	74.5	38.5	17.8

	WHDH	WBZ	WCOP	WEE	WNAC
Men	46.4	5.0	23.5	24.7	7.7
	62.2				8.6
	14.9				1.9
	5.8				.9
TOTAL	129.3				19.1

	WHDH	WBZ	WCOP	WEEI	WNAC
	58.3				5.6
	60.7				
	14.2				.9
	3.9				
	137.1				

	WHDH	WBZ	WCOP	WEEI	WNAC
	53.3				6.1
	56.2				5.0
Teens	11.8	5.5	13.1	2.4	1.0
	2.2				
TOTAL	123.5	45.6	91.7	56.9	12.1

	WHDH	WBZ	WCOP	WEEI	WNAC
	51.4				12.4
	56.4				13.5
Teens	11.4	6.7	10.2	4.0	2.0
	2.9				
	122.1				28.8

	WHDH	WBZ	WCC	WEEI	WNAC
	55.6				15.0
	56.4				16.3
	13.9				3.6
	3.7				1.3
TOTAL	129.6	55.2	81.2	100.3	36.2

	WHDH	WBZ	WCOP	WEE	WNAC
	51.3				30.2
	51.3				32.7
Teens	9.6	7.5	9.5	9.2	4.6
	3.4				2.1
TOTAL	115.6	58.5	70.4	109.0	69.6

	WHDH				WNAC
	34.7				15.0
	36.7				
	6.4				
Child.	2.9				1.0
TOTAL	80.7				33.1

	WHDH				WNAC
	40.2				14.3
	38.7				14.3
Teens	7.7				2.9
	2.1				
	88.7				31.5

	WHDH	WBZ	WCOP	WEEI	WNAC
	47.0		17.3	28.2	
	46.4		18.1	26.8	10.6
Teens	6.6	2.0	5.7	3.8	1.8
Child.	3.0	.9	1.0	8	.9
TOTAL	103.0	25.0	42.1		

	WHDH	WBZ	WCOP	WEEI	WNAC
Men	42.0		19.3		
	43.1				12.2
	7.6				
Child.	1.6		.9		
TOTAL	94.3	20.8			

	WHDH	WBZ	WCOP		
	29.8	6.9			10.7
Women	31.0	5.9			9.8
Teens	2.7		1.9	—	1.0
Child.					
TOTAL	63.5				31.5

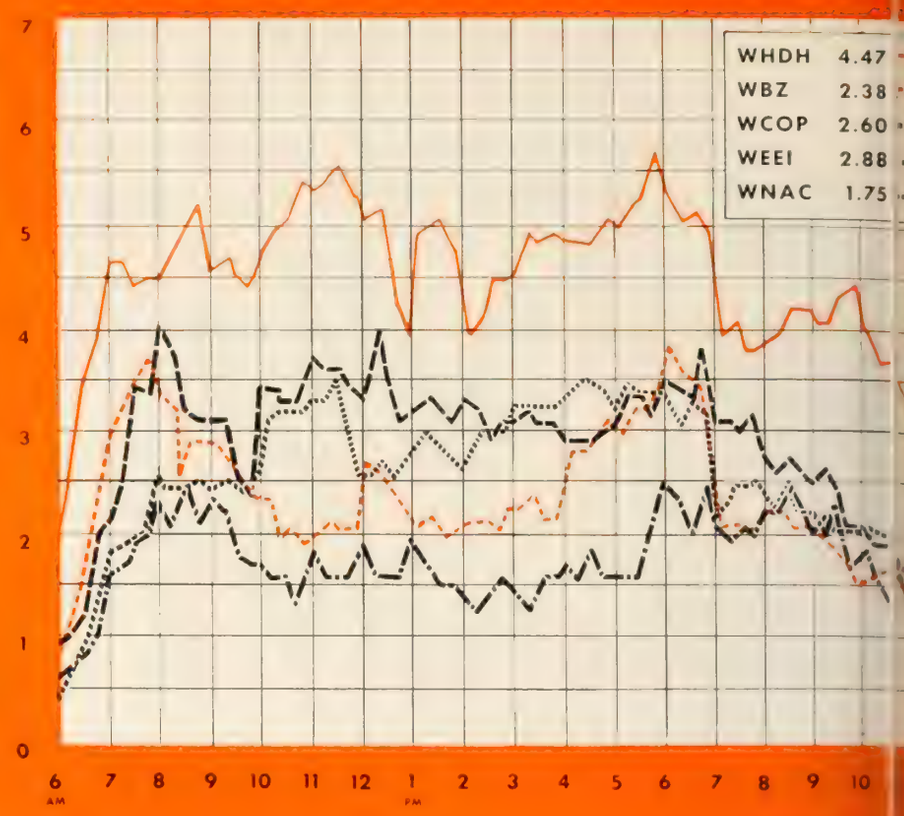
Cost per Thousand

$15	$18	$30	$36	$50	$55
23	28	46	56	.77	.85

WHDH's continuing dominance is a result of its sensitivity to listener change. The plethora of "Top 40" programing on other stations gives WHDH the opportunity to stand out even more solidly. Realizing that the radio dial can become monotonous with such mechanically contrived programing, WHDH has expanded *its* live programing in the continuing concept that it must always maintain an individual personality and sound for the listener. At the same time, such live programing must be equal or superior to such recorded talent as might be offered competitively. Attesting to such quality is the fact that three of WHDH's featured artists record for RCA Victor and Columbia Records.

This sensitivity to the changes that occur in listening habits is the major factor for WHDH's continuing dominance over all other radio stations since the advent of television.

The graph at right reflects WHDH leadership and dominance in its 25 county coverage area.



RATING POINTS - - PROJECTED TO RADIO HOMES BASED ON 1,493,800 IN WHDH AREA

AND COST PER THOUSAND PER SPOT ANNOUNCEMENT AS INDICATED

RATING POINTS	RADIO HOMES					
1.0	14,938	1.00	1.20	2.00	2.40	3.34	3.68
1.1	16,432	.91	1.09	1.82	2.19	3.04	3.34
1.2	17,926	.83	1.00	1.67	2.00	2.79	3.06
1.3	19,419	.77	.93	1.54	1.85	2.57	2.83
1.4	20,913	.71	.86	1.43	1.72	2.39	2.63
1.5	22,407	.67	.80	1.34	1.60	2.23	2.45
1.6	23,900	.62	.75	1.25	1.50	2.09	2.30
1.7	25,394	.59	.70	1.18	1.41	1.96	2.16
1.8	26,888	.55	.67	1.11	1.34	1.86	2.04
1.9	28,382	.52	.63	1.05	1.26	1.76	1.93
2.0	29,876	.50	.60	1.00	1.20	1.67	1.84
2.1	31,370	.47	.57	.95	1.14	1.58	1.75
2.2	32,864	.45	.55	.91	1.09	1.52	1.67
2.3	34,357	.43	.52	.87	1.04	1.45	1.60
2.4	35,851	.41	.50	.83	1.00	1.39	1.53
2.5	37,345	.40	.48	.80	.96	1.34	1.47
2.6	38,839	.38	.46	.77	.92	1.29	1.41
2.7	40,333	.37	.44	.74	.89	1.24	1.36
2.8	41,826	.35	.43	.71	.86	1.19	1.31
2.9	43,320	.34	.41	.69	.83	1.15	1.26
3.0	44,814	.33	.40	.67	.80	1.11	1.22
3.1	46,308	.32	.38	.64	.77	1.08	1.18
3.2	47,802	.31	.37	.62	.75	1.04	1.15
3.3	49,296	.30	.36	.60	.72	1.01	1.11
3.4	50,789	.29	.35	.59	.70	.98	1.08
3.5	52,283	.28	.34	.57	.68	.95	1.05
3.6	53,776	.28	.33	.56	.67	.93	1.02
3.7	55,271	.27	.32	.54	.65	.90	.99
3.8	56,764	.26	.31	.52	.63	.88	.96
3.9	58,258	.25	.30	.51	.61	.85	.94
4.0	59,752	.25	.30	.50	.60	.83	.92
4.1	61,246	.24	.29	.49	.58	.81	.89
4.2	62,740	.23	.28	.47	.57	.79	.87
4.3	64,233	.23	.28	.46	.56	.77	.85
4.4	65,728	.22	.27	.45	.54	.76	.83
4.5	67,221	.22	.26	.44	.53	.74	.81
4.6	68,714	.21	.26	.43	.52	.72	.80
4.7	70,209	.21	.25	.42	.51	.71	.78
4.8	71,702	.20	.25	.41	.50	.69	.76
4.9	73,196	.20	.24	.40	.49	.68	.75
5.0	74,690	.20	.24	.40	.48	.67	.73
5.1	76,182	.19	.23	.39	.47	.65	.72
5.2	77,678	.19	.23	.38	.46	.64	.70
5.3	79,171	.18	.22	.37	.45	.63	.69
5.4	80,666	.18	.22	.37	.44	.62	.68
5.5	82,159	.18	.22	.36	.44	.60	.66
5.6	83,652	.17	.21	.35	.43	.59	.65
5.7	85,146	.17	.21	.35	.42	.58	.64
5.8	86,640	.17	.20	.34	.41	.57	.63
5.9	88,134	.17	.20	.34	.40	.56	.62
6.0	89,628	.16	.20	.33	.40	.55	.61
6.1	91,122	.16	.19	.32	.39	.54	.60
6.2	92,616	.16	.19	.32	.39	.54	.59
6.3	94,110	.15	.19	.32	.38	.53	.58
6.4	95,604	.15	.18	.31	.37	.52	.57
6.5	97,097	.15	.18	.30	.37	.51	.56
6.6	98,592	.15	.18	.30	.36	.50	.55
6.7	100,084	.14	.17	.29	.35	.49	.54
6.8	101,578	.14	.17	.29	.35	.49	.54
6.9	103,072	.14	.17	.29	.34	.48	.53
7.0	104,566	.14	.17	.28	.34	.47	.52
7.1	106,060	.14	.16	.28	.33	.47	.51
7.2	107,552	.14	.16	.28	.33	.46	.50
7.3	109,047	.13	.16	.27	.33	.45	.50
7.4	110,542	.13	.16	.27	.32	.45	.49

WHDH

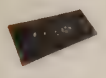
50,000 WATTS · BOSTON · 850 KC

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.

REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

SURVEY 5

A weekly listing of changes in the advertising and broadcast fields



NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Products, Amer Home, NY	Y&R, NY	CBS 201	Arthur Godfrey Time; [illegible]
Chrysler Dodge, Detroit	[illegible] Detroit	CBS 201	[illegible]
Chrysler Dodge, Detroit	[illegible] Detroit	CBS 201	[illegible]
Chrysler Dodge, Detroit	[illegible] Detroit	CBS 201	[illegible]
Chrysler Dodge, Detroit	Grant, Detroit	CBS 201	Mitch Miller; Su 8:05-8:30 pm; 1 5-min seg; 16 June; 16 wks
Chrysler Dodge, Detroit	Grant, Detroit	CBS 201	[illegible]
Citizens Committee on Unemployment Insurance & Workmen's Compensation, NY	Furman Farmer, NY	CBS [illegible]	Talks; 12 min; W F M; 5 July
Ekco Products, Chi	DFS, Chi	ABC	Don McNeill's Breakfast Club; M-F 9-10 am; 2 segs per wk; 30 Sept; 13 wks
Ekco Products, Chi	DFS, Chi	ABC	My True Story; M-F [illegible]; 30 Sept; 13 wks
Ekco Products, Chi	DFS, Chi	ABC	When A Girl Marries; M-F 10:30-10:45 am; 2 segs per wk; 30 Sept; 13 wks
Ekco Products, Chi	DFS, Chi	ABC	Whispering Streets; M-F 10:45-11 am; 2 segs per wk; 30 Sept; 13 wks
Florida Citrus, Lakeland	B&B, NY	CBS 201	Arthur Godfrey Time; Tu Th F var; 15 min segs; 28 May; 12 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Amos 'n Andy; F 7:05-7:30 pm; 1 5-min seg; 7 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Robin Drake; Sa 10:05-10:30 am; 1 5-min seg; 1 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Gunsmoke; Sa 12:30-12:55 pm; 1 5-min seg; 1 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Gunsmoke; Su 5:30-5:55 pm; 2 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Robert Q Lewis; Sa 11:05-12 noon; 1 5-min seg; 1 June; 13 wks
General Mills, Minneapolis	DFS, NY	CBS 201	Mitch Miller; Su 8:05-8:45 pm; 1 5-min seg; 2 June; 13 wks
Grove Labs, St. Louis	Garfield, SF	CBS 201	Amos 'n Andy; M-F 7:05-7:45 pm; 1 5-min seg; 22 May; 13 wks
S. C. Johnson, Racine, Wis	FC&B, NY	MBS 425	Counterspy; F 8:05-8:30 pm; 5 min segs; 5 July; 5 wks; & wkend stn breaks; 5 July; 1 mo saturation
Philip Morris, N. Y.	N. W. Ayer, NY	CBS 76	Country Music Show; F 10:30-10:55 pm; 5 July; 26 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Nora Drake; M-F 1:15 pm; ½ spon; 8 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Our Gal Sunday; Th 12:45-1 pm; ½ spon; 11 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Road Of Life; Tu 1:45-2 pm; ½ spon; 9 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Second Mrs. Burton; F 2:15-2:30 pm; ½ spon; 12 July; 8 wks
Pan-American Coffee, NY	Robt W. Orr & Asso, NY	CBS 79	Strike It Rich; W 2:30-2:45 pm; ½ spon; 10 July; 8 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
John Alexander	KODY North Platte, Neb, mgr	WFLA, Tampa-St. Petersburg, radio stn mgr
Clayton Bond	TPA, NY, sls staff	NBC Television Films, Cincinnati, sls staff
Judd A. Choler	WSBT-WSB-TV, South Bend, promotion mgr	WFMY TV, Greensboro, NC, promotion mgr
Jack Cosgrove	WTCN, Minn-St. Paul, radio sls staff	Same, local sls mgr
Robert Costa		Hawaiian Brdcstng System, local sls mgr
Wayne Coy	Time, KOB & KOB TV, Albuquerque, pres & gen mgr	Twin States Broadcasters, (WFBM Radio & TV), Indianapolis, Pres & dir
Charles C. Crockett		Hawaiian Brdcstng System, gen sls mgr
William E. Daley	WTCN Radio, Minneapolis, sls mgr	WTCN TV, Minneapolis, local sls mgr
Lucian Davis	CBS, Hollywood, mgr net broadcasts	Same, exec producer radio net pgms
Leon Dolnick	WITI-TV, Milwaukee, acct exec	Same, merchandise mgr & asst to ntl sls
Harry J. Dowd, Jr.		Oliver Brdcstng Corp, WPOR, Portland, assist treasurer
Edward C. Dowden		Shamrock Studios, Winter Park, Fla, dir of advtg & publicity
Joseph E. Faraghan	WGN-TV, Chi, pgm mgr	WFLA, Tampa-St. Petersburg, dir tv pgm dept
Ernest Fladell	NBC-TV, NY, mgr special promotions	Same, mgr sls promotion, net sls
Willard Fraker	WJHP-TV, Jacksonville, gen mgr & sls mgr	WFGA-TV, Jacksonville, local sls mgr
Harold Graham, Jr.	McCann-Erickson, NY, tv acct exec	CBS TV, Hollywood, pgm exec, net pgm dept
John B. Green	NBC TV, NY, asso producer, Wide Wide World	ABC TV, mgr net pgm dept
William W. Grigsby	Kansas University, sports radio net, announcer	KMBC-KFRM Radio, Kansas City, advtg acct exec
Jim Gunn	KONA TV, Honolulu, gen sls mgr	KVAN, Portland, gen sls mgr
Jim Halpin	Utica, NY	WSBT, South Bend, promotion mgr
Charles L. Hildreth		Oliver Brdcstng Corp, WPOR, Portland, board of dir's
Jack Irvine	KVAN, Portland, gen mgr	KROW, Oakland, gen mgr
James F. Jae	KLIK, Jefferson City, head of sls dept	Same, stn mgr
Edward E. Kash	Kenyon & Eckhardt, Chi, comm prod & tv client contact	WFBM TV, Indianapolis, acct exec
Jack Kelly	WJW, Cleveland, managing dir	Storer Ntl Sales, NY, sls
John M. Kimball		Oliver Brdcstng Corp, WPOR, Portland, pres, secty & treasurer
Edward L. Koenig, Jr.	Hal Roach Studios, LA, gen sls mgr	Same, vp in chg sls
Stephen B. Labunski	WDGY, Minneapolis, vp & gen mgr	ABC Radio Net, NY, vp
Larry Lau	KVAN, Portland, sls mgr	Same, gen mgr
Lester A. Loeb	WMGM, NY, sls staff	ABC Film Syndication, NY, eastern sls mgr
Lou Marget	MCA TV, NY, asst in sls promotion dept	Same, supvsr sls promotion
Dean McCarthy	WITI-TV, Milwaukee, pgm dir	Same, plus asst to pres, ntl sls
Sid Mesibov	TVB, NY, dir public rel's	ABC tv net, NY, dir of special exploitation projects
John H. Norton, Jr.	WMTW, Mt. Washington, vp & gen mgr	Oliver Brdcstng Corp, WPOR, Portland, vp & gen mgr
William C. Rhodes	KLER, Lewiston, Idaho, mgr	KNEW, Spokane, gen sls mgr
Eugene C. Wyatt	ABC-TV, NY, ntl pgm sls mgr	Same, ntl sls mgr
Stanley L. Yentes	NBC Television Films, NY, sls service supvsr	Same, mgr sls service

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James W. Carey	Taylor M. Ward, Ithaca, copy chf & vp	Comstock & Co, Buffalo, acct exec
MacLean Chandler	Harrington-Richards, SF	BBDO, SF, acct exec
Norman A. Church	Philip J. Meany, LA, vp	BBDO, LA, acct exec
Virgil Clark	Cary Hill, Omaha, mgr	Same, dir special food & packaged goods div
Dorothy Cross	Dor-Ad, NY, partner & production mgr	David Singer Asso, NY, production planning dir
Gene Cuddeback	Buchanan-Thomas, Omaha, asst to pres	Cary-Hill, Omaha, mgr
Gerald S. Curhan		Allenger Advtg Agency, Brookline, acct exec
Harry D. Goodwin		Daniel F. Sullivan, Boston, dir of sls promotion
Stuart Heinemann	Allied Advtg, LA, gen mgr	Anderson-McConnell Advtg, LA, acct exec
Stephen Holdampf, Jr.	Reach, McClinton, NY, acct prod	Same, prod mgr
Henry R. Jaeger	Reach, McClinton, NY, prod dept	Same, asst prod mgr
Albert W. Kadish	FCSS, NY, field mgr merchandising dept	Gore/Serwer, NY, marketing research asso
Pieter P. de Kadt	Alfred Politz Research, Pa, asst project dir	N.W. Ayer, NY, radio-tv dept
Bruce Kellett	Brainerd Daily Despatch, Brainerd, advtg dept	Weston-Barnett, Waterloo, asst acct exec
Richard McShane Kelly	William Esty, NY, acct exec	SSC&B, NY, vp & acct supvsr
George Lasezkay	Strout Realty, LA, advtg mgr	Comstock & Co, Buffalo, acct exec
Benedict W. Law	Melvin F. Hall Advtg, Buffalo, copy chf & acct exec	Comstock & Co, Buffalo, acct exec
Frank McQuillen	Hutchins Advtg, Pa, prod mgr	Maxwell Asso, Pa, operations mgr
Werner Michel	B&B, NY, radio tv exec	Reach, McClinton & Co, NY, radio-tv dir
Dick Moon	Publisher & public info specialist	Cary-Hill, Kansas City, acct exec
William J. O'Donnell	BBDO, NY, vp	Same, plus asst to gen mgr
James R. Schule	BBDO, NY, legal counsel	Same, plus asst to gen mgr
Frank Sharpe	Reach, McClinton, NY prod mgr	Same, traffic control mgr
Walter A. Tibbals	BBDO, LA, vp	Anderson-McConnell Advtg, LA, head of tv & radio dept
Deane Uptegrove	H. B. Humphrey, Alley & Richards, NY, exec vp	Same, head NY office
Robert E. White	Henri Hurst & McDonald, Chi, sr vp	Rutledge & Lilienfeld, Chi, vp
West P. Woodbridge, Jr.	William Esty, NY, acct supvsr	Robert Otto & Co, NY, vp & member acct exec staff

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY		PROGRAM, time, start, duration
Bridgeport Brass, Bridgeport	Hazard, NY	ABC	When A Girl Marries; M-F 10:30-10:45 am; 4 seg per wk; 2 July
Coca-Cola, NY	Mc-E, NY	MBS 340	Coke Time; Tu, Th 7:45-8 pm; 2 July; 13 weeks
First Church of Christ, Scientist, Boston	Hoag & Provandie, Boston	MBS 425	How Christian Science Heals; Su 12:45-1 pm; 23 June; 52 wks
Interntl Minerals & Chemical, Ac'cent, Chi	BBDO, Chi	ABC	Don McNeill's Breakfast Club; M-F 9-10 am; 1 seg per wk; 2 July
Radio Bible Class, Grand Rapids	J. M. Camp, Wheaton	ABC	Radio Bible Class; Su 8-8:30 am; 30 June; 52 wks
Standard Brands, NY	Ted Bates, NY	CBS 201	Arthur Godfrey Time; M & ev 4th F 10:45-11 am; 3 June; 52 wks

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
C. Paul Amerman		Simoniz, merchandise mgr
Edward R. Bartley	B. F. Goodrich Tire Co, statistician-business research dept	Same, mgr-marketing & research
Roger H. Bolin	Westinghouse Electric, mgr general advtg	Same, dir of advtg
Grover C. Clark	B. F. Goodrich Tire Co, advtg & sls prom mgr	Same, merchandising mgr
W. W. Clements	Dr Pepper Co, vp & gen sls mgr	Same, vp-marketing
Arthur F. Connolly		Simoniz, asst sls mgr
Bette Doolittle		Grocery Manufacturers of America, dir of women's press & radio-tv rel's
R. Carter Dye	Olin Aluminum, sls dir	Same, gen sls mgr
Claire G. Ely	Maytag Co, gen sls mgr	Same, vp in chg marketing
Ralph Fields	Reynolds Metals Co, mgr consumer sls	Same, dir of sls prom & merchandising
Jay B. Ford, Jr.	U.S. Potash Co, asst gen mgr	Pacific Coast Borax Co, asst gen mgr
John Gray	General Foods, asst product mgr	Best Foods, asst advtg mgr
Jerry Grossberg	Women's Wear Daily, advtg prom mgr	Brookfield Clothes, dir of advtg & public rel's
Bruce Hamilton	U.S. Tobacco Co, advtg mgr	Best Foods, advtg mgr
Howard F. Harris	Grocery Manufacturers of Amer, public info dir	Corn Products Refining, dir public rel's
Richard I. Hirsch	H. M. Gross Co, vp	Helene Curtis Industries, asst advtg mgr
Robert O. Howard	B. F. Goodrich Tire Co, merchandising dept	Same, advtg & sls prom mgr
Sinclair Jacobs, Jr.	Ted Bates, acct exec	Pharmaceuticals, product mgr
John C. MacKinnon	Hood Rubber & B. F. Goodrich Footwear, mgr footwear merchandising	Same, gen sls mgr of footwear & glove div's
David Mazer	Hudson Pulp & Paper, mgr bulk sls	Same, Cup & Container product mgr
Robert E. Mott, Jr.	BBDO, food, drug & industrial accts	Carnation Co, asst product advtg mgr
John H. Platts	Whirlpool, St. Joseph, Mich, mgr laundry sls Sears	Same, gen mgr Evansville div
Robert L. Stone	Dr Pepper Co, asst gen sls mgr	Same, sls mgr
Henry Turnbull	Compton Advtg, vp & acct supvsr	Theo. Hamm Brewing Co, dir of marketing
Samuel Wieder	Lederle Laboratories, advtg mgr	Shaller-Rubbin Co, vp & group supvsr

NEW FIRMS, NEW OFFICE (Change of address)

CKCQ, Quesnel, B.C., Canada, will be in operation by mid-July, with studios in the Advertiser Bldg, Reid St

Confession, Inc, newly formed tv film firm in Dallas

John P. Cunningham announced that Brisacher Wheeler Div, SF, and Mayers Div, LA, will be called Cunningham & Walsh Inc, effective immediately

Devney Inc, Chi, has opened new offices at 185 Wabash Ave

Robert C. Foster and William A. Creed announce the formation of a new firm, Foster & Creed Reg'l Radio & Tv Stn Reps, with headquarters in the Statler Office Bldg, Boston

Frances, Morris & Evans, Inc, newly formed advtg, marketing & public rel's company, with offices at 231 E 51 St, NY

Fuller & Smith & Ross Inc, has opened a new office at 211 Oliver Ave, Pittsburgh

W. G. Goldsmith Co, new advtg & publicity organization, with offices at 857 S San Pedro St, LA

Russell Kolburne, Inc, NY, is new agency with offices at 10 E 43rd St

McCurry, Henderson, Enright, Inc, Norfolk, Va, has moved to larger quarters at 200 W 22nd St

NBC International, Ltd, a new wholly-owned subsidiary corporation of NBC, will open its headquarters in Montreal, Canada, in July

William J. Reilly, Chi, will open his own offices in the stn rep business, location tba

Telecast Pictures Corp, NY, newly formed tv film firm with headquarters at 130 E 40th St

N. A. Winter Advtg, Des Moines, and Biddle Co, Bloomington, Ill, will merge effective 1 July, to form Biddle Advtg Co with hdqrtrs at Bloomington

WISN, Milwaukee, has moved its radio & tv offices to new quarters at 759 N 19th St

KDAY, LA, has been sold to Radio California, Inc, subsidiary of Gotham Brdcstg Corp, and has received FCC approval for power increase to 50,000 watts

KGMS, Sacramento, will become a Don Lee affiliate, effective 1 July, replacing KXOA

KHMO, Hannibal, Mo, has been bought by Jerrell Shepherd, and will be designated the Mark Twain Brdcstg Co, upon FCC approval

KPAC-TV, Beaumont, Texas, now in construction, will become an optional affiliate of NBC tv network effective 15 Sept

KSJO, San Jose, has appointed Simmons Asso, NY & Chi, ntl sls reps, effective immediately

KVEC-TV, San Luis Obispo, Calif, will become a satellite stn of KSBW-TV, CBS tv affiliate in Salinas-Monterey

KWLK, Longview, Wash, has appointed Everett-McKinney ntl reps

WEAT-TV, Inc., West Palm Beach, has appointed James S. Ayers Co of Atlanta & Charlotte southeastern stn rep

WFGA-TV, Jacksonville, Fla, will become a basic affiliate of NBC tv network effective midsummer

WIBW Radio & TV, Topeka, Kansas, has appointed Avery-Knodel, Inc, exclusive ntl sls reps

WJHP-TV, Jacksonville, Fla, will no longer be an NBC tv affiliate effective midsummer

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

AUTO LIABILITY INSURANCE

SPONSOR: Universal Insurance Agency AGENCY: Benjamin Katz

Capsule Case History: A steadily maintained increase in the number of hot prospects, life-blood of insurance agencies, has been achieved by the Universal Insurance Agency through radio. In October '55, Universal decided to experiment in selling its auto liability policies through WHAT, which concentrates on Negro audiences. Directing its campaign at uninsured drivers, the firm purchased several five-minute shows weekly, but results in the first week—150 direct leads—were so gratifying, it immediately switched to an across-the-board buy. The company purchased all available five-minute segments on the late afternoon portion of *Snap Club*, a campaign of 19 segments weekly at a cost of $245 per week. Universal is still maintaining this campaign, and has been averaging 100 leads per week. It reports it has become the largest local independent and has drastically reduced the number of uninsured drivers.

WHAT, Philadelphia PURCHASE: Announcements

BOTTLING WORKS

SPONSOR: Washington Coca-Cola Bottling Works AGENCY: Direct

Capsule Case History: A report of instantaneous results through the use of local radio advertising comes from the Washington Coca-Cola Bottling Works. Though local franchised bottling works frequently use radio, it was a new approach for this firm. Some months ago when its advertising wasn't bringing in the desired results, it launched a radio campaign. It bought spot schedules on several local, independent stations, including WWDC. On the latter, its pitch was selling through the personality of disk jockeys. Speaking of the campaign, W. N. Sales, manager of the company, reports: "The results were instantaneous, with our three plants in this area showing a 20, 15 and 14% increase in the first month. The success story doesn't stop there. We have continued the spot schedule and are still getting increases each month." Disk jockeys who did the selling for Coca-Cola were Art Brown, Fred Fiske and Jack Rowzie.

WWDC, & Others, Washington, D. C. PURCHASE: Announcements

FERTILIZER-INSECTICIDE

SPONSOR: Ward Feed Store, Inc. AGENCY: Direct

Capsule Case History: Local tie-in advertising following a network plug proved a combination that brought excellent results for Ward Feed Store of Syracuse. Starting 8 April, and allocating its entire ad budget, Ward's launched a Monday-through-Friday series of one-minute spots on WHEN. The campaign was concentrated on Fiestar, a fertilizer and insecticide. Ward's bought the 11:30 a.m. spot immediately following the Arthur Godfrey network show, which was also advertising Fiestar. Prior to this campaign, Ward's had been handling a maximum of one carload of Fiestar a year. Using this WHEN promotion only, they have moved 3½ carloads in the past 1½ months, a sales increase of approximately 25-fold on the product. (Incidentally, Fiestar requests from market centers as far away as Norwalk, Ohio, and Elkins, W. Va., caused the station to theorize that sun spots have been boosting their signal coverage).

WHEN, Syracuse, N. Y. PURCHASE: Announcements

REAL ESTATE

SPONSOR: Insured Investments, Inc AGENCY: Direct

Capsule Case History: The contrast between the high price of a house and the low cost of radio to sell it has lured many a developer. Case in point: Insured Investments, Inc., of Wichita, had found its home sales rather slow. On 4 March, at a cost of approximately $300 per week, this firm launched a semi-saturation campaign of 50 one-minute spots per week on KFBI. These spots were built with a 20-second singing intro followed by 40 seconds of hard sell. By 1 May Insured Investments had sold 53 homes at a total cost in radio advertising of approximately $2500. Some newspaper promotion was used (the newspaper budget was cut in half to pay for radio), but the firm said that almost all leads came from KFBI. The original campaign was to have run to the middle of June, but due to lack of sewage facilities, sales have been temporarily frozen. The firm's sales manager reports it is awaiting the elimination of this problem.

KFBI, Wichita PURCHASE: Announcements

SPONSOR ASKS

How do you measure the impact of a broadcast campaign?

Jules Rudominer, *executive v.p. in charge of marketing, advertising & merchandising, Rayco Auto Seat Covers, Inc., Paterson, N. J.*

Back in April of 1952, our newly-appointed agency, Emil Mogul, developed a novel media-check system designed to measure the comparative effectiveness of Rayco's advertising expenditures. In essence, it lets our customers tell us what brought them into our stores and gives us at headquarters a week-by-week measure of advertising effectiveness in each market. More than five years and a few modifications and refinements later, the system remains in effect as one of the foundations of our entire media-buying strategy.



"developed a novel media check system"

As a franchised operation with 150 stores in major markets throughout the country, we need a method that will show us what our advertising dollars are accomplishing for our individual dealers. Our need was no less apparent in 1952 when our 54 franchised operators were spending 95% of their aggregate budgets in newspapers. Today, the biggest percentage of our advertising budget flows into broadcast media. The change in media was dictated not by whim or even the usual research studies, but by the results of our agency's system of evaluating consumer questionnaire cards.

Each of our operators is supplied with cards prepared by the agency. The cards are divided into three sections: an open-end question which asks the customer, "How did you happen to come to Rayco?"; a more detailed question which asks customers to identify Rayco advertising seen or heard by name of station or newspaper and name of specific program in the case of radio-tv: and a detachable tab which serves as the customer's unconditional guarantee of Rayco Auto Seat Covers against manufacturing defects for the life of the car. The detachable guarantee, of course, insures a favorable attitude and high response for the media check.

The cards are submitted weekly to Rayco headquarters in Paterson, where they are tabulated, evaluated and summarized. We then send the summary sheets and detailed sales charts to the Mogul agency, which analyzes the figures with one major objective in mind: to determine the effectiveness of our current media structure in terms of sales per dollar of ad expenditure.

In applying the check system to broadcasting advertising, we don't neglect the significant criteria of ratings, cost-per-1,000 of estimated audience and the results of frequent field research studies. These are correlated with the customer checks to give us a constant evaluation of our advertising effectiveness.

Since our operators allocate a share of their sales volume to the advertising budget they have more than a passing interest in the pulling power of their ad dollar. This helps account for the high rate (85%) of consumer responsiveness to the check system, thereby increasing the statistical validity of the tabulations.

We constantly seek refinements and improvements for the system. But it's doing a job for us that the skeptics said couldn't be done: it's getting for us the most mileage out of every advertising dollar.

William G. Stophlet, *sales promotion director, The Fair, Chicago*

The impact of a broadcast campaign is measured in terms of results. Regardless of media, campaigns are planned, produced and presented with concrete objectives.

In our world of retailing there are four basic objectives in advertising to the consumer and the degree of fulfilment of these objectives determine the impact.



"measured in terms of results"

1. **Sales results in dollars** (covering a specific period). Since the retailer's life is built on daily sales, this is vital. Impact here is determined by establishing the percentage cost of the broadcast to three-day sales dollar figures of the product advertised on the air.

2. **Sales results in dollars** (covering a seasonal period). Equally important, this objective covers products that represent greater investment and must be sold over a prolonged but defined period. An example might be swim-wear. This campaign would begin in May, prior to peak selling and extend into late July.

3. **Increased traffic** (transaction inquiries). Such things as store improvement, credit-sales promotion, new customer services, opening of suburban stores all command broadcast time. Measuring impact achieved on these points is more difficult than with merchandise. But a few yardsticks might be: periodic in-store traffic counts, customer interviews and average sales comparisons.

4. **Public acceptance** and favorable opinion. This is important to your standing within the community. It is the impression you wish to establish in the minds of those unfamiliar with you. The results are long

term and difficult to determine, but will be reflected in increased charge customers; greater sales; better advertising productivity.

Clayton R. Sanders, *advertising director, Peoples Drug Stores, Inc., Washington, D. C.*

In the highly competitive Washington market, Peoples has one sales formula no one in the chain ever forgets: *Get people into the stores.* Once they're in, Peoples will make customers out of them. The trick is to get them into the stores. And that's where radio



"get people into the stores"

is doing the job at an extremely low cost-per-customer figure.

In fact, store traffic is our yardstick in measuring the success of our overall advertising program—and that includes newspapers, radio and tv.

We have used radio consistently for the past seven years and, through experience, Peoples has learned how to use the medium effectively.

With radio we tend to concentrate on a smaller number of items, in contrast to our newspaper ads that feature a greater list of products. The radio spots give intensive coverage to weekly specials, seasonal campaigns such as film and photo-finishing, and constantly feature prescription service.

Peoples is also aware of radio's flexibility. Changes in our advertising copy can be made even a few minutes before air time if necessary.

For example, during a recent unseasonable hot spell in Washington, Peoples switched its radio copy to electric fans. The sales results were instantaneous.

Peoples would also like to point out that we have no static advertising practices. We are constantly checking and reviewing our schedule in an effort to keep pace with public interest.

Radio has become an important part of our advertising program because it creates store traffic and sells goods both on a short and long term basis. It is no longer a question with Peoples whether or not to use radio, but only how to continue its use to our best advantage.

NOW...THE
BARTELL GROUP
is running WILD!
and WBMS, too!*

Two more GIANT STEPS into two more major markets, and two more radio stations take on the modern broadcasting concept that distinguishes the Bartell Group.

Step No. 1: WILD, Birmingham. Most powerful full-time independent station in Alabama's richest market. 850 KC . . . 10,000 watts.

Step No. 2: WBMS, Boston. The new Bartell Sound sets off a new revolution in the nation's 6th market. 1090 KC . . . 1000 watts.

Now, in six cities, from sea to sea, your best buy for building sales is a Bartell Station.

*Subject to usual F.C.C. Approval

WILD, WBMS, WAKE, KCBQ, KRUX
Represented by Adam Young

WOKY
Represented by The Katz Agency, Inc.

THE BARTELL GROUP
...10 years of progress

BIRMINGHAM wild
BOSTON wbms
ATLANTA wake
woky MILWAUKEE
SAN DIEGO kcbq
PHOENIX krux





National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

The Procter & Gamble Co., Cincinnati, is going into scattered markets to advertise its Crisco. Day and nighttime film minutes will be scheduled for the short-term campaign, with an average of three per week in each market. Buying is completed. Buyer: John Pape. Agency: Compton Adv., Inc., New York.

Gold Medal Candy Corp., Brooklyn, is buying Eastern markets for its "Bonamo's" candies. Minute participations will be purchased on late afternoon children's shows and on Saturday; the advertiser is primarily seeking the 6 to 12 age group. Frequency will range from two to five per week in each market. Copy for the live announcements will be written to fit the program's personality. Buying is not completed. Buyer: Joyce Peters. Agency: Emil Mogul, Inc., N. Y.

Block Drug Co., Jersey City, is entering major markets to promote its Nytol sleeping tablets. Schedule will begin 1 July for 24 weeks. Minutes will be placed during nighttime segments. Frequency will vary from market to market. Film commercials will continue the Nytol theme that it's drugless and harmless. Buying is completed. Buyer: Ira Gonsier. Agency: SSCB, New York.

Bristol-Myers Co., New York, has planned a nation-wide campaign for its Ipana tooth paste. Schedule is 30 June to 20 July. I.D.'s have been prepared for prime nighttime hours. Frequency will range from two per week in some markets to 18 in others. Buying is completed. Buyer: Sam Vitt. Agency: Doherty, Clifford, Steers & Shenfield. New York.

General Foods Corp., White Plains, is increasing its schedules in some markets for its Post cereals. New schedule kicks off 1 July for 39 weeks. Minute announcements will be slotted for morning hours; frequency will vary from market to market. Commercials will be both live and on film. Buying is completed. Buyer: Bob Innes. Agency: Benton & Bowles, Inc., New York.

R. J. Reynolds Tobacco Co., Winston-Salem, is entering major markets with a campaign for its Winston cigarettes. Filmed minute announcements are being scheduled for nighttime segments: frequency varies from market to market. Starting date is indefinite. Buyer: Hal Simpson. Agency: Wm. Esty Co., Inc., New York. (Agency could not be reached for comment.)

The Royce Chemical Co., Carlton Hill, N. J., is purchasing spot to advertise its Royox. Daytime minutes and I.D.'s are being used. Frequency: 12-15 per week in each market. Buyer: Robert Croot. Agency: The Samuel Croot Co., Inc., New York. (Agency could not be reached for comment.)

International Shoe Co., St. Louis, is going into 120 tv markets to advertise its Poll Parrot shoes. Schedule will initiate 19 August. Co-operative advertising arrangements will be made with local dealers throughout the country who wish additional promotion. Buyer: Fred Wuellner. Agency: Krupnick & Associates, St. Louis.

RADIO BUYS

Helena Rubenstein, Inc., New York, is planning a test campaign in Indianapolis for its Reduce-Aids. Schedule starts in July and runs for four to six weeks. Minute participations were bought on women's shows, with product copy slanted to the hot weather. Buying is completed. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, Inc., New York. (Agency could not be reached for comment.)

The Best Foods, Inc., New York, is using a heavy saturation schedule in major markets to promote its mayonnaise. The campaign will kick off shortly and will have two three-week flights; frequency for minute announcements will vary from market to market. Buyer: Gail Myers. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency could not be reached for comment.)

Gold Medal Candy Corp., Brooklyn, is planning a campaign in Eastern markets for its Cocilana Cough-Nips. The schedule for minute announcements is as yet indefinite; it will run 13 to 26 weeks. The advertiser will use two or three stations in each market, with emphasis on either news or saturation. Commercials will be both live and e.t. Buying has not started. Buyer: Joyce Peters. Agency: Emil Mogul, Inc., New York.

Colgate-Palmolive Co., New York, is entering markets in the Southwest to push its Super Suds. Minute announcements will be placed noon to 5 p.m. daily starting 1 July; frequency will vary from market to market. Buyer: Gary Pranzo. Agency: Cunningham & Walsh, New York. (Agency declined to comment.)

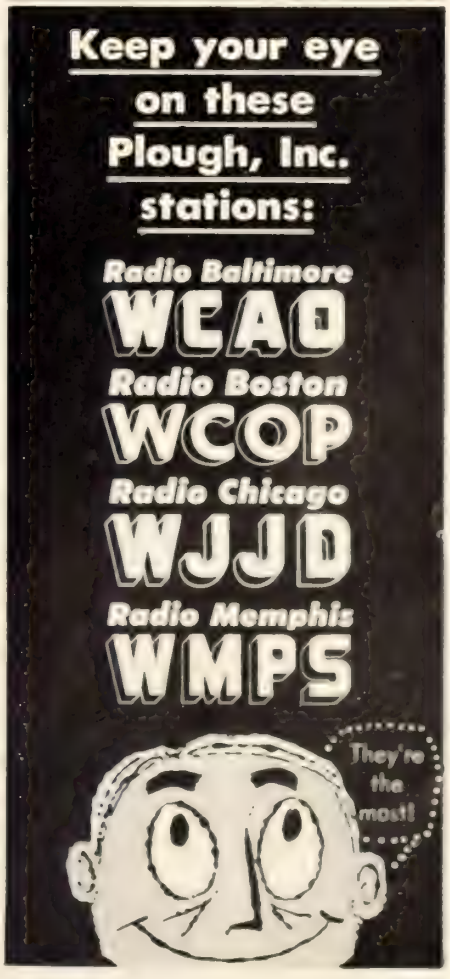
Esso Standard Oil Co., New York, is planning the Fall campaign for its gasoline and oil. The advertiser is considering two five-minute news strips a day in major markets, Monday through Saturday, for a 52-week schedule. Buying has not begun. Buyer: Sy Goldis. Agency: McCann-Erickson, Inc., New York. (Agency declined to comment on campaign.)

RADIO AND TV BUYS

American Cyanamid Corp., New York, is conducting a campaign to familiarize the public with its Acronized process, which retards spoilage in fresh-killed poultry. The radio-tv schedule is for three flights of three weeks each. I.D.'s will be used during non-crowded daytime segments. Buyer: Bob Palmer. Agency: Cunningham & Walsh, New York.

McKesson & Robbins, Inc., Bridgeport, has arranged heavy schedules in radio and tv in major markets for its Tartan suntan lotion. Campaign will start shortly and will run for three weeks. Buyer: Dick McClenahan. Buying is completed. Agency: Dancer-Fitzgerald-Sample, New York.





WTUX
1000 WATTS
IN WILMINGTON
DELAWARE
YOUR BIG
BARGAIN
station covering the millions
in the rich Delaware Valley
ask your Walker man about
the "1290 Club" 1:00-6:00
PM daily
for results that count and can
be counted use
Wilmington, Dela.
1290 on the dial
WTUX
1000 WATTS

WIN
The BIG Audience!
PLACE
Your schedule on
KTRN! Let us . . .
SHOW
REAL RESULTS!
62% April-May '57
HOOPER
AVERAGE!
KTRN
Wichita Falls, Texas
A. Boyd Kelley-Gen. Mgr.
Burke-Stuart-Nat'l Rep.

News and Idea WRAP-UP

ADVERTISERS

Bourjois (Evening in Paris) will take on the heaviest schedule of network and spot tv in its history for the big Christmas push.

Campaign will be concentrated in the three-week period before the holiday season.

Network show will be NBC TV's daytimer. *Arlene Francis.* Spot will be used nighttime in 111 cities. Lawrence C. Gumbinner is the agency.

Ideas at work: Miller Brewing Co. which co-sponsors the Milwaukee Braves broadcasts, has inaugurated a telephone scoreboard service in Milwaukee. By dialing OR 1-5500 day or night, fans get the scores of the Braves and other major league teams plus a quick plug for Miller High Life . . . **Russell's Department Store** in Eugene, Ore., uses radio to tell customers about its buyers' activities during their seasonal trips to New York. The buyers make 15-minute tape recordings of informal, on-the-scene news and notes about style, fabric and color trends and then air mail the tapes back to Eugene for local broadcast.

People in the news: William A. Nichols has been named national merchandising manager for Minute Maid-Snow Crop Frozen Foods . . . **Karl O. Nygaard** has been appointed director of business research for B. F. Goodrich Co. . . . **P. G. Beach** is now advertising manager for Union Pacific Railroad, Omaha, and **H. J. Forbes** is advertising manager for the railroad's Los Angeles headquarters.

AGENCIES

Henry B. Cohen's announcement this week that it was resigning the B. T. Babbitt account underscored this: The phenomenal success of P&G's new Comet brand has had a jarring effect on the cleanser field.

The leadership had previously been held by Colgate's Ajax.

Babbitt's '56 expenditure: $390,000, tv spot; $880,000, newspapers.

Benton & Bowles is looking around for a half-hour network tv for alternate weeks.

Sponsor: Maxwell House regular coffee brand.

Norman B. Norman has been elected president of Norman, Craig & Kummel to succeed Elkin Kaufman whose resignation takes effect 1 July.

Other changes in the agency's management team find Eugene H. Kummel, former vice president and secretary, becoming executive vice president and B. David Kaplan, former vice president and treasurer also becoming an executive vice president. Walter Craig, the fourth member of the management group, remains vice president in charge of radio and tv.

New agency appointments: Compton for P&G's new product, Ivory Liquid Detergent . . . **Clinton E. Frank** for Toni's Bright'ning hair color rinse . . . **North** for Toni's Twirl home permanent for children . . . **McCann-Erickson,** Chicago, for Lewis & Howe (Tums and Natures Remedy).

Resignation: Buchanan has resigned the Tidewater Oil account effective immediately, but the agency will "complete contracts outstanding."

New firms: Halstead Associates, new ad agency, in Kansas City, Mo. . . . **John D. Morgan,** Chicago agency executive, has opened his own office in that city.

Job notes: William Vance and **Victor Miranda** have joined the radio-tv department at Fletcher D. Richards . . . **Richard Fishel** has rejoined the Geare-Marston Division of Ruthrauff & Ryan as sales promotion director . . . **George Fenmore** has been appointed to the newly created post of director of public relations

and publicity for the commercial products division at Blaine Thompson . . . **Charles T. Rabkin** has been named account group supervisor and member of the plans board of Emil Mogul Co. . . . **S. E. "Doc" Frohok** has joined K&E as a merchandising executive in the promotion department. Frohok comes from BBDO . . . **Clement W. MacKay** has been appointed executive vice president at Roy S. Durstine, Inc. . . . **Desmond O'Neill,** former associate media director at Bryan Houston, has joined the media department of K&E as a broadcast buyer . . . **George T. Byers** has left Beech-Nut Life Savers, Inc. to join DCSS as an account executive. Another new account executive at the agency is **Robert C. Doherty,** former managing editor of Gentry . . . **Mary Dunlavey** has joined Kastor, Farrell, Chesley & Clifford in an executive capacity and will handle contact-media work . . . **John R. Roirdan** has joined Geyer as an account supervisor. Roirdan comes from Roy S. Durstine, Inc. . . . **Marvin Goldman,** former advertising manager with Rapid Film Technique, has joined Norman D. Waters & Associates . . . **Charles F. Mallory** has joined Goodman Advertising, Los Angeles, as a senior account executive . . . **John T. Murphy** has left Lynn Baker to go with Burke, Dowling, Adams as an account executive and **Edward D. Cummings,** formerly media director at Robert W. Orr Associates, has also joined Burke, Dowling, Adams in the media department . . . **Kirke Beard,** general manager of Anderson-McConnell, has been appointed a vice president . . . **James C. Kissman** has joined Advertising Agencies, Inc., Studio City, Calif., as production director . . . **Herbert W. Warden,** formerly with Ogilvy, Benson & Mather, is now executive vice president of Kastor, Farrell, Chesley & Clifford.

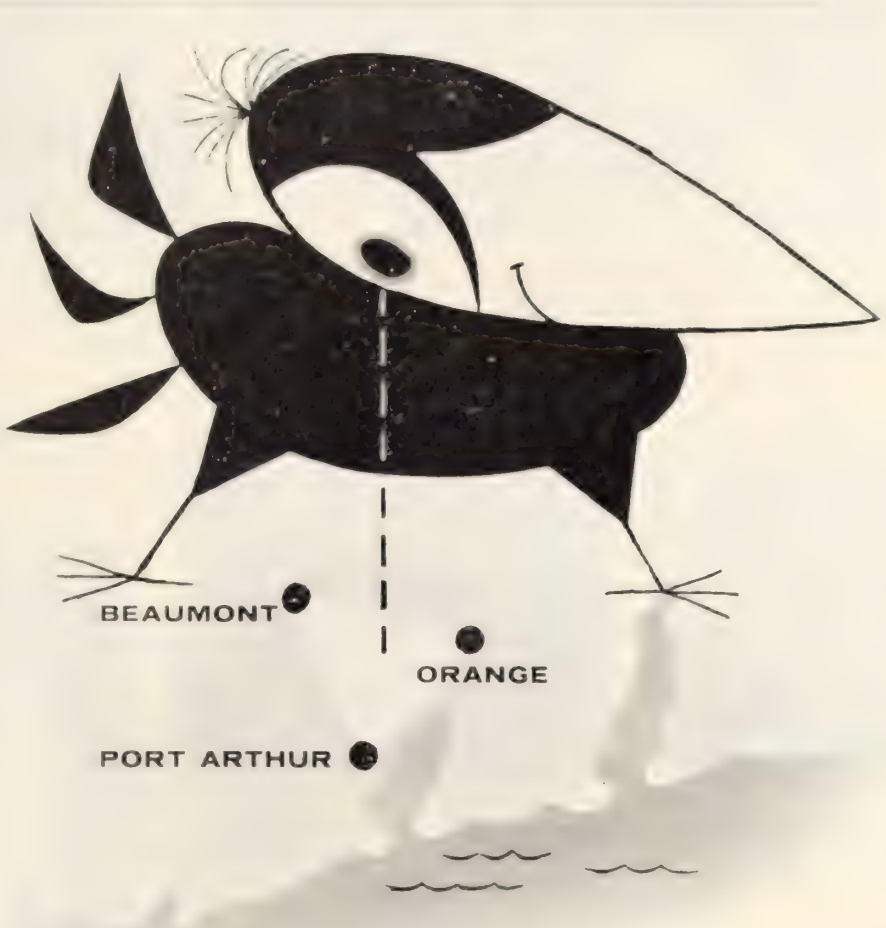
NETWORKS

ABC TV has scheduled the first of its live daytime shows.

Lucky Lady, the Walt Framer package, will take the 1:30-2 p.m. slot across the board. Interesting twist—this show is the reverse of Framer's old timer, *Strike It Rich*. *Lucky Lady* has women telling the audience of a piece of good luck that has happened to them rather than a sob story.

Fall network tv programing notes: CBS TV reports that American Tobacco has finally found alternate for the *Jack Benny Show*. It'll be *Bachelor Father*, situation comedy filmed by MCA . . . **Kodak** was quick to step in this week when Lincoln decided to pull out of the *Ed Sullivan Show* (CBS TV). Kodak will take alternate weeks . . . **Also at CBS TV** it looks like (but not firm) Helene Curtis will go in as alternate on *Dick & the Duchess* on Saturday 8:30-9 p.m. . . . **Both ABC TV and NBC TV** were quiet on the nighttime fall sales front this week.

Personnel changes: Edward Kaylin, associate director of sales presentations for CBS Radio, has assumed the added duties of administrative manager of the advertising and sales promotion department . . . **Henry W. Cox** has been named national program sales manager for ABC-TV. Cox has been manager of radio and television programing for General Mills since 1951 . . . **Sid Mesibov** is an



Eyeing Texas? The fabulous Beaumont-Port Arthur-Orange area of over 1,000,000 prosperous people is covered only by

K F D M Beaumont Radio & TV

CBS
ABC

See PETERS-GRIFFIN-WOODWARD, INC

A pictorial review of local and national industry events

PICTURE WRAP-UP



Charcoal-gray ribbon is cut by the Hon. Richard C. Patterson, Jr., Commissioner of Commerce and Special Events, opening the Advertising Center, Inc., New York. Wendy Barrie looks on as president and founder, Larry Schwartz of the Wexton Co. (extreme r.) beams



Member stations have not violated NARTB Tv Code by taking too much time for commercials on feature film shows. Announcement is made by chairman W. B. Quarton (c.): Don McGannon, (standing l.): Roger Clipp (standing r.): Mrs. H. McClung; Richard Borel



Two restaurant radio studios at Fiesta Carfeterias, Milwaukee, are used by WFOX and WRIT. Both originate d.j. shows from eateries



At ABC TV St. Louis presentation are: J. Aubrey, v.p. ABC TV; H. Burke, gen. mgr., KODE-TV, Joplin; G. Higgins, v.p. sales, KMBC-TV, K. C.; J. Bernard, KTVI, St. Louis

That's a lot of oil. Charles E. Clowe, president of Coppertone Sales Corp. presents the 50 millionth bottle of Coppertone suntan oil to Bea Mueller, this year's queen of the Festival of Florida Products held at Cypress Gardens in the sunshine land



Blair Blitz in action. Jim McCaffrey, v.p., Ogilvy, Benson & Mather, gets a concentrated two-minute "sizzle-pitch" (100-second recording and 20-second live presentation) from Mort Bassett of John Blair & Co. as part of Blair's hot radio drive during week of 24-28 June



other TvB-ite to join ABC TV. Mesibov has been appointed director of special exploitation projects for the network . . . **William C. Gillogly** has been named director of sales for ABC TV's central division. He will headquarter in Chicago.

TV STATIONS

The WCAU Stations, Philadelphia, has entered the field of creating and producing tv film commercials.

The commercial film production division will be under the direction of Charles Vanda, v.p. in charge of tv for the stations. Assisting: Vanda Jerome B. Samuelsohn, producer-director at WCAU-TV, and John J. Burke, cinematographer. George G. Steele, Jr., leaves the WCAU-TV sales staff to do the new division's selling.

In announcing the division, Vanda said, "Our new film unit will answer a need long felt by Philadelphia advertising agencies who have had to depend on New York and Hollywood for adequate commercial films. With our technical experience, talent and facilities we can cast, set, film, record and edit all films and preview them over closed circuit television in both b&w and in color. This will mean considerable savings, in both time and money, to agencies and to their clients."

Tv applications: Between 17 and 22 June two construction permits have been granted and three applications for new stations were filed.

Construction permits went to: East Texas Broadcasting Co. for Channel 19, Nacogdoches, Tex., permit allows 20 kw visual; and to Ponce Tv Partnership for Channel 7, Ponce, Puerto Rico, permit allows 1.408 kw visual.

Applications were made by: KSTT Telecasting Co., Davenport, Ia., for Channel 8, Davenport-Rock Island-Moline, 316 kw visual, with tower 1,020 feet above average terrain, plant $749,696, yearly operating cost $510,000; WTVJ, Inc., Miami, for Channel 11, Houma, La., 316 kw visual, with tower 990 feet above average terrain; plant $1,444,500, yearly operating cost $925,000; and North Dakota Broadcasting Co. for Channel 11, Fargo, 29.05 kw visual, with tower 392 feet above average terrain, plant $53,450, yearly operating cost $96,000.

Triangle Station's expansion of headquarters advertising and promotion department works out like this:

- Joe Zimmermann moves into the newly-created post of director of station promotion.
- Kenneth Chernin continues as promotion supervisor of the station.

Both Zimmermann and Chernin will report to John D. Scheuer, Jr., director of public relations and programming.

Zimmermann will direct audience promotion, merchandising and publicity activities while Chernin will direct the station's sales promotion activities.

Zimmermann was director of advertising and promotion for WFIL-AM-FM-TV, Philadelphia, which recently merged with Triangle.

On the color scene WRCT-TV, Philadelphia, is adding five new half hour local color shows to its weekly schedule. This brings the station's local tint originations up to 11 hours per week . . . **WPST-TV,** Miami, will go on the air 1 August as an ABC TV primary affiliate . . . **KSBY-TV** are the new call letters for KVEC-TV, San Louis Obispo, Calif.

Personnel changes: Russell Kemmeter, former salesman for U. S. Rubber Co., has joined the sales staff of WTMJ-TV, Milwaukee . . . **Mann Reed** has been moved up to program manager at KBTV, Denver, and **Russ Kundert** will take over as production manager . . . **Alan Cragin** has joined KFMB-TV, San Diego, Calif., as a member of the sales staff . . . **James R. Bonfils** has been named station manager of WTTG, Washington, D.C., and **James Anderson,** previous station manager at WTTG, has been transferred to the DuMont New York office . . . **Robert L. Smith** has been appointed to the newly created post of assistant sales promotion manager at KPIX, San Francisco. Smith comes from Foster and Kleiser Advertising in San Francisco . . . **Jack Miller** has joined KTVR, Denver, as assistant general manager. Miller formerly was an account executive for Buchanan & Co. . . . **Dick Robertson** has left KSL-TV, Salt Lake City, to take the position of director of sales development, promotion and publicity for

THINKING SIDE-SADDLE?



If you've been thinking side-saddle, why not start some straight shootin', herd ridin', calculatin'. WBNS Radio listeners sit up and take notice . . . and they have $2,739,749,000 to spend. They and Pulse place us first in any Monday-through-Friday quarter-hour day or night.
Ask John Blair

WBNS RADIO
COLUMBUS, OHIO

KSBW-TV, Salinas-Monterey, Calif... **J. Robert Reisinger** has been named tv sales manager for Crosley's Chicago division . . . **Col. Joseph E. Goetz** has been named network coordinator for the *Jimmy Dean Shows* emanating from WTOP-TV, Washington, D. C. . . . **Frank Effron** has been promoted to production supervisor at KOTV, Tulsa . . . **Albert S. Goustin** has been appointed tv sales manager for DuMont Broadcasting . . . **Walter Rebmann, Jr.,** has left KUTV, Salt Lake City, to join KVOO-TV, Tulsa, as an account executive . . . **Leroy E. Kilpatrick** has been made operations manager and **C. Thomas Garten** takes over as commercial manager at WSAZ-TV, Huntington, W. Va.

RADIO STATIONS

You may have wondered what is this stereophonic sound that stations around the country are beginning to promote.

The ingredients are simply these:

1) Two stations (either two AM or an AM and an FM)

2) Two receivers tuned in at home.

The method: One station broadcasts half of the sound—in the case of a musical piece say the strings with the brass heard only in the far background—and the other station broadcasts the other half or the brass with the strings heard only in the background.

The result: The two receivers at home do what two ears do and give full roundness to both sounds (in the musical composition both the strings and brass).

Latest station to experiment with stereophonic sound is WCBS, New York, which will feature an hour and a half of binaural tape recordings on its *Music Til Dawn* show on 29 June. The CBS New York outlet will use its AM and FM facilities and will have listeners turn on both their AM and FM receivers (placed at the same end of the room).

The binaural tapes (which have two tracks) will then be played in this manner: one track over the AM transmitter and one over the FM transmitter.

The same stereophonic experiment was tried on KNX, Los Angeles, last month with strong listener response. Many L.A. single set owners reported the sound was more exciting than ordinary broadcasts.

In another stereophonic experiment WMBR (CBS affiliate) and WPDQ (ABC affiliate) in Jacksonville, Fla., combined recently in a special cooperative broadcast. Purpose was to celebrate their own radio week and was backed by the sponsorship of all radio dealers and distributors in the area.

In New York, WQXR has been broadcasting live binaural musical shows for a number of years.

A new radio station sales and merchandising group, The 99 Group, has been organized in California.

Covering the San Joaquin Valley it includes: KRAK, Stockton, KFIV, Modesto, KYOS, Merced, KYNO, Fresno, KONG, Visalia, and KMPC, Bakersfield. It will be represented nationally, individually and collectively by Headley-Reed.

Ideas at work: At WLW, Cincinnati, a novel approach to station breaks. The station break starts off: "This is WLW in Cincinnati, where . . ." and a bit of civic information, zany humor or sage philosophy follows. An example: "This is WLW in Cincinnati, where there are more than 50,000 eligible bachelors. . . . **WBUD,** Trenton, is said to be the first station to use Auto Ad disks, huge hub cap covers which carry a "commercial." Disks are attached to the auto and not the wheel so they remain stationary when the car is going. . . . **WBZ& WBAZ,** Boston, has gotten out a trip-finder mileage indicator for people planning a summer drive through New England as a promotional gimmick.

KBIG, Catalina, Calif., has launched what may be the nation's first seagoing disk jockey. Carl Bailey now broadcasts his daily show from the top deck of a cruise steamer as it goes between Los Angeles harbor and Catalina Island. . . . **International broadcast** has been arranged by the Air Trails Network Stations (WING, WKLO, WCOL and WIZE) for the International 500 mile race from Monza, Italy, on 29 June. In addition to furnishing the race to its own sta-

SPEND YOUR
ADVERTISING
DOLLARS
ON
WGAR
CLEVELAND

One of Spartanburg's
Two Great
Stations
WJAN
SPARTANBURG, S.C.
Call: Grant Webb & Co.

tions. Air Trails is making the broadcast available to other stations across the country through the Indianapolis Speedway Network.

Cyril Ouellette Langlois, founder chairman of the board of Lang Worth Feature Programs, died last week.

People in the news: Bill Payne has been made promotion director for KTLN, Denver. . . . **Ott Devine** is now program director of WSM, Nashville. . . . **Robert Sampson,** former general manager of WSAI, Cincinnati, has been appointed general sales manager for WTCN, Minneapolis-St. Paul and **Jack Cosgrove** has been appointed local sales manager. . . . **Herman Maxwell** has been named director of sales for WRCA, New York. . . . **James C. Dowell** has been appointed public relations director for KIOA, Des Moines. . . **A. H. "Chris" Christensen** has rejoined Westinghouse Broadcasting as advertising and sales promotion manager for KEX, Portland, Ore.

REPS

This week Blair blitzed over a hundred agency and advertiser executives with its quickie "sizzle-pitch," designed to promote the selling-sound of spot radio, 1957 style.

The sizzle-pitch, developed by Blair's Mort Bassett, features a 100-second recording with a 20-second live commercial pitch delivered by the Blair salesman. It works this way:

• The recording demonstrates how a top-selling radio personality handles local-interest comment, time signals, weather information and other service features local in nature.



"When I get my guitar, pardner, yuh can tune me in on KRIZ Phoenix!"

• Then in the five 20-second portion the Blair man points up the "advantage enjoyed by the advertiser in having hundreds of such established local personalities available to present his selling message.

Idea behind the "sizzle pitch" is that it shows a sample of the merchandise plus sales plug—all in two minutes.

Children's influence on grown-ups' buying habits is neatly summed up in NBC Spot Sales booklet — "Looking for Little People?"

Brochure also outlines the available shows for the momma-buy-me-that set (backed up by success stories) on all stations handled by the rep division.

New appointments: Clarke Brown Co. for KGUN-TV, Tucson, and WFTV, Indianapolis . . . **Devny** as United States rep for CHUN, Vancouver, B.C. . . . **Charles Bernard & Co.** as national rep for KRKD, Los Angeles . . . **Harlan G. Oakes** as West Coast rep and **National Time Sales** for the East and Midwest for XEM-TV, Mexicali.

New offices: Blair Television Associates, Chicago, has moved to 333 No. Michigan Ave.

Personnel notes: Jack Eisele has been appointed manager of Clarke Brown Co.'s Houston office . . . **Stuart I. Mackie** has been named to the Chicago radio sales staff of Avery-Knodel . . . **Carlos Reese** is now St. Louis manager for John Blair & Co. Reese takes the place of Tom Harrison who joined ABC Radio last week as vice president and sales manager . . . **Eugene R. Myers** has been appointed manager of the newly created CBS Radio Spot Sales St. Louis office. Myers leaves the Chicago office of the CBS spot sales division to take his new post.

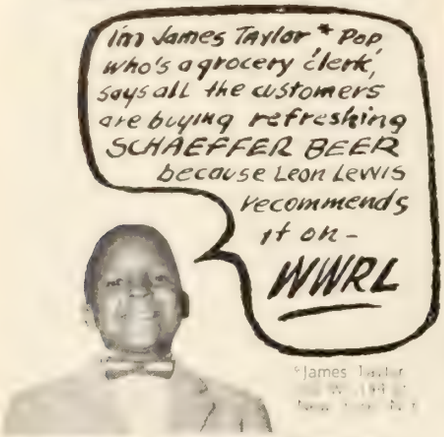
ASSOCIATIONS

Tv stations got a clean bill of health last week from NARTB on the length and frequency of commercials on feature film shows.

The association even found that over three quarters of the stations used only a half (or less) of the established allowances. Survey was based on monitoring of 226 movie programs on

THE STATION
WHOSE LISTENERS HAVE
DOLLARS
TO SPEND
WGAR
CLEVELAND

WWRL NEW YORK CITY



WWRL'S PERSONALITIES SELL more merchandise for sponsors by: Delivering the largest **NEGRO AUDIENCE** for your product. . . . Supporting your schedule with a barrage of **CONSUMER ADS.** . . . **MERCHANDISING CREWS** work full time in Supermarkets and drug stores for you. . . . **FREE.** . . .

LOW SELLING COST of 12c per thousand. . . .

call or write

WWRL
Woodside 77, New York City
Tel—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS

1957 Big News on BROADWAY!

CUZZIN AL



When Cuzzin Al endorses a product (from bread to automobiles) the cash registers ring all up and down Broadway — in the suburban shopping centers, too — His humor matches the whimsical quality of Bob Burns or Lum N' Abner with sales appeal to all ages and income groups. As most listeners say, "we tune in for Al's commercials as much as his music". Write for full details on Cuzzin Al or contact our Reps.

Represented by:

FORJOE *Nationally*

Dixieland Stations Inc.
Glenn Bldg., Atlanta
in the South

WGBA a DIXIELAND station
Columbus, Georgia

49 stations in 24 cities throughout the country.

Average number of commercials per program was 3.6. Majority of the commercials, or 52%, were of one and a half minutes in duration or less and 43% were from one and a half to two and a half minutes long.

RAB will hold its third annual National Radio Advertising Clinic at the Waldorf-Astoria in New York on 8-9 October.

Agenda will feature success stories detailed by representatives of advertisers and agencies involved, panels on radio copy, marketing techniques and media research needs.

Conventions and meetings: The Fall meeting of the **central region of the AAAA** will be held in Chicago at the Sheraton-Blackstone on 17-18 October . . . The annual international convention of the **Radio-Television News Directors Association** will be held 6-9 November at the Balmoral in Miami Beach.

Focus on personalities: Robert E. Kahl, national advertising manager in charge of merchandising and research at the Borden Co., has been elected president of the New York chapter of the American Marketing Association. Other new officers include: vice president, **Joseph B. Doyle,** General Foods; secretary, **John E. Murphy,** Bristol-Myers; treasurer, **Morton M. Vitriol,** Hiram Walker; assistant secretary, **Wallace Lepkin,** Erwin-Wasey; assistant treasurer, **Vernon Hitchcock,** Life Magazine. Directors elected were **Henry Halper,** MacManus, John & Adams, and **Howard T. Hovde,** Econometric Institute . . . **Douglas Anello** has been appointed chief attorney for the NARTB . . . **Merrill Lindsay,** executive vice president of WSOY & WSOY-FM, Decatur, Ill., has been elected chairman of the NARTB's radio board and **J. Frank Jarman,** vice president and general manager of WDNC, Durham, has been elected vice chairman . . . **Joseph R. Rastatter** has been appointed director of public relations for the TvB, succeeding Sid Mesibov who resigned to join ABC TV.

FILM

News from NTA came this week from all directions. Here are some culled items:

• Film network features on *Premiere Performance* will be first-run all summer.

• More than $500,000 was spent by NTA Film Network and its affiliated stations to promote *Premiere Performance* during its first month (April) on the air, according to an estimate by Martin Roberts, NTA promotion director. Future promotion will be spurred by a "showmanship" contest opened to all 134 stations carrying the weekly feature films. About 75 stations are expected to enter before deadline.

• Veteran broadcasting executive Ted Cott has joined NTA. He will divide his time between general executive duties and new program development. Cott had been general manager of DuMont Broadcasting Corp.

• 20th Century-Fox's ownership of the NTA Film Network has been formalized by the appointment of Spyros Skouras, studio president, and three other studio executives to the network board. The three are Donald Henderson, treasurer; William C. Michel, executive vice president, and Otto Koegel,

SELL-
33%
of ARKANSAS' No. 1 MARKET with
KOKY

- Arkansas' **ONLY** Negro Station
- In Little Rock—1/3 Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Little Rock.

Sell-
45%
of MISSISSIPPI'S No. 1 Market with
WOKJ

- Mississippi's **ONLY** Negro Station
- In Jackson—45% Negro
- Top Hooperated — consistently
- The **ONLY** way to the 72,000 Negroes of Jackson

Buy Both These Exclusive Markets — in Combination
JOHN E. PEARSON CO.

chief attorney. The quartet joins four film network officials on the board.

• Storer Broadcasting Co. has made a major purchase of NTA feature packages and syndicated films for its five video stations—WPFH, Wilmington-Philadelphia; WJW-TV, Cleveland; WAGA-TV, Atlanta; WJBK-TV, Detroit, and WSPD, Toledo.

• Share of audience for *Premiere Performance* has risen from 22% in April to 40% in June, according to the 15-city Trendex. At the same time, ratings have risen from 10.1 to 11.3, even though sets-in-use declined from about 46 to 28%.

Official Films is riding high with strip sales.

Wells Bruen, syndication sales manager, reports that *Margie* and *Trouble With Father* have been sold in 274 markets, mostly for across-the-board programing. During the past two-and-a-half months, there have been 22 renewals of the two shows.

Bruen said that in two markets, Minneapolis and Buffalo, stations recently bought the shows right after a rival station's contract expired.

Among the stations renewing were WCBS-TV, New York, and WGN-TV, Chicago.

NBC TV Films is preparing for its two-day "Syndication Shindig" opening 12 July at the Greenbrier, White Sulphur Springs, Va. . . . **Gill Coffee** has bought Gross-Krasne's *O. Henry Playhouse* in six southern markets via Lindsey & Co., Richmond . . . **Screen Gems'** *Casey Jones* has hit the 20-station mark . . . **Screencraft** has recently sold the *Mickey Rooney Show* in seven markets and the *Judge Roy Bean Show* in five.

RESEARCH

Has the NARTB's long search for a tv station circulation measurement method finally borne fruit?

It looks like it has. The Tv Board's Audit Tv Circulation Committee has recommended that a telephone interview method which has been developed be explained to the industry at at NARTB regional meetings this fall.

The method would measure average daily and weekly circulation plus tv set ownership data on a county-by-county basis.

The research sub-committee of the ATCC said the method developed "produces acceptable circulation percentages . . . where there is no problem of non-response." At present there is not enough evidence to determine the effect of non-response, the sub-committee said. This problem would be studied in a pilot survey which would have to precede the first nation-wide survey.

Next step: After the fall regional meetings (which will be open to the entire industry this year) the Tv Board will analyze industry reaction and decide what steps to take in putting the plan into effect.

Work on the new method was done by the Politz organization and, later, the Crossley, S-D research company. The experimental approach was to use a mechanical recorder as a standard and test various personal and telephone interview methods against it.

The research subcommittee consists of Hugh Beville, Jr., NBC; Julius Barnathan, ABC; Melvin Goldberg, Westinghouse Broadcasting; Jay Eliasberg, CBS, and Richard M. Allerton, NARTB.

The Psychological Barometer, service of the Psychological Corp., makes these observations on the current state of tv viewing:

• Three out of every four people say they watch tv more or as much as a year ago.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Close 18 June	Close 25 June	Net Change
New York Stock Exchange			
AB PT	23	21⅝	−1⅜
AT&T	176¾	172½	−4¼
Avco	6⅝	6½	− ⅛
CBS "A"	42⅛	41¾	− ⅜
Columbia Pic.	19¼	19½	+ ¼
Loew's	19⅝	19¼	− ⅜
Paramount	35	34⅞	− ⅛
RCA	38	37⅝	− ⅜
Storer	26¼	26⅜	+ ⅛
20th-Fox	29¼	28	−1¼
Warner Bros.	24⅝	23	−1⅝
Westinghouse	65⅝	65½	− ⅛
American Stock Exchange			
Allied Artists	3⅞	3¾	− ⅛
C&C Super	[illegible]	[illegible]	
Du Mont Labs.	5	4⅞	− ⅛
Guild Films	3½	3½	
NTA	8¼	8¼	





Where Do Great Ideas Come From?

From its beginnings this nation has been guided by great ideas.

The men who hammered out the Constitution and the Bill of Rights were thinkers—men of vision—the best educated men of their day. And every major advance in our civilization since that time has come from minds *equipped by education* to create great ideas and put them into action.

So, at the very core of our progress is the college classroom. It is there that the imagination of young men and women gains the intellectual discipline that turns it to useful thinking. It is there that the great ideas of the future will be born.

That is why the present tasks of our colleges and universities are of vital concern to *every* American. These institutions are doing their utmost to raise their teaching standards, to meet the steadily rising pressure for enrollment, and provide the healthy educational climate in which great ideas may flourish.

They need the help of all who love freedom, all who hope for continued progress in science, in statesmanship, in the better things of life. And they need it *now!*

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.

HIGHER EDUCATION
KEEP IT BRIGHT

PUBLIC SERVICE ADVERTISING COUNCIL

Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

WASHINGTON WEEK

29 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC

Rep. Emanuel Celler's bill to bring services within the purview of the Robinson-Patman Act may have a very slow journey through Congress. That is, if it travels at all.

Aimed primarily at the networks' practice of giving discounts on time sales, the bill also would hit discount practices throughout advertising. Indeed, **it would affect countless services fields** not now under the R-P Act.

Because the impact would be so broad (wider perhaps than Celler had envisioned) the measure is expected to encounter repeated blocks.

The R-P Act says that with respect to **products,** discounts must be based on actual cost savings. Celler wants this law to apply the same yardstick to **services.**

The FCC in a sudden flip-flop now proposes to make Albany-Schenectady-Troy all-VHF instead of all-UHF.

The proposal didn't negate the FCC's earlier action requiring GE's WRGB-TV to shift from Channel 6 to UHF. It merely **shelved** that idea, pending a final decision on the new approach.

Those interested have until 18 July to file briefs.

The NARTB suddenly has manifested an interest in finding out in depth the methods, tests, and direction of wired subscription tv.

The association heretofore had indicated that it was interested in fee-tv only if air were the carrier. It didn't say much about a system dependent on wires or cables.

But now the NARTB directors want **a comprehensive study of viewing habits in Bartlesville, Okla., both before and after the much-heralded test of a wired fee-tv system.**

The inquiry is to develop facts on how adversely free-tv would be affected.

With dozens of entrepreneurs apparently willing to gamble that the system will work, the broadcasters now are casting about for ways to halt this possible threat (over which FCC has no jurisdiction).

The FCC would like to have something to say about the anti-trust suit the Justice Department brought against RCA-NBC over the Westinghouse trade-sale deal.

Permission has been asked of the court to file an "amicus curiae" brief.

The FCC wants to argue that anti-trust considerations are not a part of its major responsibility. **It seeks to erase the RCA-NBC contention that FCC approval of the Westinghouse deal exempted it from the Justice Department's action.**

Quoting from various court decisions, the Commission's brief will contend:

Exemption can only be granted by an "expert" Government body, and the FCC is not, like the Justice Department, expert in anti-trust matters.

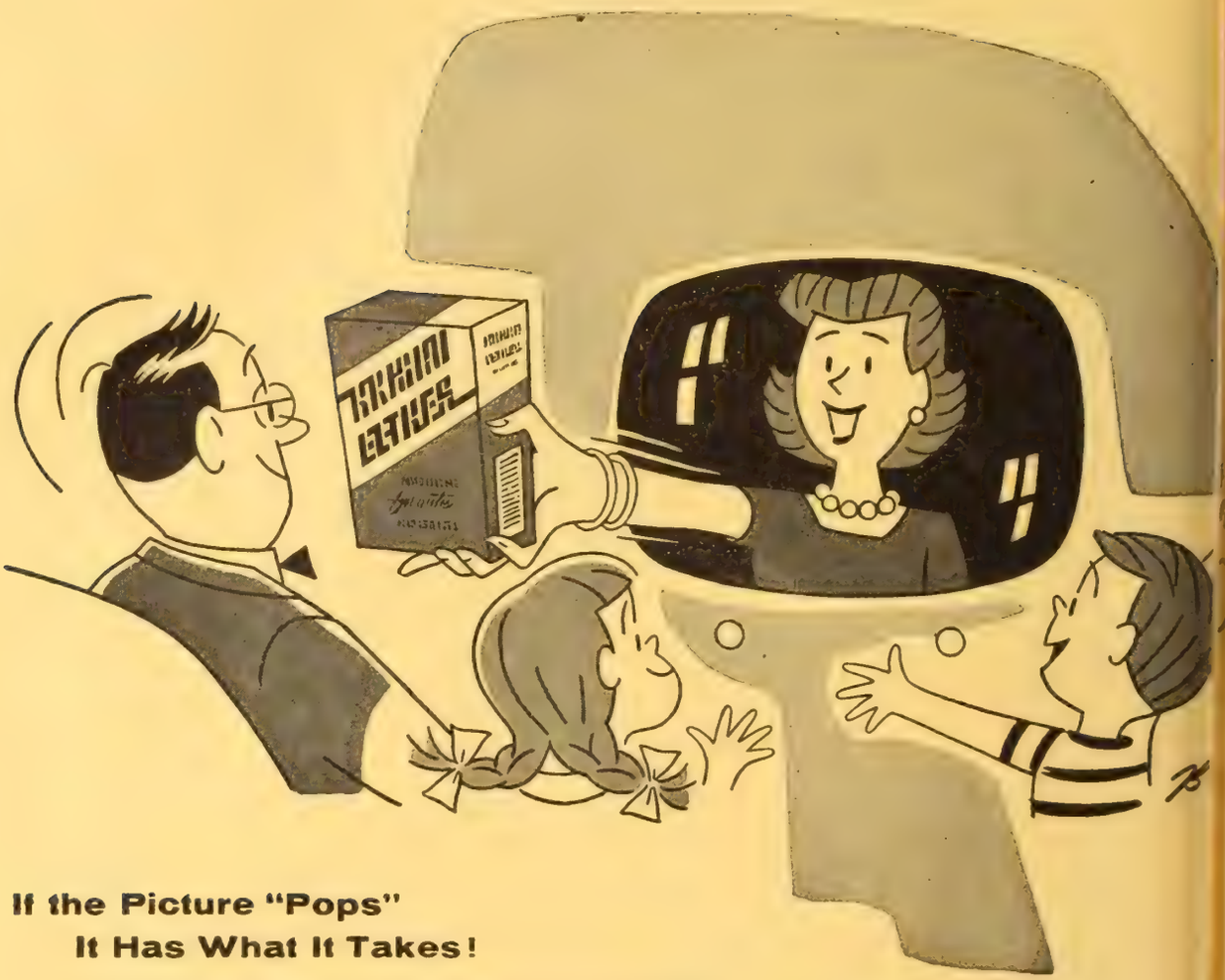
The FCC's network study committee now doesn't expect to finish its report until 30 September. Previous target date had been 30 June.

Cited as reasons: The **complexity** of the network probe—more difficult than expected—and the legal **difficulties with the film packagers.**

The FCC proposes to consider on a case-by-case basis all requests for an increase in power from 250 watts to 1,000 watts by class IV fulltime stations.

The radio stations contend they're at a competitive disadvantage vis-a-vis the 1,000-watt daytime-only outlets.

GETTING THE MOST FRO



If the Picture "Pops" It Has What It Takes!

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



P.S. HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

(a) By using Vidicon film cameras

(b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.



Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome."

RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

29 JUNE
Copyright 1957
SPONSOR PUBLICATIONS INC.

Clothiers report that **advertising fellows have become so sensitive to the gray flannel tag that the swing is to brown pastels.**

Added fashion note: The "sincere" tie is being replaced by **simple plaids.**

Here's an idea for a **promotional window streamer for products advertised on tv: Excerpts from a storyboard.**

Identification with something they see on tv should garner high readership—**a sort of "Imagery Transfer."**

Chalk up as the ultimate in frustration the plight of a Madison Avenue agency which recently was awarded a $5-million-plus account.

It found that the prior agency had rushed through a summer network film series and other items—**all out of the 1957 budget.**

So when the new agency moved in, **it—like Mother Hubbard—found the cupboard bare.**

Unlike other trade associations, the **4 A's prefers to keep its roster of board and committee members quiet.**

This reluctance stems from a suspicion that **too many names wind up on "sucker" lists.**

Madison Avenue toilers in the tv vineyard are working up a slow burn over the publicity antics of script writers.

It's outrageous, they say, the way the writers pause on their way to the bank with $7,500-a-week salary checks to **complain to newspaper columnists about the low state of air programing.**

Confectionery wholesalers would thank M&M Candy to lay off that no-melting-in-the-hand commercial for the summer.

Distributors gripe that the sight of messy palms tends to make the consumer conscious of what the warm season might do to chocolate-covered goodies. **They think it's bad for everybody.**

If, on a trip, you've tuned your car radio to a smalltown station and **wondered how it was able to snare so many local merchants, the odds are that a crew of high-pressure contest promoters has been working the area.**

These promoters refer to the time packages they sell as "promotional advertising," and their main gimmick is **some form contest—often an air version of bingo.**

There are about 30 such groups operating out of New York. Their estimated annual gross is $20-25 million.

The goal is 100 26-week contracts in an area. **The net for the station is 25% on each deal**—plus the prospects of salvaging some of the merchants as future advertisers.

FORGING THE SILVER LINK IN OUR CHAIN OF YEARS!



Yesterday the properties of our existence were essentially the same as they had been for over a decade. The microphone, the transmitter, the talent, the programming . . . everything was there as always before. Only their size and shapes and scope had been changed over the years. And yet, at the stroke of an hour, all of this passed into a new era at CKLW. The silver year of our first quarter century of broadcasting service to this region arrived this month. We greet this milestone with the mixed emotions of youth, yet with a solemn pledge for the continuation of the causes, the virtues that have been responsible for this station's growth. Our great pride in fashioning this man-made chain of business events in such a successful manner is best exemplified by the blacksmith who hand-fashioned; determined always to create a finer product. Today, we pledge again to stay eternally young, and search always for new and modern ways to be of advantage to your promotion program.

TODAY
THE FINEST IN
RADIO ENTERTAINMENT

CKLW and the **MUTUAL** network now bring listeners the most informative and entertaining news and music line-up in their history!

•

MUTUAL network world news every half hour during CKLW's broadcast day.

Such reporters as:

FULTON LEWIS, JR.
GABRIEL HEATTER
CEDRIC FOSTER
CHARLES WARREN
STEVE McCORMICK
HOLLAND ENGLE
LES HIGBIE
WALTER COMPTON
SAM HAYES
MATHEW WARREN
JOHN SCOTT
EDWARD TITT

•

CKLW local news every hour on the hour by:

AUSTIN GRANT
JIM VAN KUREN
TERENCE O'DELL
DICK SMYTH

•

MUSIC [illegible] from Mutual and CKLW own:

TONY DAVID
EDDIE CHASE
BOB DAVIS
RON KNOWLES
SLEEP WALKER SERENADE

with fashion, beauty, and household news for ladies by

MARY MORGAN
MYRTLE LABBITT

50,000 WATTS

CKLW

800 ON YOUR DIAL

GUARDIAN BLDG., DETROIT

J. E. CAMPEAU
President and General Manager

ADAM YOUNG, INC.
National Representative

IT TAKES A
SPECIALIST
TO CATCH (AND HOLD)
the audience

in Louisiana's
2 biggest markets

In SHREVEPORT
KCIJ
Country—Western
Programming
SPECIALIST
Reaching the tremendous
ARK-LA-TEX
area!

In NEW ORLEANS
WMRY
The Only All-Negro
Programming
SPECIALIST
Reaching the vast, rich
N. O. NEGRO
market!

KCIJ
The BIG City Station
with the
Country Flavor
5000W 980 KC

WMRY
"The Sepia Station"
1000W 600 KC

Southland Broadcasting Company
Mort Silverman, Exec. V.P. & Gen. Mgr.
GILL-PERNA, INC. — Nat'l Rep
New York, Chicago, Los Angeles, San Francisco

RATE THE REPS

(*Continued from page* 34)

be questioned. A written review is reasonable if they feel they've got a case for future planning. A business-like letter (no whining, no sarcasm) is likely to get full consideration.

"5. This is as important as the first point mentioned. Reps should provide (a) clear-cut avail forms; (b) ratings info as and if requested; (c) data sheets as and if requested or a covering letter.

"We get tired of doing the rep's work and many a good buy gets overlooked in log-jam typing jobs or verbal scratch pad notes. Occasionally in the interests of time this can't be avoided. But usually it can."

Another lady buyer, this one from New York, spelled out as part of her comment a useful review of what should go into an availability list. She said:

"When avails are given, provide enough information so that repeated calls are not necessary. Following are some things that should be part of every avail list:

"Market; station; affiliation; channel (tv); power and frequency (am); adjacencies and, if local personality, a short blurb about the person and type of show; current market data; type of promotion if schedule warrants same; special packages if station has same and they are not shown in rate book."

A former timebuyer in New York, now a media executive, provided this view of rep-buyer relations which will be of interest to agency management:

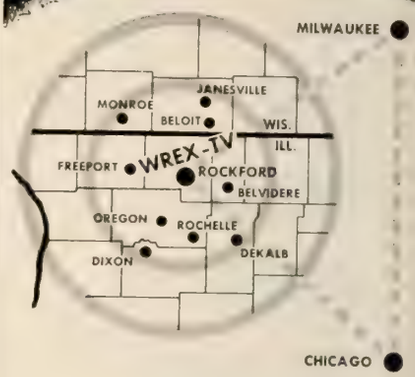
"Many times short campaigns are over before confirmations of schedules are received. Too many reps confirm one or more weeks later. And spots are substituted on the confirmation without the knowledge of the buyer.

"The substitution of spots, coupled with the late confirmation, causes duplicate work in the estimating and typing groups. With clerical costs rising, it is imperative that information (particularly rate breakdowns on packages) be received from the rep accurately and quickly.

"The reps should standardize the availability and confirmation forms and the method of reporting the information. It will save time and effort on the part of buyers and estimators.

"Late confirmations and spot substitutions, by the way, lead to another complication: Discrepancies on the station bills. Discrepancies cause more

WREX-TV
REIGNS SUPREME
OVER A KING SIZE
MARKET



A POPULATION of over one million . . . an estimated 305,921 TV households in grade A, B, and C coverage area where retail sales total close to one and a third billion dollars!

WREX-TV brings viewer-preferred CBS and ABC network programs to the great Illinois/Wisconsin market, outside the influence of Chicago and Milwaukee TV coverage.

THE ONLY VHF
STATION SERVING THE
ROCKFORD AREA

An estimated 43,545 households have television in Rockford area alone!

Survey after survey of 14 counties indicates uncontested dominance of Northern Illinois-Southern Wisconsin area by WREX-TV

Comparative 1/4 hour ratings:

WREX-TV (VHF) - - 440
Station "B" (UHF) - - - - 0

Uncontested dominance of the Rockford area.

CBS-ABC Affiliations
telecasting in color

J. M. BAISCH, General Manager

Represented by H-R Television, Inc.

WREX-TV
CHANNEL 13
ROCKFORD
ILLINOIS

trouble, involve more work and worst of all are non-commissionable. If they were, we would not have to have clients. We could live on commissions from discrepancies."

A timebuyer in New York struck a note which was sounded frequently:

"The rep sells service. He has no plant, formulas or tangible goods. He is only as good as his salesmen and his properties (stations).

"Some reps have poor salesmen; others have good ones; others have some of each. The salesmen must supply service, no excuses. . . . I've never been called upon by a poor salesman from [Rep B]. They are all good. They provide service. They have research. They have good stations. They try to understand our problems as well as the stations. *Service, service, service!*"

The importance of the station's role in backing up the rep was mentioned by a number of buyers. A New York buyer (masculine handwriting) said:

"Much of rep service depends on the stations they represent. Some are more alert than others. Type of programing enters into the picture also. Stations with block programing, for instance, are easier to handle as far as availabilities are concerned."

Here are some short but important comments:

"Let the buyer make the decisions!"

"Be certain avails are still unsold when immediate purchase is made. Have competent secretaries should contact be out of office."

"Make more and briefer calls—even when agency isn't buying. Have all data at fingertips."

"More selling and less mere delivery of availabilities. The salesmen should have a plan to submit—a reason for buying his station. Most salesmen deliver avails and await a decision."

"Listen intelligently to the buyer when he describes the type of availabilities wanted."

"Make an honest and intelligent effort to specifically relate the properties you sell to the problems and aims of the clients we represent."

"Less discussion *after* decisions are made. More pre-sell."

"Prompt follow-up on all schedule changes (times, adjacencies, rate increases, preemptions, any mistakes such as competitive adjacencies, etc.). Keep visits to a minimum with or without station people."

FIRST

4 straight months in D. C.,

says Pulse*

- **FIRST** in share of total weekly radio audience, 6 A. M. to midnight.
- **FIRST** in quarter hour wins.

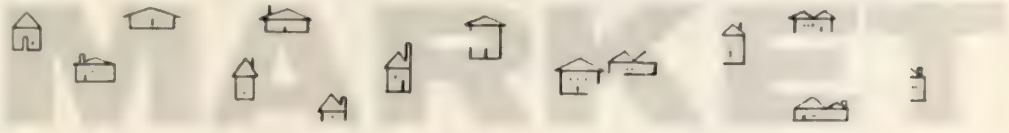
WWDC

RADIO WASHINGTON

Represented Nationally by John Blair & Company

*PULSE: Jan.-Feb., March-April 1957

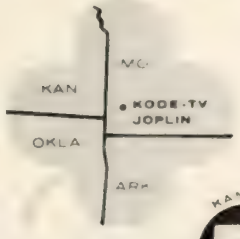
a great new Joplin



created for you by

KODE-TV

131,420 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
$776,919,000 Buying Income; 669,800 Total Population



*NOW 28% HIGHER TOWER — HIGHEST IN 4-STATE COVERAGE AREA
*NOW 29% MORE POWER — 71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA
*NOW COVERS 131,420 TV HOMES IN JOPLIN MARKET — AN ALL-TIME HIGH
*Television Magazine Set Count, March, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

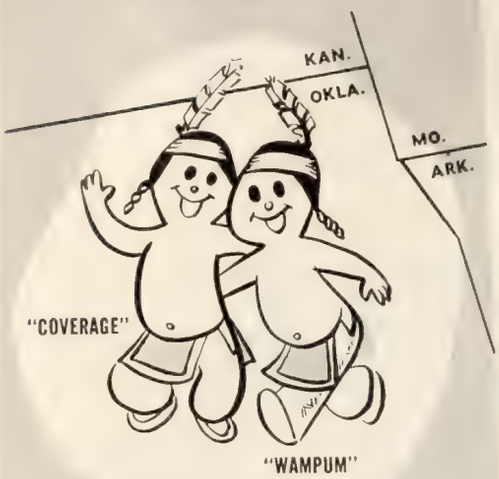
316,000 WATTS Designed Power CBS / abc
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis

KANSAS 12 KODE TV OKLAHOMA MISSOURI ARKANSAS

Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WBMS, Boston • WPIT Pittsburgh

IT TAKES 2 IN TULSA!



A BILLION DOLLAR MARKET

Anyone for a billion dollars? It can be had by alert advertisers who realize the tremendous effective buying power of northeastern Oklahoma.

Your key to this treasure chest is . . . KVOO-TV. Tulsa County alone is a $500-million market, and Sales Management rates Tulsa both a better quality and a better productive market than either Boston or Baltimore! Yes, it's there for you . . . through Channel 2. When do you start?

KVOO-TV channel 2



NBC For current availabilities contact any office of BLAIR-TV

Reps at work

Bob Kizer, television sales, Avery-Knodel, Inc., New York, says that "creative buying—calling for qualitative analysis of availabilities—isn't a lost art. Recently, well-armed with what I knew were superior ratings, I called on a timebuyer—and he refused flatly to look at my figures. They were of no value to him because of the changes in program structure which had taken place since the rating period. He realized that he had to make his buy on another basis—track records of audience composition, coverage and cost, and future program composition." This creative buyer, Bob points out, knows how important these factors are and takes advantage of the information well-prepared reps provide. "Nor does he minimize the ratings per se," Bob says. "He simply is aware that rating points can't answer his problem nor support his decision on their own. Even the particular characteristics of viewing habits in each individual market are of vital interest to him." With drastic changes in network and local program lineups, he notes, agency buyers are going to face up to the very same facts frequently. "Let's have more of this creative buying," says Bob.

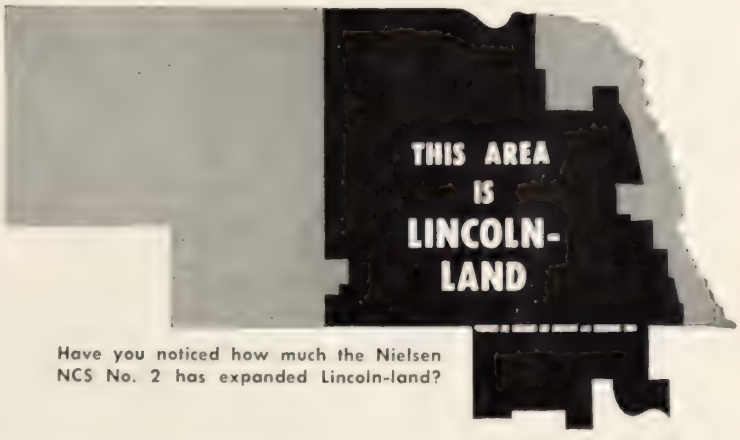


Mort Bassett, John Blair & Co., New York, thinks that "spot radio's strongest media advantage is left unevaluated in far too many of today's media decisions. It is the *showmanship-salesmanship*-plus of the spot radio medium. Only spot radio can deliver literally hundreds of strong local personalities, the top caliber salesmen-showmen of their areas. Mort points out that as showmen, spot radio's local personalities create a familiar, friendly program climate that fits the local scene. Their sales messages are endowed with greater importance, warmth and sincerity. These are the features which sell the advertiser's product—and no other medium can offer them with the same impact. "The important thing to remember about spot radio is that it's basically a *sound* advertising medium. It's a *selling sound.* You can't measure its effectiveness with a slide rule, but you can gauge its full sales power—if you'll analyze its terrific sales record in conjunction with listening to the actual sound of its local personalities. Your rep salesmen have the proof that spot radio is a *sound* advertising medium for your product with a solid history of success stories behind it."





ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

MAY 1957 VIDEODEX PROVES KOLN-TV SUPERIORITY!

The May 1957 Videodex covered all TV homes in 42 counties in South Central Nebraska and Northern Kansas. The ratings speak for themselves:

SUMMARY—AVERAGE RATINGS, % TV HOMES

	KOLN-TV	Station B	Station C	Station D
Sign On—1:00 P.M.	10.1	5.1	4.8	3.5
1:00-5:00 P.M.	12.5	7.3	6.5	4.5
5:00-11:00 P.M.	22.3	12.0	9.5	6.2

Daytime and nighttime — Sundays through Saturdays — KOLN-TV leads the second station by margins of 71% to 96%!

KOLN-TV covers Lincoln-Land, a rich 69 county market consisting of 296,200* families with 191,710* TV sets.

KOLN-TV is farther removed from Omaha than Hartford is from Providence . . . or South Bend is from Fort Wayne.

Latest ARB, Telepulse and Videodex surveys all show KOLN-TV dominates the Lincoln-Land audience.

Avery-Knodel has all the facts on KOLN-TV, the Official CBS Outlet for South Central Nebraska and Northern Kansas.

*See NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM-TV-FM

The Fetzer Stations

WKZO TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

HERE ARE BARE FACTS!



KVLC
LITTLE ROCK

is undisputed TOPS in ELEVEN CONSECUTIVE MONTHLY HOOPER RATINGS! And leading in 145 out of 200 quarter-hours according to PULSE Metropolitan Report!*

*Monday Through Friday
Sign-On to Sign-Off

AIMS
ARKANSAS' ONLY MEMBER AIMS GROUP

KVLC
RADIO



Get the KVLC SUCCESS STORY today!
New York: Richard O'Connell, Inc.
Dallas: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.
Los Angeles: Tracy Moore and Assoc.

Tv and radio NEWSMAKERS



Thomas C. Harrison, new vice president in charge of sales for ABC Radio, is a station-level recruit coming from the St. Louis office of John Blair & Co. Harrison headed up the St. Louis operation for the station rep firm for two and a half years. Prior to that he was national sales manager of WSM, Nashville. His earlier background includes acting as sales representative for Ralston Purina Co. covering five Southeastern states starting in 1946; in 1947 he became assistant football coach at Vanderbilt University and took over the same post at UCLA in 1949. Harrison then joined Brown Radio Productions, Nashville, in 1951 as sales manager of transcribed shows. He left Brown in 1952 to join WMS. In another recent appointment ABC TV has promoted Eugene C. Wyatt to the post of national sales manager.



Walter M. Koessler has been named station manager of WPST-TV, Miami. The appointment was announced this week by G. T. Baker, president. WPST-TV, which has just completed contract negotiations with ABC TV, will go on the air as a primary affiliate of that network on 1 August. The new station is owned and operated by Public Service Television, Inc., a wholly owned subsidiary of National Airlines, Inc. As the new station manager, Koessler brings with him a background of 22 years experience in both radio and television. He was most recently managing director of WGBS-TV, Miami. This is a post he has held for the past three years. Before coming to Florida, Koessler served as general manager of WROK-TV in Rockford, Ill. He was connected with the Rockford station in various capacities for about 18 years.



Sam B. Schneider, local station marketing specialist, has been appointed Midwest manager of SPONSOR. Schneider comes directly from KVOO-AM&TV, Tulsa, where he spent 17 of his 21 years in the broadcasting industry. His most recent posts were that of secretary of the two corporations and head of marketing. He has developed an international reputation as a speaker on trends and training in the fields of marketing and management. He is listed on the National Sales Executive Clubs, Canadian Sales and Advertising and National Management Ass'n speakers' roster, a past president of NATRFD and headed a team for the Mutual Security Agency to help rebuild radio-tv in Europe. A journalism degree and MA in economics-marketing fit him well for SPONSOR's marketing concept with local stations.

AGAIN!

ONLY Radio WOW OMAHA

DELIVERS A 10.2* AVERAGE RATING

*Monday through Friday, 7 AM to 10 PM

•

But, Now it's based on a Greater

102 COUNTY

measured Pulse Area –

with 560,000 Radio Homes!

(JANUARY-FEBRUARY 1957 PULSE SURVEY)

REGIONAL RADIO WOW Omaha

CBS AFFILIATE

A Meredith Station —

FRANK P. FOGARTY, Vice President and General Manager
BILL WISEMAN, Sales Manager
JOHN BLAIR & COMPANY, Representatives

WOW and WOW-TV, OMAHA • KPHO and KPHO-TV, PHOENIX
WHEN and WHEN-TV, SYRACUSE • KCMO and KCMO-TV, KANSAS CITY

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR SPEAKS

Tv and Radio Basics

SPONSOR's Fall Facts Basics have been in business for 10 years. During this decade this annual edition, published each July, has carefully recorded the facts, figures and trends of an ever changing industry and they have been gratefully received by agency and advertiser broadcast buyers everywhere.

In its 11th year Fall Facts Basics will become known as Tv and Radio Basics. The reasons for the name change are simple. Many on the buying end of the business have told us that the "Fall Facts" designation is too limited—that they find the book handy and useful from one July to the next. Furthermore, the popularity of such sections as Tv Basics, Radio Basics, Film Basics, Color Basics and other industry guideposts draw us inevitably to the new name.

So when July rolls around and you spot Tv and Radio Basics in the morning's mail just remember that it's an old friend—and a mighty basic one to boot.

"Ratings week" progress

Back in May when SPONSOR urged the research services to end the "ratings week" problem, we anticipated it might take many months to find a solution (see editorial 18 May).

But progress came rapidly. Last week American Research Bureau announced two new plans designed to discourage special programing and promotion during ratings week.

ARB, under Plan 1, keeps ratings week secret.

Under Plan 2, ARB conducts its study during four weeks of the month, then prints the 1-week ratings plus a 4-week average rating. Thus if the 1-week rating is unusually high, there's a tip-off that the station may have tried to tilt the scales.

Both ARB plans strike us as important steps toward ending a situation in which some stations have endangered the believability of ratings for all stations.

Pulse, too, has moved to help end the problem by asking subscribers to report unusual activity during ratings week. This report is then entered in the ratings book itself.

The next move is up to the stations. By cooperating with the rating services they can benefit the entire industry and restore confidence of buyers—especially in the validity of some feature film ratings.



THIS WE FIGHT FOR: *Keep your eye on nighttime radio. The tide is beginning to turn away from today's imbalance to use of radio around the clock. Don't get left out. Best time slots go to clients and agencies moving in first.*

10-SECOND SPOTS

Electronic age: George E. Blechta, v.p. of A. C. Nielsen Co., told a meeting of Maryland-D.C. Broadcasters of eventual possibility of electronic meters in station managers' offices that will give a second-by-second index on the size of the radio or tv audience. *That's how it goes—first instant coffee, next instant ratings.*

Heat wave: During the sizzling summer days on Madison Avenue it has been noted that everyone—even network salesmen—are reluctant to call at offices that aren't air conditioned. *Have gray flannel suit, will travel—but only in air conditioned circles.*

Off goes on: S. C. Johnson & Sons begin a radio campaign this month on Mutual for its new insect repellent called "Off." *Should have some interesting copy possibilities—"The next time you picnic on an ant hill, get Off!"*

Mysterious East: A Helene Curtis Industries ad exec, on a swing through the Hawaiian Islands, sent back the following cable: "Oahu today, gone to Maui."

Good deal: A new survey by the consumer panel of J. Walter Thompson for the Assoc. of American Playing Card Manufacturers reveals that "Tv homes play cards more than non-tv homes, by several percentage points." *These tv owners, they find time for everything.*

High pressure: Bird & Son, Massachusetts building materials manufacturer, offered a free roof to 10 lucky listeners to the CBS TV *Garry Moore Show*. More than 100,000 requests for a free roof poured in, among which was this letter: "How badly we need it! I'd sure advertise it in our local newspaper, plus I am president of the Home Demonstration Club, belong to the Womens Club, Garden Club, Moose Club, Church Guild, PTA and am leader of the Girl Scouts . . . so if I am lucky enough to get a roof, you sure would get advertised." *When an amateur moves into promotion, the pros better take cover.*

Phew! Lentheric has just brought out a ball-point pen the ink of which is loaded with Tweed perfume. *Once those "perfumed pen letters" get circulating, watch for a pick-up in husband-wife conversation.*



AND HERE'S FURTHER PROOF!

May A R B Shows—

KTRK-TV First in Prime time—6-10 p.m. Monday thru Friday

KTRK-TV First in Nighttime—6 p.m. to Midnight Monday thru Friday

KTRK-TV First in Nighttime—6 p.m. to Midnight Sunday thru Saturday

KTRK-TV Leads With Top 3 Shows and Five of Top 10 in Houston!

HOUSTON'S BEST BUY
KTRK-TV
CHANNEL 13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES, Geo. P. Hollingbery Co.
500 Fifth Avenue, New York 36, New York

abc

WRCV IS #1 IN PHILADELPHIA!



TAKE IT FROM NIELSEN . . .

Sunday through Saturday, 6 a.m. to midnight, WRCV Radio averages *20.4% share-of-audience—first* in Philadelphia!

WRCV takes the play away from 16 rival stations through a program pattern that carefully balances established NBC Network shows with popular, *selling* local personalities . . . like Bill Mayer in the morning, Vince Lee in the afternoon and Bob Benson at night.

You can sell on Philadelphia's #1 radio station at an interestingly low cost-per-thousand —especially with WRCV's economical 20-50 Announcement Saturation Plan. A letter, wire or telephone call will bring you all the details . . . *fast!*

WRCV

PHILADELPHIA

50,000 WATTS

SOLD BY NBC SPOT SALES

SPNY 12-57 125000 MSS
M L JOY-RM 274
NBC ROCKEFELLER PLAZA
30 NEW YORK 20 N Y

6 JULY 1957
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Where there's a Storz station... there's audience



In each of these major markets more radios are tuned to the Storz Station than to any other.

Minneapolis-St. Paul . . . WDGY #1
Hooper, Trendex, NSI Area—all day. Pulse in the afternoon.

Kansas City . . . WHB #1
Metro Pulse, Nielsen, Trendex, Hooper, Area Nielsen, Pulse.

New Orleans . . . WTIX #1
Hooper, Pulse.

Miami . . . WQAM #1
Hooper, Pulse, Trendex.

WDGY, Minneapolis-St. Paul
WHB, Kansas City
WQAM, Miami
Represented by John Blair & Co.

THE STORZ STATIONS • TODD STORZ, PRESIDENT

WTIX, New Orleans
Represented by Adam Young, Inc.

HOW TO GUARD A $7 MILLION TV INVESTMENT

Helene Curtis' ad manager now delegates most of his other responsibilities to concentrate on commercials for his tv programs.

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Beneficial's marketing jig-saw puzzle

Page 30

Do you sell your station like a fishwife?

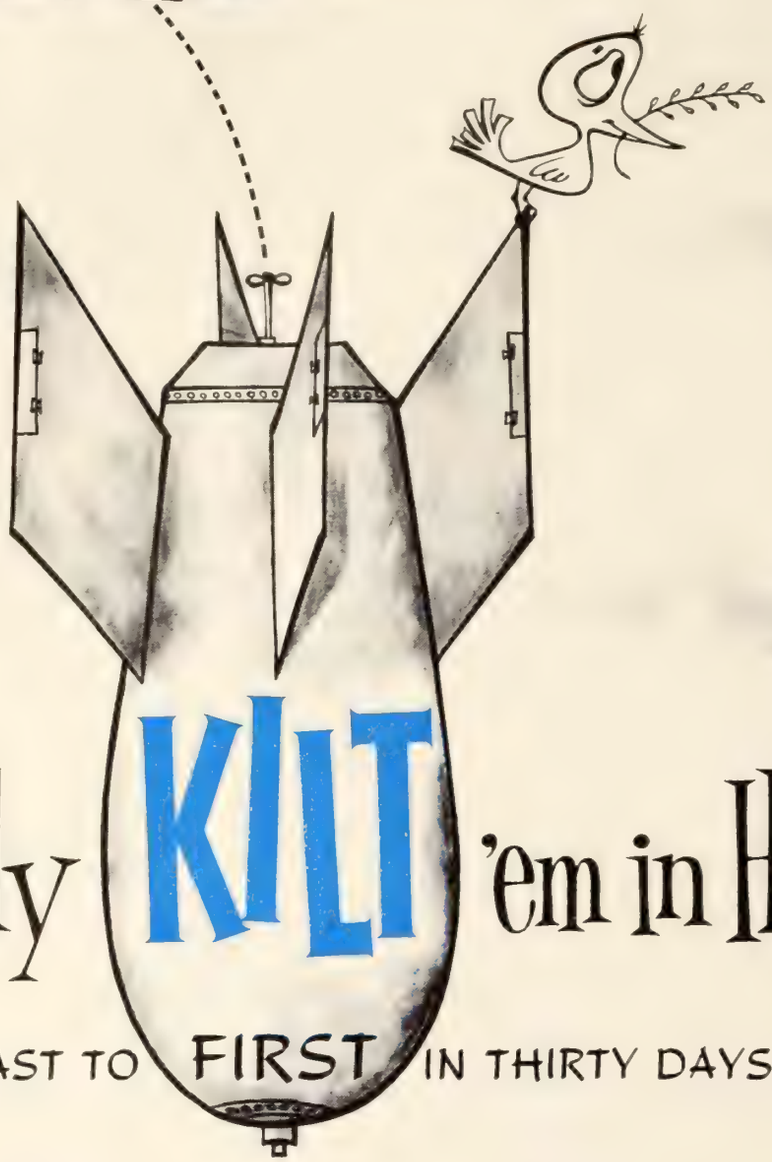
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Tv Basics/July: program costs lineup, ratings

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DIGEST ON PAGE 2

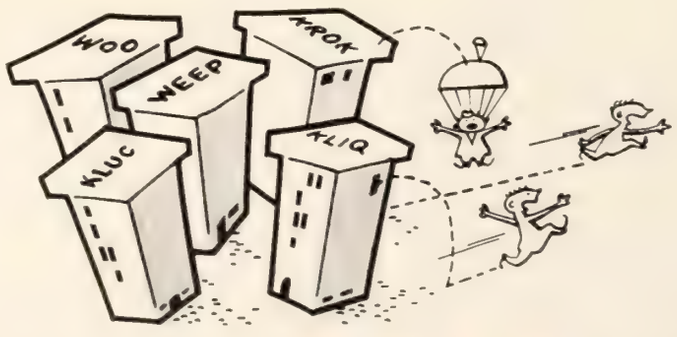




We really KILT 'em in Houston!

FROM LAST TO FIRST IN THIRTY DAYS: HOOPER!

Communique No. 1, OPERATION **KILT,** 15 June 1957: In its first public announcement since the call letters were changed from KLBS to **KILT** in Houston on M Day (14 May 1957), Time Buyers' Headquarters for the Greater Southwest reports complete devastation of the pre-**KILT** radio picture in Houston. The super-strategy of **KILT**'s high command, headed by General Bill Weaver, developed with military precision in the tough KLIF Dallas and KTSA San Antonio sectors, has sent the opposing forces reeling. On 14 May, **KILT** was last in Houston with only 4.6% of the all-day average audience (May '57 Hooper). Just thirty days later, on 15 June, **KILT** had rocketed from last to first with 30.5% of the all-day average audience (June '57 Hooper). *It's a new world's record — thirty days from last to first!*



affiliated with

KLIF/DALLAS and **KTSA**/SAN ANTONIO

YOUNG & RUBICAM, INC.
Advertising
NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · PHILADELPHIA · MONTREAL · TORONTO · HOLLYWOOD · SAN JUAN · LONDON

CLICK!



It makes a happy sound when millions of people all over the country click on their TV sets to watch your show.

And it's an even happier situation when these viewers "tune in on" your sales message.

If you've made your *salesmanship* as compelling as your *showmanship*, viewers will not only react favorably—they'll go out and *buy*.

6 JULY 1957 • *Vol. 11, No. 27*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

Tv commercials must dominate an ad manager's time

27 Helene Curtis ad manager now concentrates on tv commercials, delegates most other assignments. Objective: to protect $7 million tv investment

Spot radio solves a marketing jigsaw puzzle

30 Beneficial Finance Co. when expanding in many markets had to face different state laws on copy. Spot radio was choice for flexibility

Do you sell like a fishwife?

33 Be careful of knocking the competition, warns E. Manning Rubin, tv-radio head of Cargill & Wilson. The throat you cut may be your own

Is tv viewing off in the summer?

36 Not during late-night periods says H-R research project backed by ARB national diary sample. Summer viewing tends to start at a later hour

Tv Basics/July

39 This month's section carries the latest program costs, including summer replacements, network ratings by industry and program lineup

FEATURES

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In Upcoming Issues

How to get more out of station merchandising

An agency specialist evaluates station merchandising services and tells how maximum results can be obtained by early planning

To Europe for commercials?

A report on commercial producers in Europe whose techniques are new, unusual and attractive. Paris is only a few hours further than L.A.

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Get more than 45%

(of Iowa's Drug Sales Potential)



WHO gives you Iowa's Metropolitan Areas (45% of Drug Sales) . . . PLUS THE REMAINDER OF IOWA

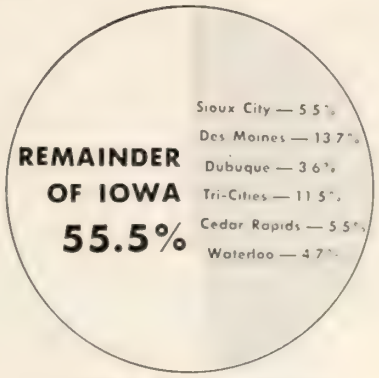
Iowa has six Metropolitan Areas, which, all combined, account for 44.5% of the State's total Drug Sales. The remainder of Iowa does 55.5%!

Quite a number of radio stations can give you high ratings in ONE Metropolitan Area. WHO gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically the REMAINDER of Iowa, too!

FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy $300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy $250 per week. (A $200 Food plan is also available.) Ask us — or PGW — for all the facts!

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines WOC-TV, Davenport



IOWA DRUG SALES
1956 Consumer Markets Figures

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,
National Representatives

Largest Audience of any TV station in New England

WNAC-TV

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.

NEWSMAKER of the week

WASHINGTON, D. C.

John C. Doerfer, Wisconsin Republican, is the new FCC chairman. Quiet, hard-working, he has been a little-noticed Commissioner. However, his views and approach to the industry probably come close to representing the consensus among members of the Commission—making it unlikely his appointment will swing the Commission off in new directions.

The newsmaker: What are some of the things for which Doerfer stands? He has been accused of being a friend of the networks and the "big interests." What is more, he admits the charges. He feels that it is his job to encourage profitable operation in all segments of the industries under FCC regulation.

But he contends he is just as friendly and even more sympathetic with the so-called small interests. He says he will never convict anybody out-of-hand, however, just because of bigness.

In the face of many recent attacks on network option time and must-buy policies (see Newsmaker of the Week interview with Rep. Emanuel Celler, 22 June issue), Doerfer defends must-buy policies outright and expresses serious doubts that elimination of option time provisos would result in more benefit than harm.



John C. Doerfer

If it is found that must-buy policies violate the anti-trust laws, then he feels the practice would have to be stopped. But when viewed from the public interest, must-buy seems to him more beneficial than harmful. One reason: without must-buy policies, many markets would not get high budgeted network programs or live news.

He poses the question whether elimination of option time would not merely substitute one set of national program producers (the networks) for others. "The very nature of networking," he points out, "requires some minimums and some definiteness in arranging programs and schedules designed to be broadcast upon a national basis."

As to uhf, Doerfer has never been convinced that the FCC policy of selective deintermixture or creation of uhf islands, is a wise one. "It is a serious matter to take away or deny at least one tv service to millions of fringe viewers—even on an interim basis," he argues.

Doerfer, like most other commissioners, is a strong advocate of the theory that the least government regulation over broadcasting is the best regulation. He would go even further than the majority in receding from any suggestion of FCC intervention in what actually goes over the air—and considerably further in avoiding interference in economic matters and the business relationship between various segments of the industry.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open . . .

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE



Point well taken

As in purebred pointers, championship traits are transmitted within a great television-station family.

Each station of the WKY Television System excels in programming, production, and public service. Each station offers the same experienced management that has won the confidence of America's leading advertisers since 1921.

In television advertising, it pays to choose a championship line.

THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency

In the approaching International Geophysical Year (July 1957-December 1958) when scientists launch their man-made satellite in Project Vanguard, they may succeed in hanging the first celestial mirror of our world on the threshhold to outer space. From such an awesome accomplishment may come many practical developments—among them, possibly, globe-girdling, instantaneous television pickups. In any case, Project Vanguard is almost certain to shrink the barriers of our earthly horizons, bring our dreams of global communication closer to reality.

our vision goes around the world!

Global telecasting may be nearer than you think. You may be sure WGAL-TV will play an important pioneer role in relaying the best in television—wherever it originates—to its growing audience in America's 10th TV Market—the market of

- 3 ½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning $6 ¼ billion annually
- buying consumer goods that add up to $3 ¾ billion annually in retail sales

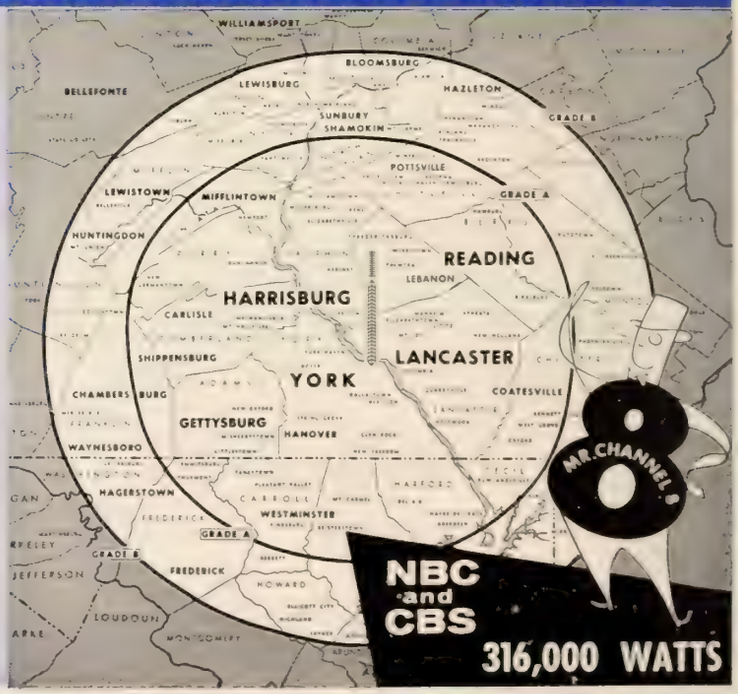
CHANNEL 8 MULTI-CITY MARKET

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



Representative. The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

6 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC

The time-for-film barter trend got the kind of indirect accolade this week that firms up its status as an established business: P&G bought a batch of barter spots from MCA TV, thus putting the **No. 1 advertiser on the barter roster.**

P&G prefers to regard the deal as an experiment.

But at any rate, **the buy is for 13 weeks:** and it will be concentrated in the territory where **Lestoil (Adell Chemical)** competitively is banging away at Spic 'n' Span volume.

Lestoil's spot tv expenditures, incidentally, now are running at the rate of about **$1.5 million annually.**

A sizeable tv advertiser with a cozy barter deal of another sort is **Sterling Drugs.**

About 150 stations are trading three announcements a week for the right to rerun the Mark Saber series—which Sterling owns outright.

International Latex's Ed Madden this week brushed off reports that its deal for C&C TV's barter was hitting snags.

Madden told SPONSOR-SCOPE: "As in any longterm deal—ours is for five years—there are problems that call for **readjustment of the contract.** But we aren't having any real difficulty with C&C."

Note: **The C&C-Latex buy involves time bartered for RKO product.**

(For detailed treatment of the subject, see "Should you buy bartered time," SPONSOR, 25 May.)

Now that network radio is back on its feet, the competitive punching is getting niftier. Thus, **when NBC Radio claimed to have eight more commercial hours in June than CBS Radio, counter-punchers wanted to know: How was it measured?**

These are the standards which SPONSOR-SCOPE obtained from NBC this week:

- **A one-minute commercial equals 5 minutes of sponsored time.**
- **A 30-second commercial equals 3½ minutes** of sponsored time.
- **A 6-second commercial is equivalent to 1½ minutes** of sponsored time.

A touchy test of judgment is shaping up on fall network tv schedules. Sponsors already have signed up for 19 situation comedies—two more than last season, making the chuckle shows numerically the program leaders.

This week, however, **data from a Nielsen analysis of costs-per-thousand-per-commercial minute put the situation comedies in a situation all their own**—they are way **behind the trend in cost efficiency.** Here are the figures:

PROGRAM TYPE	MARCH APRIL '56	MARCH APRIL '57	CHANGE
Western drama (30 minutes)	$3.58	$2.77	—23%
Situation comedy (30 minutes)	3.35	3.31	— 1
General drama (30 minutes)	3.75	3.27	—13
General drama (60 minutes)	3.37	3.29	— 2
Suspense drama (30 minutes)	4.19	3.38	—17
General variety (30 minutes)	3.97	3.45	—13
Quiz-Audience participation	3.71	3.03	—18

This has been another one of those crackling weeks for network radio.

CBS' roster of buyers included **Grove Lab, GMC Trucks, Sterling Drug, Pharma-Craft, Chesebrough-Pond, Scripto, Midas Mufflller** and **Hudson Vitamin.**

NBC got about $600,000 worth of business from **Grove,** sold a hefty batch of time to **Goodrich Tire,** and is on the verge of nailing down the **Jell-O** division of General Foods to a $100,000 contract involving 100 six-second spots a week.

The volume of that six-second deal represents the biggest thing of its kind since NBC's Joe Culligan took off on his Imagery Transfer expedition.

NBC TV's dropoff of three nighttime commercial hours in June (as against May) could have this effect: Giving the network the first adverse comparison with the same month of the previous year.

As is, NBC TV just managed to stay on the plus side for **May.** According to PIB, NBC TV's gross time charges for that month were but 1.1% over May '56.

ABC TV was up 9.3% and CBS TV 11.3%.

The PIB report for May shows these grosses: ABC TV, $7,258,807; CBS TV, $20,331,441, and NBC TV, $15,878,585.

For the first five months of the year the **gains over last year stand at:** ABC TV, 4.1%; CBS TV, 11.1%; and NBC TV, 5.0%.

NBC Radio this week focused the sales pressure in behalf of the network's Nightline package, in which it hopes to garner at least $5 million a year.

Two prospects toward which it's directing efforts: Coca Cola and L & M.

A sign that daytime competition from NBC TV is having repercussions at CBS TV: **CBS has lifted the ban against cross-plugs to alternate week advertisers in morning and afternoon slots.**

NBC TV has permitted this for a long time.

Forecast from NBC TV: The 10 a.m. to 6 p.m. stretch will be 75% sold by the first of August.

CBS TV meantime is shoring up its daytime schedule with replacements.

Ad agencies—especially the big ones—have become quite happy about radio network people calling on their clients.

In fact, several of them are encouraging more of it with this proviso: **Keep the agency aware of what's going on.**

One agency executive rationalized to SPONSOR-SCOPE this week: "We think it's to our advantage for John Karol, Joe Culligan, and Bob Eastman to talk directly to the client. He gets a first hand report on what's happened with radio, and **it makes it easier for us to move in with our recommendations."**

John Blair has made it plain this week that it won't cooperate with its stations in disposing of spots made available to them for sale by NBC Radio.

Blair's cool attitude in this particular instance concerns the network's "no waste" plan, by which affiliates can sell and keep the money for unsold participations. The added proviso: Such spots are recapturable by the network.

The rep's comment to SPONSOR-SCOPE: Blair has made it a policy for some time **not to become involved in any co-op or syndicated program sales practices; this kind of thing can get too involved from every direction.**

Both the Nielsen and the ARB reports for June put NBC TV ahead of CBS TV from 10: A.M. to 5:30 A.M. weekdays. Here are the figures as conveyed by NBC TV this week:

SERVICE	NBC TV	CBS TV	NBC'S ADVANTAGE
Nielson	6.3	6.1	3%
ARB	7.1	5.9	20%

When Ford introduces its flashy new Edsel in a couple of weeks, it will be sold and advertised through the standard automotive channels limited-line dealers who are supposed to dedicate themselves to the newcomer.

This week, though, **marketing men looked at the situation from a longer focal length.** Is the day of the limited-dealer numbered? **Aren't the super market, the discount house, and the air media writing something on the wall that's unmistakably long-range?** This is how the planners see it:

- The function of a dealer is to store merchandise and sell it.
- But **the mass media—the air media, in particular—have preempted much of the selling function,** leaving the dealer mainly with storage, service, and accounting.
- All of the latter can be done much simpler in **gross lots.**
- Ergo, **the day of the super market, discount house—call it what you will—grows hotter.**

Admittedly, Detroit won't go down the A&P trail soon. Yet it has taken some first steps: **The air media, with their big pre-sell, are tops on this fall's lists;** coop advertising (for various reasons) is out; so **the car now vastly outshines the dealer** in the public eye. **And the air media will keep it that way.**

As the next step, this is what Madison Ave. is guessing: **Gradual elimination of the limited-line dealer and emergence of the full-line Chrysler, Ford or GM outlet.**

The beer business has had its first big break from the summer weather in three years, and the added sales means **more money available for advertising this fall.**

Total consumption in June is estimated **20% better than a year ago.** That will push volume for the first six months up materially and promote a gemutlich promotional mood.

For the first time filter tips can claim a larger share of the cigarette market than the regulars.

The ratio as it now stands: **Filter tips, 40.5%;** regulars, 39.5%; kings, 20%. A year ago the filters had only about 30% of the market.

A potential upset that has the trade guessing: **Winston** running ahead of Chesterfield (both regular and king) by the end of the year.

Liggett & Myers has earmarked about $600,000 for a spot tv puff this fall in behalf of L&M filters.

The agency handling it: **Dancer-Fitzgerald-Sample,** New York.

Interesting sidelights on P&G's air advertising to bear in mind en route to Cincinnati:

- **In the heyday of radio, P&G figured that roughly 60 out of 100 people would hear one of its shows** one or more times aweek.
- Tv costs are such that today **you can slice that figure down to about 20 per 100** on a dollar-for-dollar basis.
- But it isn't just higher costs that keep P&G ad budgets pyramiding—it's **new products,** too. For about 45% of sales volume comes from items born since 1950.

The liquid detergents have seeped into the household soap business to the extent of about 15% of the market.

The top liquid contenders—reflected in the intensity of current and looming ad campaigns—are **Lever's Lux and Wisk, Colgate's Vel, and P&G's Joy and Ivory.**

The liquid brands are expected to produce an even **greater extravagance of personal use than did the powder detergents: People like to pour liquid.** And, even though the directions on the bottle state a thimbleful will suffice, consumers **dish it out as though they were hosts at a New Year's Eve party,** researchers find.

Kaiser Aluminum joins the long list of Western sponsors this fall with a weekly Sunday (7:30-8:30 p.m.) showing of Maverick on ABC TV.

Henry J. liked what he saw in the pilot that ABC TV's **Ollie Treyz** flew out to Honolulu last week and so advised his Aluminum division. Apparently he was impressed by **a deal that might turn into a juicy cost-per-1,000.**

Evidence of what tv already has done for Kaiser: The company's Chicago office recently reported that **sales traceable to the medium were worth at least 20 times the share of tv billings allocated to that office.**

What may be a sour note for the horde of music-variety shows scheduled on the tv networks this fall is the dearth of name guests.

Quite a number of top vocalists are telling their agents that they're not interested in one-shot appearances.

Tom Rockwell, GAC chairman, remarked this week that his office wasn't eager to sell any more variety shows—because it can recruit name guests only from among the people it represents or play trade favors with.

Vocalist-m.c.'d shows scheduled on the tv networks this fall now number 11.

Transfilm, one of the pioneer film commercial firms, is branching into feature production.

One big reason is that **competition in the film commercial business has become so stiff** that it must look for other sources of revenue.

Transfilm's competitors who have executed a reverse twist: MGM, Screen Gems, Warner Bros., Disney, and Universal.

From the viewpoint of length, the 15-minute and the 90-minute tv shows were the least economical buys this season, says Nielsen.

He gives the cost-per-1,000-per-commercial-minute of the various duration categories thus:

LENGTH	MARCH-APRIL '56	MARCH-APRIL '57	CHANGE
15 Minutes	$3.67	$4.17	+14%
30 Minutes	3.83	3.49	— 9
60 Minutes	3.36	3.31	— 1
90 Minutes	5.53	6.09	+10

ARB's answer to the question of how much extra audience a sponsor gets when he buys into late Friday and Saturday film features: 50% over weekday nights.

Bonuses of as much as 100% and 200% on these weekend nights are not uncommon, ARB reports.

(See SPONSOR's Tv and Radio Basics issue, 27 July, for several studies on feature film habits and trends.)

United Artists' failure not so long ago to make a bulk deal with a national advertiser is turning into a bonanza.

Price cited to Revlon, American Home Products, and other prospects for two national uses was $3.5 million.

UA already has netted that sum from the sales of the same 26 post-1952 features to 48 stations—and without tapping such markets as New York, Chicago, Boston, Cleveland, Detroit, Baltimore, Pittsburgh.

Estimated income from this package over the next 30 months: $12 million.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 50; Spot Buys, page 51; News and Idea Wrap-Up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; andTv and Radio Newsmakers, page 70.



THE RIGHT APPROACH TO THE CLIENT'S NEEDS!

whio-tv
CBS

Channel 7 Dayton, Ohio
ONE OF AMERICA'S GREAT AREA STATIONS

When you want to improve your golf game, you go out to the course, right? WHIO-TV goes one better . . . they're bringing the golf course to their viewers. Not a golf "set" in the studio, but an actual golf hole complete with sandtraps, approaches, well-manicured green . . . everything but a "built-in tee." *This is another WHIO-TV first!* Two of Dayton's leading professional golfers give instruction with demonstration.

Here we offer authenticity to the golfer's lessons and to the advertiser's needs.

Just another of the facilities that make WHIO-TV one of the best equipped television studios in the country. Best equipped to show your product . . . best equipped to sell your product. Even your greenskeeper (everyone knows that that's your treasurer) will be pleased with the results when you use WHIO-TV. Check with our national caddy, George P. Hollingbery.

CASE HISTORY — SUPERMARKETS



Thrifty Scot Plus Mermaid = 100% Sales Boost!

TWO TRADE CHARACTERS familiar to all Southern Californians married up in June 1955, when McDaniel's Supermarkets' Thrifty Scot and the KBIG mermaid made big news with a 3000-spot radio contract.

THE PAIR RENEWED their vows in June 1956. During that first year, McDaniel's sales in Greater Los Angeles skyrocketed over 100%, to the highest peak in their 34-year history . . . with *no change* in the previous television-advertising format except the addition of KBIG!

DURING THE SECOND YEAR of the relationship, ending June 1957, grosses in the nine McDaniel's stores piled up another 90% increase, again with no other change in advertising. "KBIG can take a bow for a substantial share of the credit for this performance" says Albert L. Wolins, McDaniel's general manager.

WRITES JIMMY FRITZ, PRESIDENT Jimmy Fritz & Associates advertising agency, Hollywood: "The greatest tribute we can pay KBIG is the enclosed saturation renewal for a third year, and the addition of other radio to supplement your strong foundation."

MARRY YOUR PRODUCT to the KBIG mermaid . . . then count the sales progeny!



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd,. Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Jay Schoenfeld, McCann-Erickson, New York, says: "Stations are continually sending material to buyers that's often helpful in making a more efficient 'buy'. But a good deal of other promotional material only adds to the already voluminous paper work that the buyer must sift through each day. Productive time is wasted sorting brochures and pamphlets, and reading details about stations and markets that are often too general or tend to distort or ignore important items. Helpful data would include notice of change in program formats or changes and improvements in a station's facilities. 'Dope' sheets describing various local personalities help the buyer familiarize himself with local shows. Information regarding specific markets such as times of staggered work schedules or a change in local buying habits is extremely useful. Also, data regarding listening habits in specific markets so we can pinpoint the commercials at peak times. Give us all this necessary information and minimize all the puff—and you can be sure we'll read your material thoroughly. Needless to say, we would appreciate that the buyer mailing lists be kept up-to-date."



Joyce Peters, Emil Mogul Co., Inc., New York, timebuyer for Concilana Cough Nips, Ronzoni Macaroni and National Shoes, says: "When buying for a specific product we should take into consideration the qualitative aspect of the spot, in addition to the quantitative. It's not completely satisfactory to know just the program's rating and cost-per-1,000. We should be familiar with other vitally important features of the program—the format, the type of audience delivered and the program's personalities. The qualitative information we're seeking is available from many varied and widespread sources. Consequently, it's often difficult to compile and time-consuming. A partial answer to this problem can be found in the program information sheets which many station reps supply when submitting availabilities for radio and tv local programing. Many times these sheets not only elaborate on the type of format but list data on personalities and facilities available for live commercials. This type of background is necessary to determine the best in a market. Having these concise reports is most helpful and often enables you to meet your deadline."





"Colgate-Palmolive presents "The Big Payoff" on KCMC-TV and CBS Television Monday through Friday, 1-1:30 P.M. CST.

there's more than one

*BIG PAYOFF

in

daytime television

on

KCMC-TV

Look at the amazing increase in daytime viewing, as measured in three consecutive Area Telepulse surveys . . .

AVERAGE ¼ HR. SETS-IN-USE — SIGN-ON 6 P.M.		
SEPT. 1955	FEB. 1956	FEB. 1957
15.7%	21.2%	33.5%
26 COUNTIES	26 COUNTIES	29 COUNTIES

. . . and, in the same 1957 survey, **KCMC-TV** registers 73% **total weekly share of audience** throughout its 100-microvolt area!

POWER---PROGRAMMING---PROMOTION

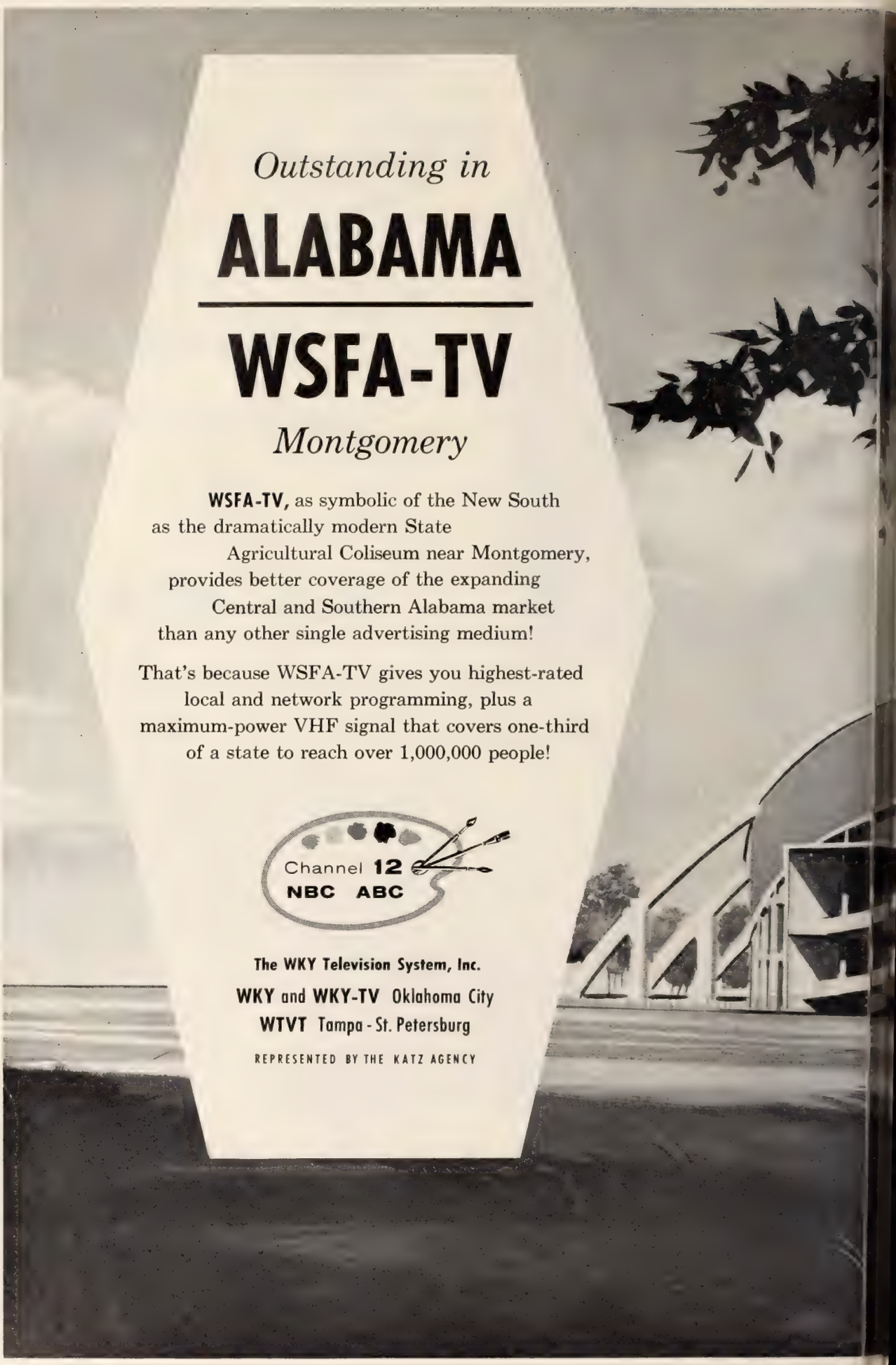
KCMC-TV

CHANNEL 6 / 100,000 WATTS
TEXARKANA, TEXAS-ARKANSAS

WALTER M. WINDSOR
General Manager

RICHARD M. PETERS
Commercial Manager

Represented by Venard, Rintoul & McConnell


Outstanding in
ALABAMA
WSFA-TV
Montgomery
WSFA-TV, as symbolic of the New South
as the dramatically modern State
Agricultural Coliseum near Montgomery,
provides better coverage of the expanding
Central and Southern Alabama market
than any other single advertising medium!
That's because WSFA-TV gives you highest-rated
local and network programming, plus a
maximum-power VHF signal that covers one-third
of a state to reach over 1,000,000 people!
Channel 12
NBC ABC
The WKY Television System, Inc.
WKY and WKY-TV Oklahoma City
WTVT Tampa - St. Petersburg
REPRESENTED BY THE KATZ AGENCY





OFFERING OUTSTANDING VALUES IN



The Columbus, Ga. metropolitan area ranks 11th in the nation in Per Family Income, 97th in Population, 98th in E.B.I.



TV COVERAGE

In our 53-county coverage area of 159,846 TV homes WRBL-TV ranked first in 92% of all Class AA ¼ Hours, first in 87.3% of all Class A ¼ quarter hours, and 68.8 in all Class B ¼ hours.—(March Telepulse)

RADIO PENETRATION

WRBL radio leads in homes delivered by 55% —day or night monthly. WRBL—over 54,420, Station B—34,940. Best buy day or night, weekly or daily is WRBL (NCS No. 2)



COMMUNITY PREFERENCE

Community confidence and sales results are proven by a continuously growing family of local advertisers. Your Hollingbery man has proof of local preference for WRBL.

WRBL
AM - FM - TV

CALL HOLLINGBERY CO.

COLUMBUS, GEORGIA



by Bob Foreman

Agency ad libs

The space men have landed



In the beginning—when wrestling was considered the ultimate in entertainment and advertising agencies were just starting to think about forming television departments—tv copy was relegated to radio-copywriters one time, print writers another.

As the medium grew and assignments became frequent, a separate staff was needed and thus began the controversy about which, print or radio writers, made the best tv-copywriters.

Now the returns are in and it was a close race . . . with the space men winning the eight year battle, a victory which, I might say, resulted as much from their longer service, hence greater importance, in the agency as it did from their depth of advertising knowledge.

He's a master at presentation

Today many agencies have returned to a de-segregated copy setup. In others, though separate staffs are maintained due to the volume of work, the older, wiser, and higher priced print-heads supervise all phases of copy on the accounts to which they are assigned, television included.

Which is as it should be.

It makes no more sense to eliminate tv responsibilities from those of the top copy people than it would to separate three-sheet poster work from 24-sheet.

The schism between tv and print was natural at the outset. It might even have been essential . . . until the more firmly entrenched (meaning less hungry) print chieftains were convinced that television was here to stay and that by ignoring it, they would jeopardize not only their future in the agency but their very presence as well.

The union of these media copy-wise is for better rather than for worse. Here are a few for instances derived from what I've seen by sitting in on copy reviews in *all media.*

The print writer has a bundle of tricks up his sleeve. For example, he is a master at *presenting* ads! Don't think that this isn't important! More good copy goes down the drain because it is poorly presented than because it is shabbily conceived.

He starts out clearly, our print man, saying: "Now let's look at the problem." Then he proceeds to outline same, throwing back at account man and/or ad manager their own phrases. Gradually he works up to a stack of layouts.

But not the big one right off the bat. Never! First, he sets up a straw man or two. "We might have done it this way," he smiles. "Pretty darn good, too. But not good enough." Then he outlines where layout A falls short.







WCAU
PHILADELPHIA

means loyalty

Philadelphians are never without WCAU Radio. In a 47-county, 5-state area, they listen to WCAU at home—on nearly 2 million car radios—and when they're away from home.

The fact is, 90% of all Philadelphians who go vacationing stay within WCAU's vast coverage area. This day-to-day impact delivered by WCAU makes every season a selling season for products and services.

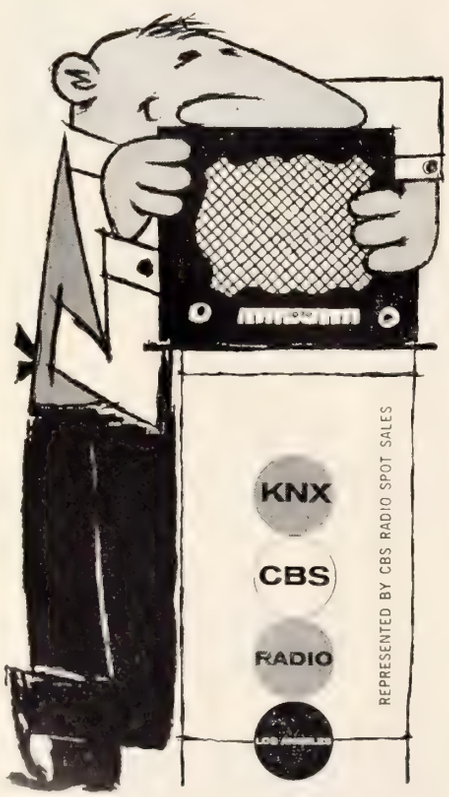
You can count, then, on a larger, more loyal prospect list when you sell on WCAU.

WCAU *Philadelphia*

RADIO *The Philadelphia Bulletin Station.*
Represented nationally by CBS Radio Spot Sales.
By far Philadelphia's most popular station. Ask Pulse. Ask Philadelphians.

KNX has more listeners in Los Angeles than anybody!

More people listen to KNX . . . daytime or nighttime . . . weekday or weekend . . . than to any other Los Angeles station.* That's just one reason why 50,000 watt KNX is Southern California's #1 radio station.



*Pulse of Los Angeles—March—April, 1957

By the time he is ready to turn up the great campaign, everyone's on the edge of his chair.

Drama of presentation isn't the only gimmick in our print-writer's little black bag. Take a look at those comprehensives he shows. The layouts always look *better* than the final ad. Copy blocks are ruled-in lines, not set in type to distract from headline and pix. The logo stands out like a catcher's thumb because of the white margin and the nice bristolboard mat! No other ads are in sight to distract!

Next he discusses ways of merchandising the series. He anticipates good Starch readership ratings and he explains why. He tells how the buried offer at the close of the copy was planned and keyed. He relates a dozen experiences of similar campaigns and explains, from these, why the sub-heads were done the way they were, and how the logotype bridges the fold and the virtue of the second color.

Contrast our poor tv copy man with his poorly drawn story boards, so difficult to present, with so little precedent to fall back upon while explaining the whys of them.

They'll bring finesse

So I say—welcome to the print writers. We should invite them in warmly. We need them badly, not only as medicine men but as physicians. They'll help with the presentation. They'll make account men and ad-managers feel more comfortable.

In place of dialogue that sounds as if it were written in Junior High School, testimonials that are as phoney as the spiel of a midway barker, basic thinking that's as unsound as the Chinese dollar, they'll give us something better. And there's one other quality they'll add which is missing in much of today's television copy. Call it *finesse.*

Who said television commercials *must* be heavy handed? Obvious? Overbearing? Blatant? Finesse in the writing, in the casting, in the producing will come (more often) when the folks preparing the copy recognize it themselves and know how to apply it. There are a lot of space men who've been dealing in this commodity for decades.

"An adman ad-libs on tv"

A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia. The book's eight chapters deal with: The agency and its denizens; Nuts, bolts, commercials; The audience, confound 'em; Sponsors, the care and feeding of; The fine art of video; Research—if you can call it that; The one without pictures—radio; Color or hue. whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for $4.50.



YOU MIGHT SHOOT AN ARROW 774 YARDS — BUT . . .*

YOU NEED WKZO RADIO TO HIT THE TARGET IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	Radio Homes In Area	Monthly Homes Reached	DAYTIME Weekly NCS Circ.	DAYTIME Daily NCS Circ.
WKZO	**208,450**	**107,490**	**95,520**	**67,470**
B	106,570	43,420	38,670	25,630

One station dominates Western Michigan—WKZO, CBS radio for Kalamazoo-Battle Creek and Greater Western Michigan. Morning, noon, or night, Pulse ratings show that WKZO nearly *doubles* the share of audience of the nearest competing station.

And check the latest Nielsen figures at the left! In all Nielsen categories, WKZO delivers from 143% to 178% more homes than the second station!

Avery-Knodel can give you all the facts.

AM – TV – FM

The Fetzer Stations

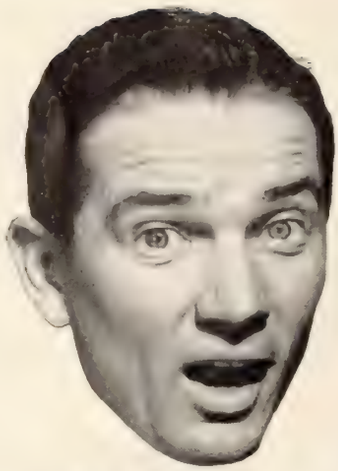
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Charles Pierson set this record in 1955*



"GEE! Gas with more power's for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

Shreveport's ONLY ALL NEGRO PROGRAM STATION!



That's why KANV is *THE* station to use to reach this richer-than-average Negro market.

Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME
SHREVEPORT, LOUISIANA

Women's week

Family on the move? In a field famous for mobility (in both job and geography) a good agencyman's wife needs: (1) forebearance; (2) an instinct for real estate; (3) social flexibility and (4) gypsy blood.

"Beyond the natural tendency to cling to the community you consider home, the agencyman and family on the move have an easy road," an agency v.p. told SPONSOR. "There's an unusual homogeneity in ad center suburbs. A farmer moving from Oklahoma to California may run into adjustment difficulties. But the adman tends to find his own level (and language) wherever he may land.

Nevertheless, if your husband gets a tempting job offer which includes relocation, scout out U. S. Chamber of Commerce cost of living statistics before you count the pay increase. Language may be the same in the suburbs, but rents can be very different.

On entertaining clients: Wives of agencymen might learn a lesson from Shirley Esty's husband. Shirley is Lennen & Newell a/e on Chicopee Mills, a job that requires the usual amount of social intercourse as well as talent normally demanded of account people.

"My husband is about as far removed from advertising as a man can be," she told SPONSOR. "But we've made the adjustment. We've both found that our business friends don't really like talking shop during social hours, so we entertain them as friends rather than colleagues."

Shirley has distilled two major suggestions from her experience as a top-agency career woman: (1) Never force shop talk at social occasions. (2) Don't plague your husband with your business or household problems.

Women can be tops in media: Mrs. Edna Cathcart who's been with J. M. Mathes for 20 years, feels that media holds a bright future for gals who want an agency career. A buyer for the past 14 years in the agency, Mrs. Cathcart is now media director of radio-tv.

"I rose from secretary in the department," she told SPONSOR. "And I still think that's a good way to learn this business. Of course, a girl who's sure she will want to go into media might do well to take a few business courses, not necessarily specifically media or advertising, but some economics and statistics do help. If she isn't sure, her best bet is to become secretary in an agency and try several departments."

Several factors make her chose media as a good career for women: (1) There's less prejudice against them in this area. (2) Media departments tend to have big turnover because lady media buyers marry and men change jobs relatively frequently.

As an added incentive, Mrs. Cathcart mentioned the careers of two former lady buyers who've risen high in agency ranks: Gert Scanlan at BBDO, New York, who is an account executive, and Helen Thomas, v.p. of Street & Finney, New York, who still supervises the buying.



TOPS in Rochester, N. Y. is Channel 10 with * 15 of the Top 16 Favorite TV Programs!

TOPS in every category!

Comedy, Mystery, Drama, Juvenile
Western, Quiz, Variety, Serial, Network News,
Local News & Weather and Sports!

TOPS in the Morning Six days out of Seven!
SHARE OF AUDIENCE 60%

TOPS in the Afternoon Five days out of Seven!
SHARE OF AUDIENCE 53%

TOPS in the Evening Seven days out of Seven!
SHARE OF AUDIENCE 58%

and . . . out of 459 competitive weekly quarter-hours in Rochester, Channel 10 rates FIRST 277 times plus 6 first-place ties!

CBS

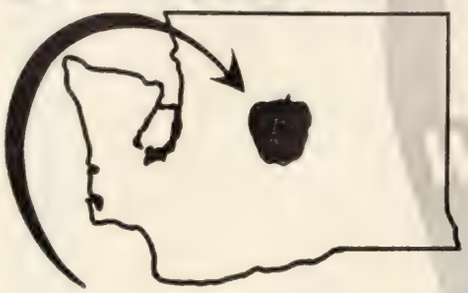
*LATEST ROCHESTER TELEPULSE SURVEY MARCH 1957

NATIONAL REPRESENTATIVES:
THE BOLLING CO. WVET-TV
EVERETT-McKINNEY WHEC-TV

ROCHESTER, NEW YORK

IT ALL ADDS UP TO 10

AN *Essential* BUY IN WASHINGTON STATE



KPQ WENATCHEE

The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ **Wenatchee, Wash.**

GUARANTEE
TO OUTPULL all other North Central Washington media
TWO to ONE

National Reps: FORJOE AND CO., INC.
Portland and Seattle Reps: ART MOORE & ASSOCIATES
One of the Big 6 Forjoe Represented Stations of Washington State

49th and Madison

Adman's "roll" in society

I cannot resist taking issue with your "This We Fight For" in the 22 June 1957 issue: "Admen have learned how to sell everything but their *roll* in society. . . ."

You mention the state of anti-advertising novels and movies as proving your point, but let's look at the rest of the record.

For instance, don't you think admen have learned to *roll* with the punches (of cut budgets, impossible deadlines, clients' wives' fetishes, etc.)?

Haven't they time and again successfully *roll*-ed to a 4 or a 5, when the rest of the world was making the easy 8's and 9's?

Don't they regularly "*Roll* it down the thruway to see what exit it takes?"

What about the successes of *Roll*-lectric, and Tootsie-*Rolls*, and *Rolls*-Royce (even if their connection with advertising is pretty much limited to the faceless Imperial chauffeur and the shaveless Schweppesman)? (And let it not be said that admen are in the habit of *roll*-ing clients, except, frequently, in the added dough that good campaigns produce.)

Seriously, the subject is not one to make any adman *roll* in the aisles about. I'm sure the industry appreciates your efforts to add deserved dignity and recognition to the *role* of advertising men and women.

Max Gibbons,
account supervisor,
Ketchum, MacLeod & Grove, Inc.,
New York

● Reader Gibbons' role in spotting a typo in the early part of the 22 June issue press run is appreciated.

Insecure triumph

In the May 25 issue of SPONSOR we read with extreme interest your editorial titled "spot radio's insecure triumph." Although what you say may well apply generally, it most definitely does not apply to WGN-Radio. Let's look at the record:

1. Although the "prime time" periods (7-10 a.m. and 4-7 p.m.) *are* the best commercially, WGN-radio within the past year has increased the amount of spot business in the 10 to 4 p.m. pe-

riod by 28% ; and in the 7-11 p.m. period the increase has been 55%.

2. WGN-Radio does not "laden" the prime periods with commercials. We do not permit over-congestion and we are not creating advertiser discontent.

WGN allows only three one-minute announcements per quarter hour with a station break on the half hour, which is less than NARTB's standards of practice for radio specifics. We do not permit any double or triple spotting.

We will not accept business for any periods, including "prime time," when it can not be accommodated without crowding, and advertisers have thanked us for doing so.

In fact, we have a waiting list of clients for our "prime time" periods.

3. During the first five months of this year WGN-Radio billings are running 13% over this same period in 1956.

4. WGN-Radio billings from our reorganized, expanded New York office have increased 37% for the first five months in 1957 compared with '56 . . .

We hope that radio stations indulging in the practices outlined in your article will recognize and rectify the harm they are doing to the entire radio industry.

Jim Hanlon.
public relations manager
WGN, Chicago

Product publicity

I would like to know what various "publicity" agencies accomplish or hope to accomplish by sending out product press releases to radio editors. Some go so far as to include postal cards asking the radio editors to tell them when they ran the publicity on the station.

We have seen these releases come through on a number of products that never have advertised with us or possibly any other radio station. I don't believe too many stations are so dumb as to use this material but I would like to know.

I can see how a so-called publicity agency . . . could go to his client and say that I got so many free mentions on the air and it didn't cost you anything except my agency fee.

I think that we are willing to use reliable news items from clients on our station but we certainly aren't going to run free publicity about products that never advertise.

James R. Curtis, *president*
KFRO Radio, Longview, Texas

"PROBABLY THE HIGHEST RATED WOMEN'S SHOW IN RADIO!"

PAT GAY ON KLZ IN DENVER



12:05 NOON...MONDAY THRU FRIDAY

...That's what time buyers from coast-to coast tell us!

...No wonder—PAT GAY consistently has a PULSE rating of 6 or better.

...More importantly—she SELLS merchandise and pulls mail like crazy!

LIVE • SPONTANEOUS • EXCITING

With the magic ingredient of listener-participation to keep it fresh and interesting. Literally thousands of housewives on the show in person throughout the year!

PUT PAT GAY TO WORK FOR YOU



Phone your KATZ man or call Lee Fondren in Denver

KLZ radio 560

CBS for the Rocky Mountain Area



WQAM . . 37.9%*	
Station "A" . . .	10.1%
Station "B" . . .	9.8%
Station "C" . . .	7.3%
Station "D" . . .	6.8%
Station "E" . . .	6.3%
Station "F" . . .	5.6%
Station "G" . . .	5.4%
Station "H" . . .	4.8%
Station "I" . . .	2.7%
Station "J" . . .	1.6%
Others	1.3%

Hooper — May-June 1957,
7 a.m.-6 p.m., Mon.-Sat.

The runaway races on! WQAM's previous ad talked of an audience more than 2½ times that of the runner-up station. *Now* WQAM with 37.9%—enjoys 3-3/4 times the second station's audience. That's what the newest Hooper says, continuing a dramatic, fantastic change in Southern Florida radio listening—and time-buying—since the start of Storz Station programming at WQAM, less than a year ago.

The *latest* Pulse and Trendex have WQAM in first place. So it's unanimous. So don't let 1956 data throw sand in your eyes. Send for a Blair man, or talk to WQAM General Manager Jack Sandler.

WQAM

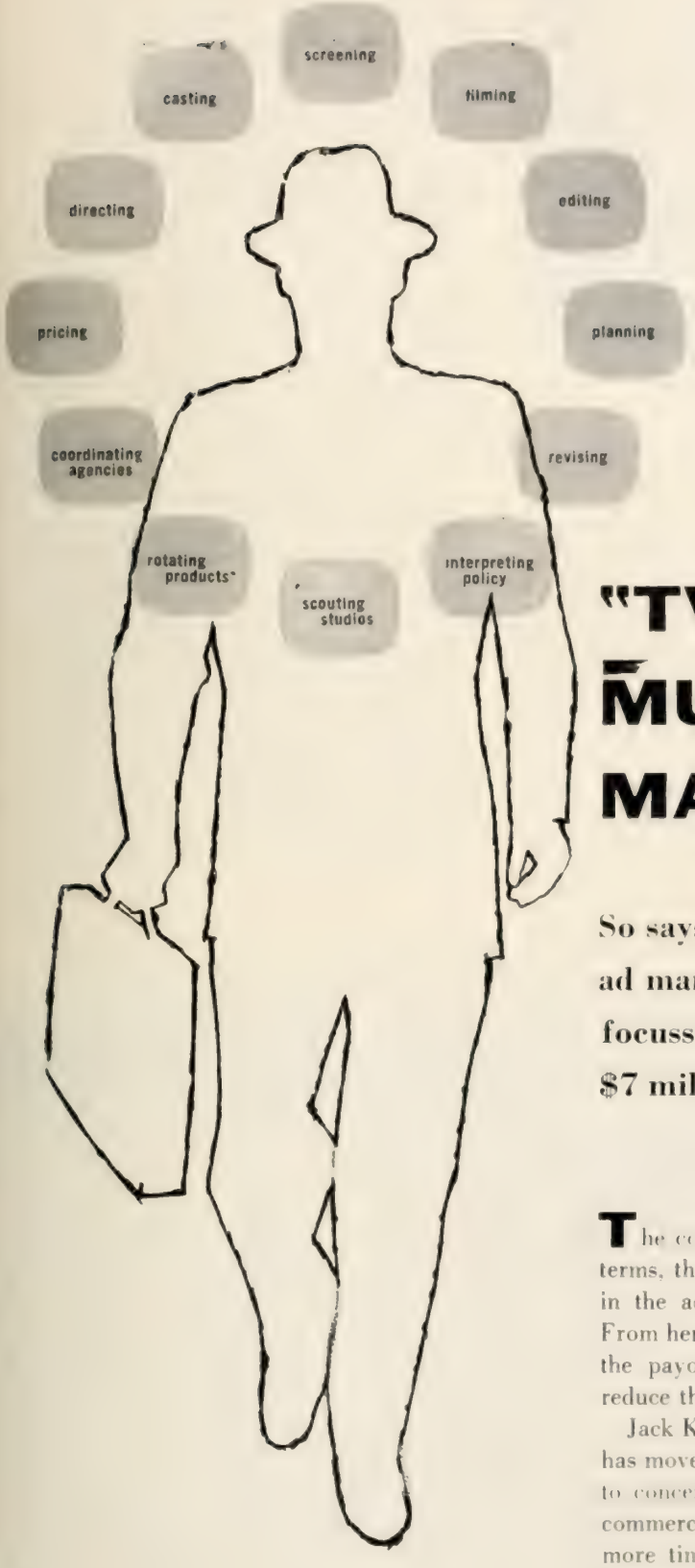
Serving all of Southern Florida with 5,000 watts on 560 kc. . . . and radio #1 in **MIAMI**

STORZ
STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.



"TV COMMERCIALS MUST DOMINATE AD MANAGER'S TIME"

So says Helene Curtis management. Company's ad manager now delegates most duties to assistant, focusses on tv commercials. Objectives: protect $7 million tv investment, get maximum efficiency

by Jane Pinkerton

CHICAGO

The commercial is the payoff in television. Reduced to its simplest terms, this is the thinking behind a dramatic change now taking place in the advertising management strategy of Helene Curtis Industries. From here on in, Curtis' ad manager will spend most of his time making the payoff in television commercials bigger and better—seeking to reduce the margin of error to "almost nothing."

Jack K. Lipson, advertising manager of Curtis for the past five years, has moved out from under the weight of administration and paper work to concentrate on the planning and development of the film and live commercials prepared by three advertising agencies. He'll also spend more time coordinating the work of these agencies. They are Earle Ludgin and Co., Gordon Best Co. and Edward H. Weiss and Co., all headquartering in Chicago where the Curtis plant is located.

This move is a new approach to an old realization that any advertiser spending a lot of money in television needs to protect his investment at every turn. Curtis currently spends about 70% of its $10 million annual ad budget on tv. Curtis management has plummeted Lipson into the maelstrom of tv to protect this $7 million investment—and the

Curtis theory: only the minutes of commercial time are of real importance. Company feels tv selling is so vital it demands top-level attention

millions more to come. (See SPONSOR 15 October 1956, "Helene Curtis' race with tv.")

In his new role, Lipson is becoming much more than a tv specialist. He's been that for some time. Now he's stepping far beyond the usual line of demarcation between client and agency —and structures are changing to accommodate his new functions.

He'll spend less time on print copy, more on sound tracks. He'll give fewer appointments to media salesmen, more to film studio producers. He'll spend less time comparing background notes with his three agencies, more time coordinating creative tv action with them. He'll cut down on administrative detail, intensify supervision of tv commercials in various live and film studios.

Why has the switch taken place?

The decision to make Lipson a tv creative specialist was made by two executives in the Curtis higher echelon: Willard Gidwitz, president, and George Factor, vice president.

Their combined thinking ran along these lines: We don't think in terms of hour or half-hour shows, only of the commercial time allowed in those network shows. We want to get the most effectiveness from our time. To insure the best and most reception to our commercials we need to make them as captivating and sell-packed as they can possibly be. This applies to all commercials, film or live, network or spot.

They decided this could best be done by having Lipson work more directly with the agencies in the creation and development of content for those three minutes in every half hour which really count—the commercial time allowance. This decision meant re-shuffling of duties at Curtis' and a revamped relationship with the ad agencies.

Willard Gidwitz and George Factor, themselves, have gone beyond the usual line of duty for top-level client executives in dipping directly into television. They conduct all program, time and talent negotiations rather than merely rubber-stamp recommendations from any of their agencies.

They think they can make a better deal this way, and a faster one. Agency and network negotiators are able to get an on-the-spot answer as well as immediate interpretation of company policy. President Gidwitz and Factor have the authority to juggle products and policy, something which no agency is empowered to do.

The idea of a high-priced, multiple-interest advertising manager concentrating on the newer tv medium is new—and radical. It's even more precedent shattering that his move is into commercial tv production. Ad managers traditionally are inundated with the detail and administration of the advertising process. They're necessarily involved in marketing, distribution, merchandising, media selection and usage, copy and art, personnel and —perhaps most of all—budgets.

Lipson will still have over-all charge of all these elements in the advertising function. The difference: he'll delegate as many jobs as possible to associates

Casting is a vital part of commercial production. Jack Lipson, Curtis ad mgr., (far r.) and Hooper White, tv producer at Earle Ludgin agency, check models for personality which projects and for hair texture and color. Client wants contrast: sweetness, sultriness





Top management is involved directly in talent, show time negotiation. Big three (l. to r.): Gerald Gidwitz, bd. chm., with Ray Bolger, George Factor, v.p., Willard Gidwitz, pres. Last season's shows *What's My Line?, Washington Square, Oh Susanna!*

and to his new assistant advertising manager, freeing time which he and management think will lead to improved commercials.

They think the commercials they've used have been good, and they have no quarrel with treatment or content or sales results. But because of the cost involved and the necessity of getting the best possible sales results, they're hitting even harder on quality control.

"The results of tv advertising are so important, the returns from the effectiveness of tv advertising are so big and impressive that it is imperative the tv commercial—which is the trigger for sales—be the most efficient one possible." So says Lipson, adding "If you don't have an effective commercial you are pouring away the potential of reaching and selling the audience. If a commercial isn't right, you aren't selling. The more effective you can make it, the more people you will sell."

Some commercials, he says, can give you a minus. Others hit only 20% of their potential effectiveness. "We aim for 100% effectiveness. The commercial has to sell merchandise. When we pay $90,000-plus weekly for *Oh Susanna* show or $100,000-plus for each of six *Washington Square* shows we sponsored last season, we bought one thing only: commercial time."

He and Curtis management think this move from a box seat to the backstage area of television is one which will be taken by many another advertiser spending the bulk of his budget in tv. There are quite a few of them.

In the 22 June issue SPONSOR reported that 45 of the top 100 national advertisers are spending 50% or more of their total ad budgets in television, compared with the six who spend this percentage in newspaper and the nine investing it in magazines. Certainly there is a trend toward advertisers spending time to learn more about tv and what it can do. The risks are big in such an expensive medium, and a basic mistake can cost a company literally millions of dollars. Curtis knows this, and thinks its moves in the direction of firmer commercials control has two major pluses: improvement of the commercial product and the saving of time and money.

In the past year, the three ad agencies have used some 15 different commercial production firms to produce 28 commercials. Some films are used only twice on a network tv show; others may run 20 times in a spot campaign. The range in costs is from $700, for a test market film shot in only two days, to $16,000 for a combination animation and live-action sequence. The average film, says Lipson, costs about $10,000—an investment which led to one of his first moves as a tv creative specialist.

He thinks commercial production can be better integrated by (1) winnowing the 15 studios down to perhaps five and letting them do the bulk of the year's Curtis work or (2) setting up an independent production unit comprised of the best freelance people. Both ideas are being tested in the field now.

If "we consolidate our production work within a few studios, I think we'd get consistently effective commercials and undoubtedly a better price than we are now paying, though price is never

(Please turn to page 60)

Show direction on multiple product commercials, both live and film, was supervised by Lipson on *Washington Square* series. At the final show: Lipson, Bolger, and their guests





Roller skates mark fact that Reach, McClinton agency folk have traveled 100,000 miles in servicing the Beneficial account. L. to r., Harold H. Black, senior v.p.; Chas. Dallas Reach, bd. chm.; Alfred E. Mockett, Beneficial adv. mgr.; MacDonald Dunbar, agency med. dir.

BENEFICIAL'S MARKETING JIGSAW PUZZLE

Finance chain converted to mass medium of radio last fall from direct mail and newspapers. Today, local, spot and network radio get $1 million of $2 million ad budget to pull leads and loans for 1,000-plus offices all over U. S.

Beneficial Management Corp. of Morristown, N. J. (a subsidiary of Beneficial Finance Co.), and its New York advertising agency, Reach, McClinton & Co., were confronted with a marketing jigsaw puzzle last fall.

The loan company had expanded to the point where it had more than 1,000 offices—a numerical weight too heavy for continued direct mail and newspaper solicitation. Because of this growth, it was now ready to move into a mass coverage medium.

Another part to the puzzle: Beneficial for years had been operating local offices under three names in various parts of the country — Beneficial Finance, Personal Finance and Commonwealth Loan. Beneficial, the parent company, used the Personal Finance designation for most of its offices until it purchased the Midwestern concern of Commonwealth Loan. Not only was the use of three advertised names confusing, the use of the Personal Finance name alone was misleading.

Why? Because until about 10 years ago Personal Finance was the only such name in the loan field. Since then, however, almost every major and minor finance company in the country has promoted its "personal" loans — and Beneficial thinks it lost a lot of customers to the competition by advertising Personal Finance which encouraged people to get "personal" loans.

Reach, McClinton agency worked with Beneficial management and its advertising director, Alfred Ernest Mockett, to develop a media formula which would serve the expanded number of field offices and get across the name change. A fundamental requisite, of course, was economy.

The decision: spot, local and network radio, supplemented by direct mail and newspaper which previously

had gotten the entire budget. Last fall, the sponsor allocated a SPONSOR estimated 50% of the total consumer advertising budget to radio—$1 million from the $2 million total—in an effort to get the mass audiences of radio. Since October, the station list has grown to 150 and the client anticipates a total of 200 by fall. Tv, because of costs involved, is used in four markets.

Harold H. Black, senior vice president of agency and account supervisor on Beneficial, says the radio campaign has been "most successful." He credits the radio effort with this type of result. In New York City, before the company bought its first radio campaign, it surveyed a test group to determine recognition of the Beneficial name. Only a few people had heard of it or could identify it. But two years later, after the city had been exposed to many a Beneficial radio commercial, recognition was "far greater."

At this point, nine months after the start of the national radio campaign, the Beneficial name has replaced the other two corporate names at most of the company's local offices. And, because of continual radio impressions, the new name has pretty well dislodged memory of the former ones.

Here are points in the media checklist used by Beneficial in buying radio.

1. Planning: Mockett works closely with Black, who at one time was a copywriter for Beneficial, and with MacDonald (Mac) Dunbar, media director of the agency, in detailing overall strategy. Because the finance company operates 1,000 local companies, it takes very seriously the recommendations of its 10 advertising specialists working in the field.

These men are called regional advertising directors, and they're all admen, as Harold Black explains it. "They know their areas very, very well. They know the state laws which apply to each region, and the laws regulating loan companies vary widely from state to state. They know the people in each community and their tastes, particularly as they relate to radio programs. They know the type of advertising we should buy in each of these markets."

These men do about 60% of the actual timebuying, negotiating at the local level with the stations. The rest of the time is bought through the agency when a spot or network order is involved. The present network vehicle is an *Edward R. Murrow* newscast on a CBS Radio regional network.

2. Copy: Because there are state laws which limit content and claims of finance company copy, all Beneficial copy has to be cleared through its own legal department as well as through a legal expert at the agency. He is Stephen Holdampf, Jr., who worked formerly at Beneficial. Holdampf and Curtis Berrien, senior vice president and copy director of the agency, approve claims and appeals.

Writers base their copy approaches many times on results of depth studies conducted by the client. Analysis of these surveys has pinpointed the client's prime advertising targets: average to low income white collar workers, school teachers, plant and factory workers and civil service employees who earn, on the average, $3,500 a year and borrow, as an average, $300.

One such study divides all borrowers into three general types of personalities which radio needs to sell. (A) The "guilty" borrower is ashamed or chagrined that he needs money, and he is urged not to feel this way and told borrowing can be "just good business." (B) The "casual" borrower, perhaps a bit flip in borrowing and spending money haphazardly, is advised to get a loan only when it is necessary and not for sudden splurges. (C) The "rational" borrower, who considers a loan seriously and objectively, is told in air copy that he can get good, fast service without collateral from Beneficial and that borrowing can be smart business management.

Most people borrow a lump sum to pay off several small debts, says Black. Many of them have overextended themselves in contracting for time payments and find they can't keep up with the monthly drain from several sources. Others, especially at this time of the year, borrow sums for vacations.

Copy doesn't only attempt to sell money and services, he explains. "We want our radio commercials to enhance our corporate identity. We want to instill in listeners a feeling of reassurance, that they are dealing with the largest in the field and that they need not be worried about being turned down. We're building the idea that we like to say 'yes' when asked for a loan, and that the company is large, reputable and friendly. This is one reason we hire people in the local offices who have a feeling of warmth and of genuine interest in others."

3. Time buys: Because the corporate structure of Beneficial is more local than with most national companies, the advertising buy must match the local needs more closely. That's



Fall plans are being made by these agency executives (from l.): Reach, Curtis Berrien, v.p., copy-dir.; Herman Raucher, writer; Ted Okon, asst. radio-tv dir.; William H. Brown, Jr., of Beneficial; Douglas N. Raynor, writer. Beneficial plans expansion to more than 200 radio stations from present lineup of 150

RADIO-TV RECRUIT READERS

Catch-phrase jingle, saturation spot radio spark the Detroit News in drive for increased readership

Selling a newspaper to people who don't read it regularly turned out to be a natural for spot radio and tv. When the *Detroit News* and W. B. Doner & Co., their agency, started planning a circulation drive the media choice was obvious.

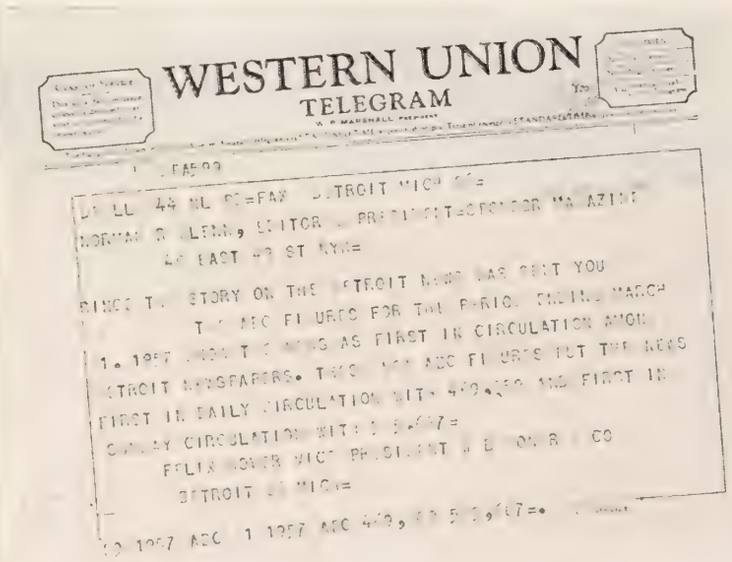
"We couldn't use other newspapers and any advertising we did in *The News* would reach only our present customers," says Jack Alpert, director of promotion and public relations for the paper. "By using tv and radio as our basic tools we hoped to reach those who bought no Detroit paper regularly as well as the readers of the other two dailies.

The strategy has paid off for *The News* in a circulation increase of 15,000 for the daily edition and 19,000 for the Sunday edition over figures of a year ago.

The campaign started 1 February and is still going strong. Radio saturation schedules are running on almost all Detroit and surrounding area stations. The copy, a catchy jingle set to music, uses the catch phrase, "What in the world is going on? If you read *The News* you'll know." The schedules were originally daytime, but nighttime and week-end spots have been added.

Animated cartoon I.D.'s are spotted on WWJ-TV (the *Detroit News*-owned station) at all hours of the day.

The word-of-mouth impact of the campaign has added tremendously to the advertising mileage. As Felix Hower, v.p. of Doner & Co. puts it, "The phrase 'What in the world is going on?' is common and emphasizes *The News* every time it is used."


WESTERN UNION
TELEGRAM

Latest figures on results of the *Detroit News* radio-tv circulation campaign arrived by telegram after the report above was written

BENEFICIAL *continued . . .*

why the company buys almost every type of radio—programs of news, music, sports, local personalities; adjacencies at almost any hour of the day: announcements both live and transcribed, and of varying lengths; frequencies which best suit the market need and the competitive situation.

It's difficult to draw a buying profile, says Black, "But, generally, we prefer peak tune-in periods when we also get a bigger automobile audience — from 6:30 to 8 in the morning and from 5 to 7 in the evening, usually at the rate of five days a week. We use local personalities when they're good, but quality is not always consistent so sometimes we send out transcriptions. In the latter case, we provide for a 10- or 20-second live tag for giving the local addresses of our offices."

A big factor in the selection of frequency and pattern in any given market is the competition. Beneficial is the largest loan company in the country in terms of number of branch offices, second largest (to Household Finance Co.) when it comes to dollar volume. Last year, Beneficial loaned some $750 million to almost two million persons.

4. Results: Before Beneficial went into its radio schedule last fall the agency recommended it on several bases, one of which was "it seemed to be the most economical way to accomplish our several goals." So says Black, and he adds that the same seems to be holding true today.

"Radio is coming up fast, and a lot of national advertisers are realizing this is true. We're getting a recognition factor from our radio announcements, and we *have* to have our audience know the company name before they will ever come in that front door."

He and the client keep a running check on the effectiveness of local advertising and the source of inquiries about and requests for loans. Every person who walks into a local office is asked where he heard of the company. "We think with more than 1,000 offices that we get a very accurate sample of reaction to our advertising," says Mockett. "On the basis of all these data, we know business and loans are steadily increasing in areas where we are using radio."



"Watch out" is warning of E. Manning Rubin, tv and radio director of Cargill & Wilson agency, Richmond. He tells station men "the throat you cut may be your own" in outlining do's and dont's of media selling to members of Va. Assn. of Broadcasters

DO YOU SELL LIKE A FISHWIFE?

Agency broadcast expert gives hoked-up demonstration of how tv and radio salesmen are contributing to the 'era of the big throat-cut.' He says honesty and professionalism are needed by salesmen to keep sponsors from moving to other media

E. Manning Rubin, radio-tv director of Cargill & Wilson agency, Richmond, told the Virginia Assn. of Broadcasters annual meeting how throats are being slit in media selling—using a new and dramatic approach to the familiar do-and-don't admonitions. Here is a condensed version of his recent speech.

It's the good old summertime now, and vacationitis is sweeping the country. Believe me, I'm raring to go on mine. I've got with me today three presentations from travel representatives. One from the Seashore Representatives Association. One from the Metropolitan Center Bureau, and one from the High Altitudes Advertising Bureau.

Let's take a look at the seashore pitch:

Point #1: Come to the seashore! Why? Well. . . .

Point #2: 13% more people drown in fresh water than in salt water according to a recent report.

Point #3: And look at this . . . the incidence of disease, insect and poisonous animal bites is 88% higher in mountain areas than in seashore areas.

Point #4: What's more, the accident rate among pedestrians is 67% greater in metropolitan areas than at the seashore—I said 67% mind you.

Well, let's be open-minded and see the next pitch from the big city representative. Let's see, you should relax in the big city because a recent survey:

Point #1: Revealed that over 69% of all beach visitors suffer from sunburn or heat exhaustion.

Point #2: This same independent research organization also discovered that drownings at mountain lakes and beaches are at an all-time high!

Point #3: Here's another surprise, too . . . did you know that rarified mountain air and pollen cause discomforting breathing problems to four out of 10 visitors in mountain areas. Four

Biggest need: for stations to know agency and advertiser problems in order to do the best sales job

good reasons why *you* should come to the big city!

This last pitch came from a representative of the High Altitudes Advertising Bureau:

Point #1: Salt air proved damaging to eight out of 12 automobiles last year at the seashore. Chevrolets, Fords and Plymouths were particularly hard hit.

Point #2: Good gosh! Look at how the rates for food and entertainment soared last year in big cities—over 61% higher than at the mountains.

Point #3: What's this? Palate, Inc. revealed something else about food . . . that food poisoning at seashore restaurants occurred in one out of every 30 cases last year alone:

Point #4: So spend your money wisely and safely in the mountains.

Do travel representatives really talk that way? No sir, not the majority. No sir, that kind of selling seems to be the pride and joy of media representatives—a great many of them being radio and tv salesmen.

But it's up to stations to see that this doesn't happen! Because if everyone's throat-cutting story is realistic and strong enough, clients will believe them all to the point of trusting *no* media. Those in radio know only too well what that could mean: a decrease in advertising expenditures with the resultant decrease in sales.

"What, exactly, do you want to know from us?" a station asked me recently. Well, I'll tell you.

First, I'd like to know that stations know our accounts and our agency because I don't believe a station can do a job for our clients unless they know enough about them. And the more stations know about their prospects, the easier it is to sell them. How do stations get this information? Well, one good way is to come see us.

When stations come to see us, we tell them about our staff, our accounts, what they sell, how and when they sell it, what they're doing in the market and what problems they might be facing. Unless a station knows that, it's just selling time and, brother, who needs it? Stations should be selling merchandise just as we are. Just the mere fact that an availability has opened up is not of great value to us.

You see, believe it or not, we're not interested in using our clients to increase our billings. We're in business to help our clients sell more goods and services.

But let's get back to what we want to know from stations . . . Well, what about your market—what kind is it? Who lives there? What do they do and earn, what's the growth and economic pattern in your market and what is its probable development?

And it just doesn't make sense to us to be told that we're "crazy" to use this medium or that medium when we've spent long hours, days, weeks determining our goals and how to accomplish them.

Next, tell us about your station, its history, your facilities, *your* clients, your *realistic* coverage, your ratings, your mail pulls, your relationships with local merchants, distributors and associations—like food and drug retailers. Tell us about the various successes you've helped your clients to—and that's important!

Remember, your rate card and ratings aren't really enough to sell you to a timebuyer or account executive.

We'd also like to know about the well known local personalities on your staff—why they're popular, the successes they've brought about—why not run a disk or film for us showing them in action?

You ought to also, of course, tell us about your pluses. Like the merchandising and promotion services. Merchandising is important because where a medium sells the buyer, merchandising sells the seller. And brother if the seller ain't sold, he doesn't sell!

Take the food field—*with over 60% of all sales in super markets based on impulse buying*, those last three feet in the store are all powerful. If a station can help a client get a display up, he's assuring the client extra sales and, in so doing he's building a success out of the advertising that client is placing on the station.

Or consider the utility interested in moving appliances regardless of brand. It runs a schedule of programs or spots to sell the use of various appliances. Now if the station carrying the advertising can get local appliance dealers to use tie-in adjacencies to push their particular brand and store, it has accom-

DO'S AND DON'TS OF STATION SELLING

1. DO know the agency and its accounts. Get a briefing from the agency. This makes more sales, firmer ones. Stations should sell merchandise, not just time.

2. DO let the agency and advertiser know about you. Tell them about your market, history, clients, successes. The rate card and ratings, alone, won't sell your station.

3. DO go into detail about your plus services, merchandising especially. "Media sell the buyer, but merchandising sells the seller. If seller isn't sold he doesn't sell!"

1. DON'T use unprofessional production and performing talent. 40% of one agency group complained of this. Others dislike minimum rehearsals, "cold fish" talent.

2. DON'T cut your rates or bargain sharply. Be consistent and give every advertiser the same rate break. "Adherence to published rates is sign of quality, confidence."

3. DON'T be dishonest. This applies to dealings with the client, the agency, anyone involved in the air schedule. "It goes right back to selling goods, not time."

plished a valuable merchandising service. Everybody's happy—station, utility and dealer.

I'd like to wind up this "vacation" report with a hopscotch around the nation. You see C&W is a member of the 3AN—The Affiliated Advertising Agencies Network. We are affiliated with agencies like ourselves in 43 major U. S. and Canadian markets—plus 25 Japanese markets! Last week I wrote 20 of the 3AN agencies from Florida to Washington state, from Texas to Massachusetts. I asked them to list things they'd like to see broadcasters practice or improve upon, because I thought it might be enlightening to you and me.

Some 50% of the replies referred to the desire for *better merchandising support from stations*. Creative, consistent merchandising assistance, it seems, is important everywhere.

Over 50% of these agencies protested against the practice of negative competitive selling. In other words, they don't want to take a "vacation," either.

The point about a station selling "time" instead of creatively selling *the station's use to move merchandise* came up in 30% of the replies. Most of these agencies felt that time salesmen call without any particular goal or plan, and so they kill time in more ways than one!

Another major point concerned local station production. "Why can't an announcer look at and rehearse his script thoroughly before air time?" wrote one agency.

And almost every agency wanted stations to give them a more complete picture of the station's market, coverage, facilities, success stories, local personalities. In other words, give 'em a thorough qualitative and quantitative measure of your market and your station, and stop selling just "time."

Overloading the commercial schedule was still another frequently mentioned problem. One fifth of the agencies brought it up.

What about rate cutting? Lots of mentions.

Try going to the Greenbrier and bargaining on room rates. (Why, it's like trying to bargain with Hal Barre at WRVA.) No deal. To us, that uniform adherence to published rates is a sign of quality and confidence. It enables me to know what I can get for my budget without a dozen phone calls. And it assures me that I'm getting the same breaks as the next guy.



Finished commercial shows how "in studio" shooting can produce high realism

IS IT CHEAPER TO GO ON LOCATION OR BUILD A SET?

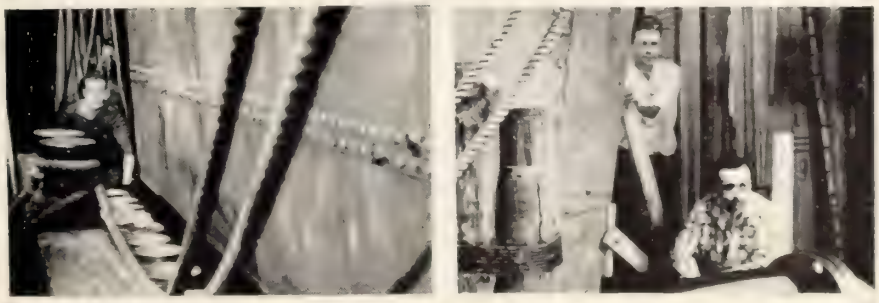
"Carrying coals to Newcastle" usually proves expensive but Transfilm did just that to produce a U. S. Rubber commercial and managed to save both time and money.

The assignment from Fletcher D. Richards Inc. was to film a scene of a ship refueling, for a U. S. Rubber Amazon Hose commercial.

A few blocks from the studio are the piers of New York where this is a daily occurrence. But Transfilm built their own ship in the studio instead of taking a crew "on location."

The reasons were simple. The highly defined needs of the storyboard could be best handled under the controlled conditions of the studio. On location the storyboard must be tailored to the limitation of reality. Restrictions on creativity are imposed. There is always the problem of lighting and weather which can upset a production schedule and skyrocket labor costs. A studio offers facilities and control. Sets built with camera angles and lighting in mind, permit the crew to breeze through the assignment.

The resulting commercial, aired on *Navy Log* (ABC TV) turned out realer than real—and much cheaper to boot.



Improvisation: Reflections from film cans simulate rippling water; lever gives boat motion. Final touches are given props before actual shooting (below)

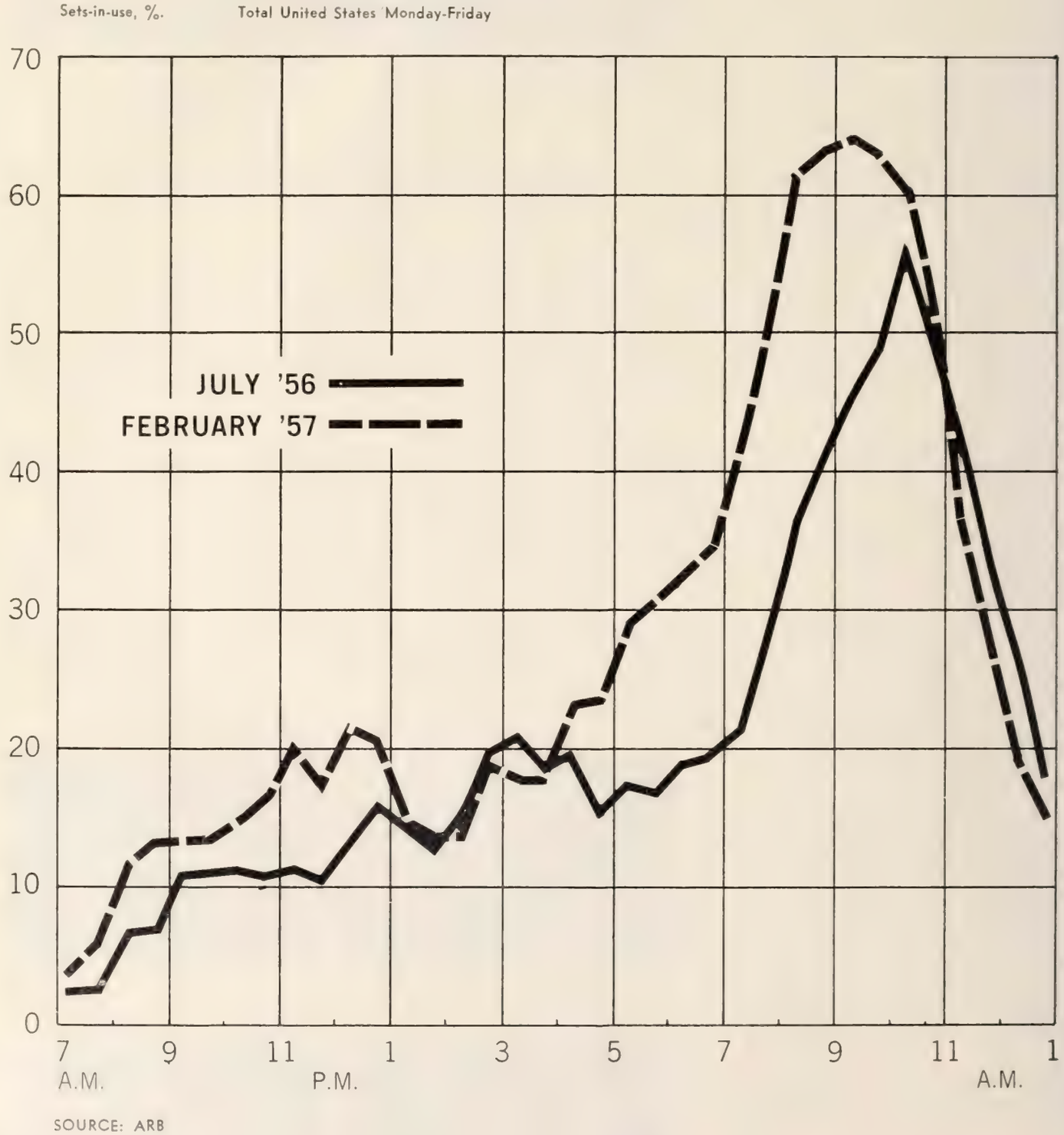


SUMMER TV VIEWING OFF? NOT DURI

There are few agency men who have to be reminded that tv viewing falls off during the summer. There are more than a few who have to be reminded that this dip does not take place all through the day.

There are, as a matter of fact, time periods which show a higher sets-in-use figure during the summer than during the winter. This is particularly true of late-night time periods. Whether it's because of the heat, vacation time or because the viewer starts watching at a later time period and wants to get his full quota of tv time, the fact remains that viewers are more numerous around bedtime during the hot weather months.

The facts on this viewing pattern have been nailed down by Research Director Avery Gibson and Assistant Research Director Marty Goldberg of H-R Television, buttressed with data from ARB's national diary sample.



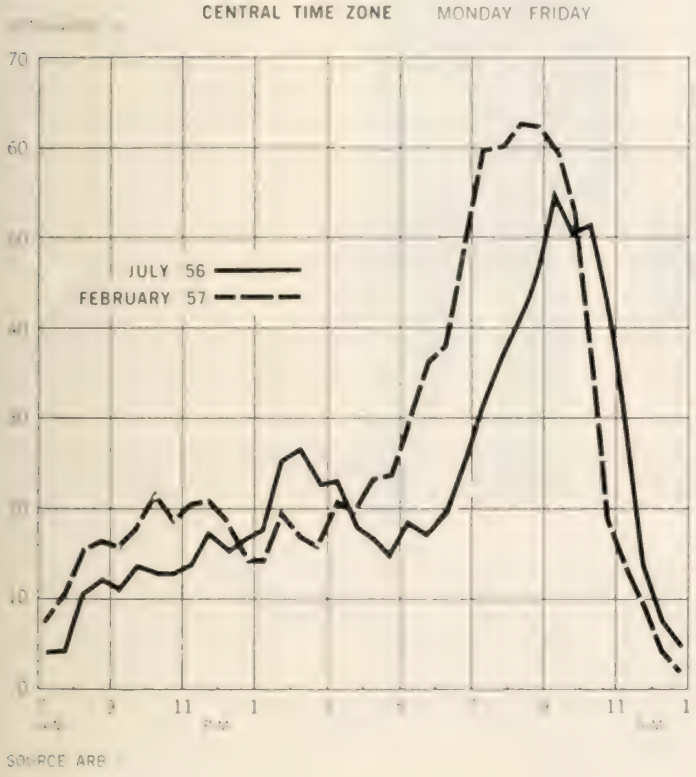
SOURCE: ARB

LATE-NIGHT PERIODS

Increases in summer viewing over winter range as high as 147%, according to ARB data assembled by H-R Television. There are also increases in viewing during some afternoon time periods

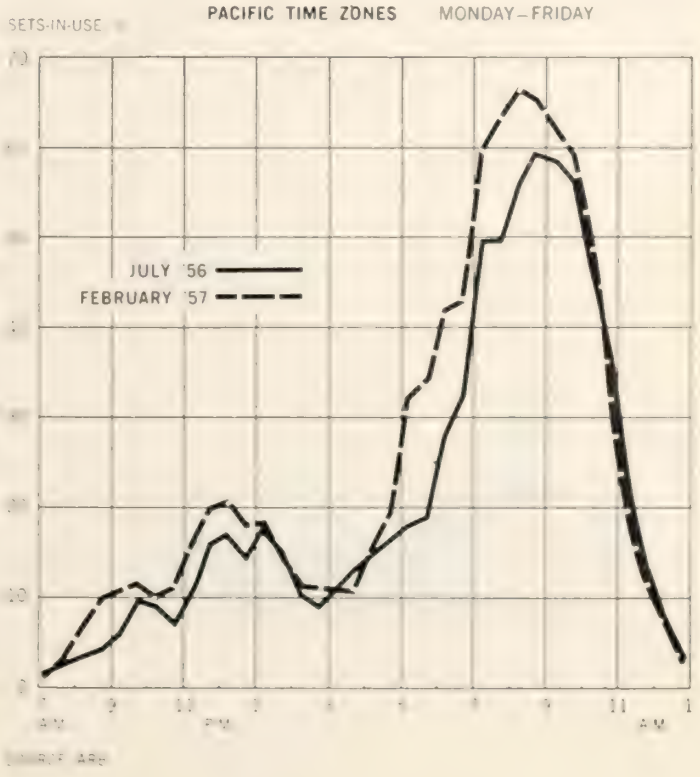


Eastern time zone data reveal July viewing ahead of February by as much as 36% in post-network option time. H-R Television researchers say late night slots are good for selling fans and air conditioners, cold drinks, sun-tan oil, picnic supplies



Central time zone viewing shows a marked rise in July over February during the period from Noon to 3:30 p.m. At 12:30 a.m. the July figure is actually 147% higher than in February. Summer pulls ahead of winter viewing as early as 10 p.m.

Western time zone tv watchers like summer tv almost as much as winter tv. During prime time in the evening sets-in-use are above the 50% mark for a considerable stretch. From 10:30 p.m. on July viewing is at a higher level than during February



National ARB viewing figures show that summer late night viewing pulls ahead of winter at 11:00 p.m. The increase widens until Midnight, when the summer rating is 40% ahead of the winter figure. Note that these figures are based on N. Y. time



MISSION ACCOMPLISHED...THE MARKET'S COVERED!

Every advertiser's mission is to get his story before a *responsive* market that has *purchasing power*. How and where to reach such an audience? . . . That's the Keystone success story!

Before you *cover* a market—it's good to know what to expect in return . . . in the case of Hometown and Rural America, 90 million listeners are reached through KEYSTONE BROADCASTING SYSTEM, representing one of the nation's largest sales potentials.

Keystone makes it easy . . . so easy for advertisers to tap the rich consumer response of Hometown and Rural America.

How best to cover 90 million listeners . . . with *one* medium?
This mission *has* been accomplished, and continues to be by the more than **957** Keystone stations that are available in part or parcel to those who recognize the prime importance of Hometown and Rural America as a market. We'll be happy to show you how we can tailor a market to fit your particular needs. Write or phone—no obligation—and a definite pleasure for us!

Keystone
KBS
BROADCASTING SYSTEM, INC.
THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd	57 Post St.
STate 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1 7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

TV BASICS / JULY

The ninth TV Basics section continues its regular features in this issue with the exception of Spot Basics. Material prepared for Spot Basics, featuring a comparison of summer and winter television viewing, will be found in this issue as a separate story on page 36. The viewing figures emphasize the fact that late evening viewing is higher in the summer than during the winter. As for the regular Tv Basics features, note that network program averages include summer replacements, a calculation that was not included in the 8 June figures. Readers of the Comparagraph sections will find a substantial number of changes in daytime sponsorships in addition to the program changes that affect nighttime tv lineups in the hot weather.

1 *Program profile provides costs, sponsored hours data* . . . **see below**

2 *Index of network tv sponsors has show ratings* . . . . . **page 40**

3 *Alphabetical index of all shows includes cost data* . . . **page 44**

4 *Comparagraph gives day-by-day chart of all net shows* . . . **page 46**

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF SPONSORED PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
$63,111	9	$26,105	19	$27,219	16	$65,555	9
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
$39,607	7	$27,427	14	$25,274	11	$10,429*	7

Averages include summer replacements. *Per week of 5½ quarter hour shows; other programs in two weeks and in all instances hours.

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC†	3.5	14.3	85.7
CBS†	23.5	95.7	4.3
NBC	16.8	86.6	13.4

*For week of 30 June-6 July. †Excluding participating shows.

Nighttime

Network	Sponsored hours	% live	% film
ABC†	16.0	34.4	65.6
CBS	25.0	47.6	52.4
NBC	19.0	50.0	50.0

2. HOW COMPETING CLIENTS COMPARE

Third series of major industry categories, advertisers, brands and ratings on web tv start below

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two sections. The list below starts off the third series of this data. It will be concluded in the 3 August Tv Basics after which the list of advertisers, with new brand and rating data, will begin over again. These lists cover major industry categories in network tv only. The list below covers automobile accessories, cars and trucks, confections and soft drinks, cosmetics and toiletries, dental and drug products. The next list will cover such groups as food, soap and tobacco. Data are based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus Pulse multi-market ratings. Footnotes give further data.

Industries covered here include autos, cosmetics, drugs

Auto Accessories

General Motors

Wide Wide World; NBC; Su-D; A C automotive equipment, Delco batteries, Harrison car air conditioners, Hyatt ball bearings, T3 headlights

B. F. Goodrich

Burns & Allen; CBS; M-N; tires 30.6

Cars and Trucks

American Motors

Disneyland; ABC; W-N; Rambler autos 25.9

Chrysler

Ray Anthony; ABC; F-N; Plymouth autos 6.5

Climax; CBS; Th-N; Chrysler Corp autos & used cars, Plymouth autos 30.4

Lawrence Welk; ABC; Sa-N; Dodge autos & trucks 24.6

Top Tunes & New Talent; ABC; M-N; Dodge autos & trucks, Plymouth autos 14.7

You Bet Your Life; NBC; Th-N; DeSoto autos 28.7

Ford

Tennessee Ernie; NBC; Th-N; Ford autos 20.5

Ford Theatre; ABC; W-N; Ford autos 12.4

Zane Grey; CBS; F-N; Ford autos 21.8

General Motors

Crossroads; ABC; F-N; Chevrolet autos 15.3

Garry Moore; CBS; W-D; Chevrolet autos 9.1

Dinah Shore; NBC; Th-N; Chevrolet autos & trucks 10.7

Confections and Soft Drinks

American Chicle

Jim Bowie; ABC; F-N; Chiclets, Dentyne, Rolaids 17.5

Ozark Jubilee; ABC; Sa-N; Chiclets, Dentyne, Rolaids 7.4

Coca Cola

Mickey Mouse Club; ABC; M-D; soft drink 19.3

Luden's

Captain Kangaroo; CBS; Sa-D; Fifth Avenue candy bar 12.0

Nestle

Lone Ranger; CBS; Sa-D; chocolate 11.8

Pepsi-Cola

Cinderella; CBS; Su-N; soft drink

Sweets Co. of America

Gumby Show; NBC; Sa-D; Tootsie Roll candies 6.2

Heckle & Jeckle; CBS; Su-D; Tootsie Roll candies 9.3

Howdy Doody; NBC; Sa-D; Tootsie Roll candies 8.4

Modern Romances; NBC; Tu-D; Tootsie Roll candies 8.7

Texas Rangers; CBS; Sa-D; Tootsie Roll candies 13.5

Tic Tac Dough; NBC; Tu-D; Tootsie Roll candies 5.6

Cosmetics and Toiletries

Alberto-Culver Co. of Hollywood

Modern Romances; NBC, Tu-D; VO-5 hair preparations 8.7

American Home Products

D. Edwards; CBS; T, Th-N; Aero-shave 11.9

Love of Life; CBS; M,T,Th-D; Jocur wave set, Neet depilatory 8.9

Secret Storm; CBS; F-D; Neet depilatory 7.0

Armour

George Gobel; NBC; Sa-N; Dial shampoo & soap 21.2

Danny Thomas; NBC; Th-N; Dial shampoo & soap 11.9

Associated Products

Masquerade Party; NBC; W-N; 5-Day deodorant pads 12.0

John H. Breck

Matinee Theatre; NBC; F-D; hair set mist 8.4

Bristol-Myers

Arthur Godfrey; CBS; M,W-D; Ban 9.9

Alfred Hitchcock; CBS; Su-N; Mum 22.4

NBA Basketball; NBC; Sa-D; Vitalis 10.2

Playhouse 90; CBS; Th-N; Vitalis, Ban 30.7

Carter Products

East-West Basketball; CBS; Sa-D; Arrid, Rise 13.9

NBA Basketball; NBC; Sa-D; Rise 10.2

Chesebrough-Pond's

Jim Bowie; ABC; F-N; Vaseline hair tonic 17.5

Conflict; ABC; Tu-N; Ponds angel skin lotion & cream, cold cream, dry skin cream 18.2

Colgate-Palmolive

Big Payoff; CBS; M,Tu,W,F-D; Cashmere Bouquet soap, Lustre Creme, Lustre Net 8.7

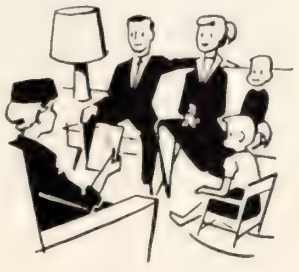
Bob Cummings; CBS; Th-N; Halo, Palmolive soap 24.2

Millionaire; CBS; W-N; Palmolive shave products 24.0

[illegible] are based on Broadcast Advertisers Reports for the week ending [illegible] such as length and placement of commercials, can be found [illegible] Not included here are buys in participation shows, such as [illegible] Ratings are based on a Pulse 24 market weighted average material for the week ending 7 April. All ratings are averages for the week, e.g. ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network. "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.

Nothing 

takes the place of interviews

in the  *home*

Since 1941 Pulse has rung doorbells ⊙ *. . . interviewed millions! The industry's largest, most scientific sampling.*

2. HOW COMPETING CLIENTS COMPARE *continued . . .*

Mr. Adams & Eve; CBS; F-N; Lustre Creme shampoo, Lustre Net 22.2
Strike It Rich; CBS; Tu,W,F-D; Cashmere Bouquet soap, Lustre Creme shampoo, Lustre Net, Palmolive soap 8.2

Gillette Co.

Cavalcade of Sports; NBC; F-N; Foamy shave, razors & blades 19.1

Grove Laboratories

Today; NBC; W-D; Fitch hair preparations 3.9

Hazel Bishop

Beat the Clock; CBS; F-N; Liquid make-up, lipstick 13.4
Douglas Edwards; CBS; F-N; dry skin cleanser 11.9

Helene Curtis Industries

Oh Susanna; CBS; Sa-N; spray net 20.0
What's My Line; CBS; Su-N; Suave, Stopette deodorant, Enden shampoo 28.2

Andrew Jergens

Steve Allen; NBC; Su-N; Woodbury deodorant soap, Woodbury shampoo 26.4

Lanolin Plus

Hold That Note; NBC; Tu-N; Lanolin Plus products 9.9

Lever Bros.

Private Secretary; CBS; Tu-N; Dove soap 20.7
Viedo Theatre; NBC; Th-N; Lux soap 18.0

Mennen

Boxing; ABC; W-N; shampoo, shave creams, skin bracer, spray deodorant 13.3
Today; NBC; Th-D; spray deodorant 3.9

Procter & Gamble

As The World Turns; CBS; M-F-D; Camay soap 7.0
Guiding Light; CBS; M-F-D; Ivory soap 10.0
I Love Lucy; CBS; M-N; Lilt home permanent 37.7
This Is Your Life; NBC; W-N; Prell shampoo 24.3
Jane Wyman; NBC; Tu-N; Ivory soap 24.0
Loretta Young; NBC; Su-N; Camay soap 23.8

Purex

Big Surprise; NBC; Tu-N; Sweetheart soap 15.2

Revlon

$64,000 Challenge; CBS; Su-N; Satin Set 27.1
$64,000 Question; CBS; Tu-N; Clean & Clear, Love Pat powder, Satin Set 32.7
20th Century Fox; CBS; W-N; Clean & Clear, frosted nail enamel, Futurama lipstick cases, lipstick, Love Pat powder, Silken Net 18.5

Sales Builders

Panic; NBC; Tu-N; Max Factor Creme Puff 18.5

Schick

Dragnet; NBC; Th-N; electric shavers 24.1

Shulton

Cinderella; CBS; Su-N; Desert Flower cologne & lotion, Escapade cologne, Old Spice hair groom tonic, shampoo & shave products

Sterling Drug

The Vise; ABC; F-N; Molle shave cream 9.8

Toni

Blondie; NBC; F-N; Deep Magic facial cleanser 19.5
People Are Funny; NBC; Sa-N; Silver Curl home permanent, Tonette home permanent 20.5
Queen For A Day; NBC; M-D; Tonette & Toni home permanents 11.7
Talent Scouts; CBS; M-N; Deep Magic, Silver Curl home permanent, Tonette & Toni home permanents 29.6
Tic Tac Dough; NBC; M-D; Silver Curl home permanent, Tonette & Toni home permanents, White Rain shampoo 5.6
You Bet Your Life; NBC; Th-N; Deep Magic, Prom home permanent 28.7

Wildroot

Robin Hood; CBS; M-N; cream oil, Formula #2 24.0

Dental Products

American Home Products

Love Of Life; CBS; Tu-D; Kolynos toothpaste 8.9

Bristol-Myers

Arthur Godfrey; CBS; M,W-D; Ipana toothpaste 9.9
Alfred Hitchcock; CBS; Su-N; Ipana toothpaste 22.4
Mickey Mouse Club; ABC; W,Th,F-D; Ipana toothpaste 19.3
Playhouse 90; CBS; Th-N; Ipana toothpaste 30.7

Colgate-Palmolive

Big Payoff; CBS; M-F-D; Brisk toothpaste, Colgate dental cream 8.7
Mighty Mouse; CBS; Sa-D; Colgate dental cream 15.5
Millionaire; CBS; W-N; Colgate dental cream 24.0
Strike It Rich; CBS; M,W,Th,F-D; Brisk toothpaste, Colgate dental cream 8.2

Lever Bros.

Video Theatre; NBC; Th-N; Pepsodent toothpaste & brushes 18.0

Procter & Gamble

Brighter Day; CBS; M,W,Th,F-D; Gleem toothpaste 7.0
Wyatt Earp; ABC; Tu-N; Gleem toothpaste 25.2
People's Choice; NBC; Th-N; Gleem toothpaste 20.5
Queen For A Day; NBC; Tu,Th-D Gleem toothpaste 11.7
Search For Tomorrow; CBS; M-F-D; Gleem toothpaste 9.8
This Is Your Life; NBC; W-N; Crest toothpaste 24.3
Loretta Young; NBC; Su-N; Gleem toothpaste 23.8

Sterling Drug

Modern Romances; NBC; W-D; Dr. Lyons tooth powder 8.7
True Story; NBC; Sa-D; Dr. Lyons tooth powder

Drug Products

American Home Products

D. Edwards; CBS; M-Th-D; Anacin, Bisodol, Heet, Infra Rub 11.9
Love Of Life; CBS; M-F-D; Anacin, Bisodol, Heet, Infra Rub 8.9
Name That Tune; CBS; Tu-N; Anacin 19.1
Secret Storm; CBS; M-F-D; Anacin, Heet, Infra Rub, Outgro 7.0

B C Remedy

Today; NBC; F-D; headache powders & tablets 3.9

Bristol-Myers

Arthur Godfrey, M,W-D; Bufferin 9.9
Alfred Hitchcock; CBS; Su-N; Bufferin, Minit-Rub liniment 22.4
Playhouse 90; CBS; Th-N; Bufferin 30.7

Johnson & Johnson

Heckle & Jeckle; CBS; Su-D; band-aids 9.3
Garry Moore; CBS; F-D; baby products, band-aids 9.1
Our Miss Brooks; CBS; F-D; baby products, surgical dressings 8.2
Robin Hood; CBS; M-N; band-aids 24.0
Today; NBC; Th-D; back plaster 3.9

Kendall Co.

Afternoon Film Festival; ABC; M, W-D; Blue Jay corn plasters 3.1
Captain Kangaroo; CBS; Th-N; Curad bandages 12.0
Circus Time; ABC; Th-N; Curad bandages 8.2

Lewis-Howe

Jonathan Winters; NBC; Tu-N; Tums 7.7

Luden's

Captain Kangaroo; CBS; Sa-D; cough drops 12.0

Mennen

Robert Montgomery; NBC; M-N; Baby Magic 19.5

Mentholatum

Bob Crosby; CBS; M-D; chest rubs 8.7

Miles Laboratories

Broken Arrow; ABC; Tu-N; Alka Seltzer 19.2
Mickey Mouse Club; ABC; M-D; Bactine, One-A-Day vitamins 19.3
News; NBC; W,F-N; Alka Seltzer, One-A-Day vitamins 10.3
Queen For A Day; NBC; Th-D; Alka Seltzer; One-A-Day vitamins 11.7
Tennessee Ernie; NBC; Th-D; Alka Seltzer, One-A-Day vitamins 5.8

Norwich Pharmacal

Arthur Godfrey; CBS; Tu-D; Pepto Bismol 9.9

Noxzema

Perry Como; NBC; Sa-N; skin cream 35.3

Pharmaceuticals

Amateur Hour; ABC; Su-N; Geritol, Niron, RDX tablets, Serutan, Sominex, Zarumin 6.0
Sunday News Special; CBS; Su-N; Geritol, Sominex, Zarumin 13.7
To Tell The Truth; CBS; Tu-N; Geritol, Serutan, Sominex 17.9

Rexall Drug

Steve Allen; NBC; Su-N; Intracel liniment, Rybutol vitamins 26.4
Tonight; NBC; Th-N; Intracel 4.2

Sterling Drug

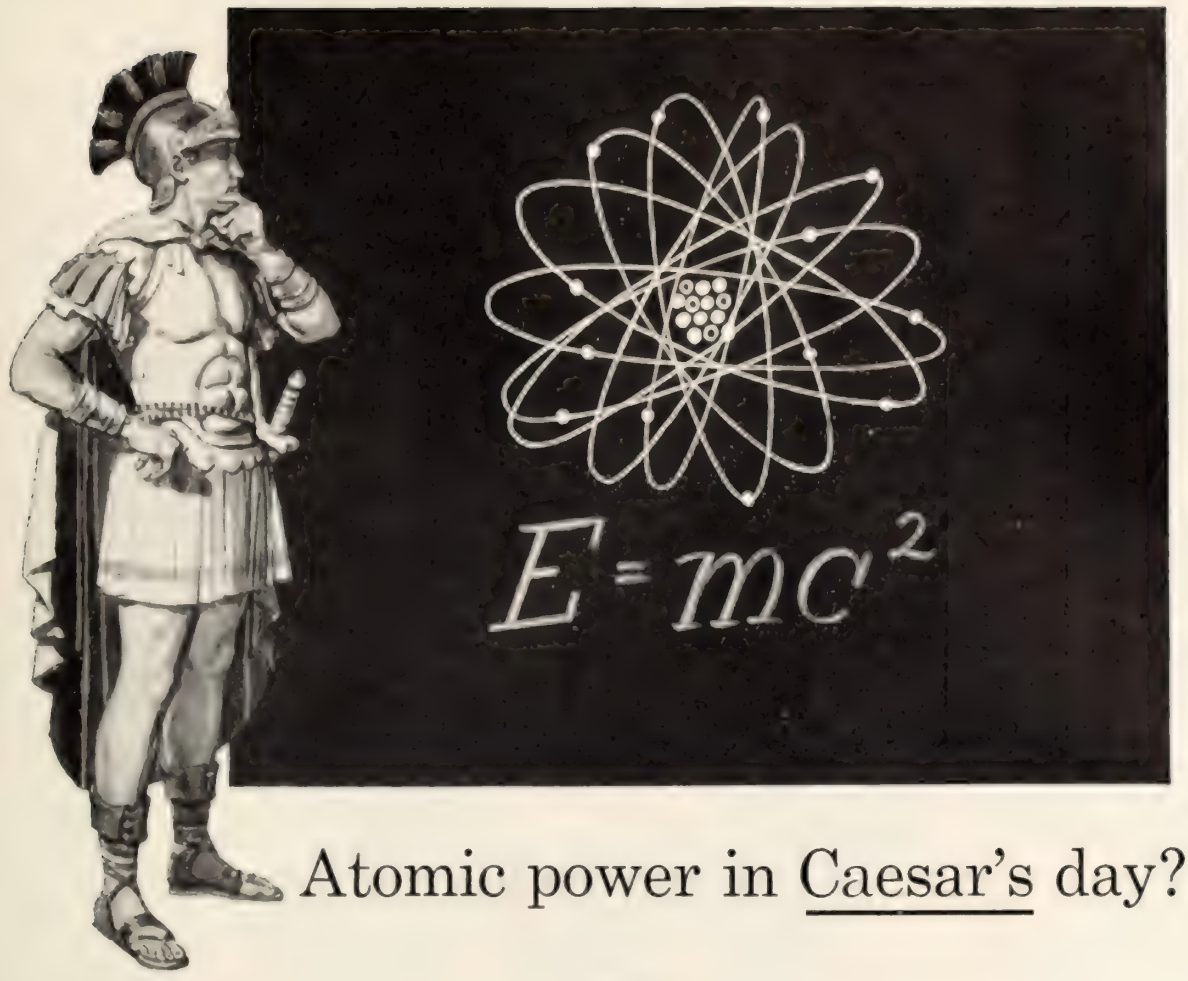
Detective's Diary; NBC; Sa-D; Bayer aspirin
Modern Romances; NBC; W,F-D; Bayer aspirin, Dr. Lyons tooth powder, Phillips milk of magnesia 8.7
True Story; NBC; Sa-D; Bayer aspirin, Dr. Lyons tooth powder, Phillips milk of magnesia
The Vise; ABC; F-N; Bayer aspirin, Phillips milk of magnesia 9.8

Warner-Lambert Pharmaceutical

Your Hit Parade; NBC; Sa-N; Bromo Seltzer 22.4

W. F. Young

Today; NBC; W-D; Absorbine 3.9



Atomic power in Caesar's day?

Certainly!

It was there, in the ground, in the air and water. It always had been. There are no more "raw materials" today than there were when Rome ruled the world.

The only thing new is knowledge . . . knowledge of how to get at and rearrange raw materials. Every invention of modern times was "available" to Rameses, Caesar, Charlemagne.

In this sense, then, we have available *today* in existing raw materials the inventions that can make our lives longer, happier, and inconceivably easier. We need only *knowledge* to bring them into reality.

Could there possibly be a better argument for the strengthening of our *sources* of knowledge—our colleges and universities? Can we possibly deny that the welfare, progress—indeed the very *fate*—of our nation depends on the quality of knowledge generated and transmitted by these institutions of higher learning?

It is almost unbelievable that a society such as ours, which has profited so vastly from an accelerated accumulation of knowledge, should allow anything to threaten the wellsprings of our learning.

Yet this is the case

The crisis that confronts our colleges today threatens to weaken seriously their ability to produce the kind of graduates who can assimilate and carry forward our rich heritage of learning.

The crisis is composed of several elements: a salary scale that is driving away from teaching the kind of mind *most qualified* to teach; overcrowded classrooms; and a mounting pressure for enrollment that will *double* by 1967.

In a very real sense our personal and national progress depends on our colleges. They *must* have our aid.

Help the colleges or universities of your choice. Help them plan for stronger faculties and expansion. The returns will be greater than you think.

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, New York.

HIGHER EDUCATION

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3. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
[illegible] Tonight: My-F (7/15 start)	$12,500	Amer Tobacco, SSC&B; alt wks open
Adventure Theatre: A-F	9,750	Amer Tobacco, BBDO; alt Warner-Lambert, SSC&B
Steve Allen Show: V-L	63,000	S. C. Johnson, Needham, Louis & Brorby; Pharmacraft, JWT; Greyhound, Grey
Amateur Hour: V-L	23,000	Pharmaceuticals, Kletter (last 6/23); Hazel Bishop, Spector (7/1 start)
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector (eff 6/21 alt sust)
Big Moment: Dr-F (7/5 start)	9,500	Amer Tobacco, SSC&B; Ralston Purina, Gardner
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
Bold Journey: A-F	8,000	Ralston Purina, GBB
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
Broken Arrow: A-F	31,000	Miles, Wade; Asso Products, Grey
Buccaneers: A-F	24,000	Sylvania, JWT
Burns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO
Caesar's Hour: V-L (last 5/25)	114,000	Babbit, DFS; Benrus, L&N, Knomark, Mogul; Quaker Oats, NLB; Wesson Oil, Fitzgerald
Cavalcade of Sports: Sp-L	35,000	Gillette, Maxon
Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Circus Boy: A-F	34,000	Reynolds Alum, Clinton E. Frank,
Climax: Dr-L	55,000	Chrysler, Mc-E
Conflict: Dr-F	90,000	Chesebrough-Ponds, JWT & Mc-E
Joseph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO; Lever Bros, BBDO
Country Music Jubilee: Sc-F	18,000	Amer Chicle, Bates; Williamson-Dickie, Evans (alt wks 10-10:30); co-op 10:30-11
Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Bob Cummings Show: Sc-F	36,000	Colgate, Brown (last 6/27); R. J. Reynolds, Esty (eff 7/4, wkly)
John Daly News: N-L	6,000††	Du Pont, BBDO (last 6/7); General Cigar, Y&R (last 6/5); 5 days open
Vic Damone Show: V-L	25,000 (½ hr)	Kellogg, Burnett; alt Oldsmobile, D. P. Brother (7/10 start) ½ hr open
Date With the Angels: Sc-F	38,000	Plymouth, Grant
Jimmy Dean: Mu-L (6/22 start)	20,000	H. Bishop, Spector
Destiny: Ad-F (7/5 start)	13,000	Gen Foods, B&B; Ford, JWT
Disneyland: M-F	75,000	Amer. Motors, BFSD & Geyer; Amer. Dairy, Camp-Mithun: Derby, McE
Dragnet: My-F	35,000	L&M, Mc-E; Schick, W&L
Jimmy Durante: C-L	18,000	P. Lorillard, L&N
Wyatt Earp: A-F	30,000	Gen Mills, DFS; P&G, Compton
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector
Encore Theatre: Dr-F (7/6 start)	11,000	Quaker Oats, Needham, Louis & Brorby (3 of 4); Armour, FC&B
Charles Farrell: Sc-F (7/1 start)	11,000	Whitehall, Bates; Lever, SSC&B
Father Knows Best: Sc-F	38,000	Scott Paper, JWT
Festival of Stars: Dr-F (7/2 start)	11,000	Purex, E. H. Weiss; Speidel, NC&K
Ford Show: V-L (last 6/27)	33,000	Ford, JWT
Ford Theatre: Dr-F	36,000	Ford, JWT
G.E. Theatre: Dr-F	45,000	Gen Elect, BBDO
Godfrey's Scouts: V-L	28,000	Lipton, Y&R; Toni, North
George Gobel: C-L (last 6/29)	45,000	Armour, FC&B; Pet Milk, Gardener
Billy Graham: Au-L (last 7/13)		B. Graham Evangelistic Asso.
Gunsmoke: A-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
High-Low: Q-L (7/4 start)	12,000	Ford, JWT
Hitchcock Presents: My-F	34,000	Bristol-Myers, Y&R
Robin Hood: A-F	28,000	Johnson & Johnson, Y&R; Wildroot, BBDO
I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Spike Jones: Mu-L	35,000	L&M, DFS
*Kraft Tv Theatre: Dr-L	34,000	Kraft, JWT
Key Club Playhouse: Dr-F	9,500	Mogen David, Weiss (5/31 start)
*Julius LaRosa: V-L	108,000	Gold Seal, North; S&H Stamps, SSCB; Noxzema, SSCB; Sunbeam, Perrin-Paus; RCA & Whirlpool, K&E; Kimberly Clark, FCB
Lassie: A-L	34,000	Campbell Soup, BBDO
*Life of Riley: Sc-F	32,000	Gulf Oil, Y&R (last 6/7); Lever Bros, BBDO
Line-Up: My-F (last 7/12)	31,000	Brown & Wm'son, Bates; P&G, Y&R
Lone Ranger: A-F	24,000	Gen Mills, DFS; Swift, Mc-E
*Lux Video Theatre: Dr-L	43,000	Lever Bros, JWT
*Masquerade Party: Q-L	22,000	Asso Products, Grey; (last 7/31) Max Factor, Anderson-McConnell
Meet McGraw: MyA-F	33,000	P&G, Benton & Bowles
Meet the Press: I-L	7,500	Johns Manville, JWT (last 6/23); alt wks open
Millionaire: Dr-F	32,000	Colgate, Bates
Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Purex, E. H. Weiss; Speidel, NC&K (last 6/25); Bristol-Myers, Y&R (7/1 start)
My Favorite Husband: Sc-F	10,500	Amer Tobacco, BBDO
Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Navy Log: Dr-F	32,000	Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards
NBC News: N-L	9,500††	American Can, Compton (last 7/15 Miles, Wade; Sperry-Rand, Y&R; Time-Life, Y&R; 1 seg & 2 alt segs open
Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, JWT
Panic: Dr-F	36,000	L&M, Mc-E; Max Factor, DDB
Pantomime Quiz: Q-L	8,000	Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R
People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R
Playhouse 90: Dr-L&F	117,000	Amer Gas, L&N; Bristol-Myers, BBDO Philip Morris, Burnett
Press Conference: I-L	8,500	Corn Prod, C. L. Miller
Private Secretary: Sc-F	36,000	Lever, OB&M; Sheaffer, Seeds
Richard Diamond: MyA-F (7/1 start)	13,500	Gen Foods, B&B
Rin Tin Tin: A-F	32,000	Nabisco, K&E
George Sanders Mystery Theatre: My-F	15,000	Pabst, Burnett
Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT
Phil Silvers Show: Sc-F	41,000	P&G, Burnett; R. J. Reynolds, Esty
*Sir Lancelot: A-F (last 6/24)	24,000	Amer Home Prod, Bates; Lever Bros SSCB
Sgt. Preston: A-F	32,000	Quaker Oats, WBT
*Dinah Shore: Mu-L (last 7/18)	22,000	Chevrolet, Camp-Ewald
$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO
$64,000 Question: Q-L	32,000	Revlon, BBDO
Spotlight Playhouse: A-F (7/2 start)	9,500	Pet Milk, Gardner; alt S. C. Johnson FCB
S.R.O. Playhouse: Dr-F	11,500	Whitehall, Bates; Helene Curtis, Ludgin
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis E. H. Weiss
Studio One Summer Theatre: Dr-L	55,000	Westinghouse, Mc-E
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E
Summer Playhouse: Dr-F (7/2 start)	10,500	Armstrong Cork, BBDO; alt wks open
Sunday News Special: N-L	9,500	Pharmaceuticals, Kletter
Telephone Time: Dr-F	31,000	Bell, Ayer
Theatre Time: Dr-F (7/25 start)	12,000	Armour, FCB; Kimberly-Clark, FCB
This Is Your Life: D-L	52,000	P&G, B&B
Danny Thomas: Sc-F (last 7/18)	36,000	Armour, FCB; Kimberly-Clark, FCB
Those Whiting Girls: Sc-F	11,000	Gen Foods, Y&R; alt Max Factor, Anderson-McConnell
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
*TV Playhouse: Dr-L	52,000	Alcoa, Y&R; Goodyear, Fuller, Smith & Ross
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Undercurrent: Dr-F (7/19 start)	11,500	P&G, Y&R; Brown & Wm'son, Bates
U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
The Vise: Dr-F (last 6/28)	19,500	Sterling Drug, DFS
Mike Wallace: I-L	15,000	Philip Morris, Ayer
The Web: My-F (7/7 start)	17,000	P&G, B&B
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
West Point: Dr-F	40,000	Gen Foods, B&B
What's My Line: Q-L	28,000	Helene Curtis, Ludgin; Sperry-Rand Y&R
Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Wire Service: Dr-F	77,000	Miller Brewing, Mathiesson (la 6/17); open
You Are There: Dr-F	37,000	Prudential, Reach, McClinton
You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-F	51,750	DeSoto, BBDO; Toni, North
Zane Grey Theatre: Dr-F (last 6/28)	45,000	Ford, JWT; Gen Foods, B&B

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period of 6 July thru 2 Aug. Program types are indicated as follows: (A) Advent. (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety.

**Talent and production costs are carried by A Murray

Listing continues on page 4

WBAY

GREEN BAY

CH. 2





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4. NIGHTTIME

COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	A
6:00		The Last Word sust	Meet The Press Johns Manville (last 6/23) alt sust							
6:15										
6:30		You Are There Prudential	Cowboy Theatre sust (6:30-7:30)					No net service		
6:45					D Edwards Brown & Wmson			D Edwards Whitehall		
7:00				Sports Focus sust			Sports Focus sust			Sport
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Cowboy Theatre sust	John Daly News Genl Cigar (eff 6/10, sust)	No net service D Edwards Brown & Wmson		John Daly News Genl Cigar (eff 6/11, sust)	No net service D Edwards Whitehall		John D Gen (eff 6
7:30						Georgia Gibbs sust (7/1 start)			Andy Williams June Valli sust	
7:45	Hollywood Film Theatre partic (7:30-9)	My Favorite Husband Amer Tobacco	Circus Boy Reynolds Alum	Wire Service R. J. Reynolds	Robin Hood Johnson & Jhsn alt Wildroot	News A Can (last 7/15) alt sust	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	News sust	Dis Ame Ame Dert (7:
8:00			Steve Allen S. C. Johnson (7/7 start) alt Pharma. Greyhound (7/14 start)			Sir Lancelot Am Home alt Lever (last 6/24)				
8:15	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)		Wire Service Miller Brewing (last 6/17) alt sust	Burns & Allen Carnation alt Goodrich	Charles Farrell Whitehall alt Lever	Conflict Chesebrough-Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Festival of Stars Purex alt Speidel	Dis
8:30										
8:45	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Action Tonight (7/15 start) Amer Tobacco alt sust	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max Factor	Na Ame U.S
9:00	Amateur Hour Pharmaceuticals (9-10) (last 6/23)	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa	Press Conference Corn Prod	Those Whiting Girls Gen Foods alt Max Factor (7/1 start)	Twenty-One Pharmaceuticals	Broken Arrow Assoc Products alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G	Ozzie
9:15	Flight No. 7 (6/30 start) sust									
9:30	Industries For America sust	Hitchcock Theatre Bristol-Myers	Tv Playhouse	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Richard Diamond, Priv Detective Gen Foods	Arthur Murray Party Bristol-Myers	Telephone Time Bell	Spotlight Playhouse Pet Milk alt S. C. Johnson	Summer Playhouse Armstrong alt sust (7/12 start)	Foro
9:45										
10:00	Mike Wallace Philip Morris	$64,000 Challenge Revlon alt P. Lorillard	The Web P&G	Welk Top Tunes	Studio One Summer Theatre Westinghouse (10-11)	Amateur Hour H. Bishop (7/1 start)	It's Polka Time co-op	$64,000 Question Revlon	Nat King Cole sust (7/2 start)	We Men
10:15										
10:30		What's My Line Sperry-Rand alt H Curtis	No net service		Studio One Summer Theatre	Heavyweight Title Fight (7/29 only) Buick, (10-concl)		Spike Jones L&M	No net service	Fam (10
10:45										

Index *continued* . . . Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	$ 3,400††	P&G, B&B; 5 segs open
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett
Big Payoff: Q-L	6,000††	Colgate, Houston 2 days open
Bridge & Groom: Au-L (7/1 start)	2,600††	Toni, North; 4 days & 1 alt day open
Brighter Day: S-L	10,000 wk	P&G, Y&R
Capt. Gallant: A-F	31,000	Heinz, Maxon
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Chesebrough-Ponds, JWT (7/16 start); SOS, Mc-E (7/17 start); Miles, Wade (7/11 start); Gen Foods, Y&R (7/12 start); 3 segs & 3 alt segs open; 1 seg co-op
Bob Crosby: V-L	3,150††	Gen Mills, Knox-Reeves; Gerber, D'Arcy; SOS, Mc-E, (last 6/28); Swift, Mc-E; Toni, North; 5 segs & 2 alt segs open
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon
Edge of Night: S-L	17,000 wk	P&G, B&B; Stand Brands, JWT (7/1 start); Pet Milk, Gardner (7/3 start); 3 segs & 1 alt seg open
Five Star Comedy: J-L&F	6,000	Joe Lowe Corp, Paris & Peart
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Florida Citrus, B&B; Gen Foods, Y&R; Mutual of Omaha, Bozell & Jacobs; Scott Pa-

PROGRAM	COST	SPONSORS AND AGEN
Arthur Godfrey—*Cont'd*		per, JWT; Sherwin V FGSGR; Simoniz, Y&R; Brands, Bates; Bauer & Burnett, (7/4 start); 3 seg
Guiding Light: S-L	10,000 wk	P&G, Compton
Gumby: J-L	3,500††	Sweets Co., Eisen
Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets C ½ open alt wks
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Ge mour, T. Laird; Brillo, JW 6 21); Brown & Wm'son Corn Prod, C. L. Miller; Culver, Wade; P&G, DFS; Rich K. Manoff (last 6/6 Labs, Wade (7/11 start Foods, Y&R (7/3 start); brough-Ponds, JWT (7/16 seg & 4 alt segs open
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Burnett; Lever Bros, BBD bury, Burnett; Simoniz, Y& Brands, JWT; Swift, Mc-E open
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-I
Major League Baseball: Sp-L		R. J. Reynolds, Esty, ¼ spon
Medical Horizons: D-L	22,000	Ciba, JWT
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Tat-Laird; Bristol-Myers, Coca Cola, Mc-E; Gen Fo FC&B; Carnation, Wasey; C Knox Reeves; Mattel, Car

GRAPH

6 JULY - 2 AUGUST

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
			D Edwards Whitehall			D Edwards				
		Sports Focus John Daly News	No net service D Edwards		Sports Focus John Daly News	No net service D Edwards				
	Helen O'Connell News	Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Shore Williams-Valli News Sperry Rand	Rin Tin Tin Nabisco	Beat the Clock H Bosco alt sust	Helen O'Connell News Miles	Midwestern Hayride	Buccaneers	People Are Funny R J Reynolds
	Masquerade Party Amer Products alt Max Factor	The Big Picture (12 1 start)	Bob Cummings R J Reynolds	You Bet Your Life DeSoto alt Toni	Jim Bowie Chesebrough Ponds	West Point Gen Foods	Blondie Toni alt Nestle	Billy Graham E Cassaday	Jimmy Durante P Lorillard	Julius La Rosa
	Father Knows Best Scott Paper	Enterprise (7 1 start)	Climax Chrysler (8 30 9 30)	Dragnet L&M alt Schick	Crossroads Chevrolet	Zane Grey Destiny G Foods alt Ford	Life of Riley Lever Bros	Billy Graham J O TBA	Two For The Money	
	Kraft Theatre Kraft (9 10)	Danny Thomas Theatre Time (7 23 start) Arm alt Ken Clark	Climax	People's Choice Borden alt P&G	Key Club Playhouse Meyer Davis	Mr. Adams & Eve Colgate alt R J Reynolds	Jos Cotton Show Lever Bros	Lawrence Welk Dodge (9 10)	Gale Storm Nestle alt Helene Curtis	Sanders Mystery Theatre
	Kraft Theatre	Compass	Playhouse 90 Amer Gas alt Bristol Myers	Ford Show High-Low (7 1 start) Ford	Date With Angels Plymouth	Schlitz Playhouse Schlitz	Big Moment Amer Tobacco alt Ral Purina	Lawrence Welk	S R O Playhouse Whitehall alt Helene Curtis	Dollar A Second
	This Is Your Life P&G	Focus	Playhouse 90 Philip Morris alt Bristol Myers	Lux Theatre Lever Bros (10 11)	Date With Angels The Big Beat (11 start)	Line-Up Undercurrent (7 31 start) P&G alt Brown & Williamson	Cavalcade of Sports Gillette (10 conclusion)	Country Music Jubilee Am Chicle alt Williamson-Dickie	Gunsmoke L&M alt Sperry Rand	George Gobel Encore Theatre
	No net service		Playhouse 90	Lux Theatre		Pantomime Quiz Amer Oil & Hazeltine alt Time	Red Barber St Farm Ins	Country Music Jubilee	Jimmy Dean H Bosco (6 25 start)	Adventure Theatre alt

PROGRAM	COST	SPONSORS AND AGENCIES
Mickey Mouse *Cont'd*		erts; Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, Mc-E 8 segs co-op
Mighty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
Modern Romances: S-L	2,700††	Alberto Culver, Wade (last 6/18); Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Sweets Co, Eisen (last 6 18); Brillo, JWT (7 2 start, 1 alt seg open
Mary Moore: V-L	3,600††	Bird & Son H Alley & Richards (last 7 29); Campbell, Burnett; Hoover, Burnett; Swift, JWT, Mc-E; Toni, North, 3 segs & 4 alt segs open
Meet Miss Brooks: Sc-F	rerun	Best Foods, DFS (last 6 25); Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E, Gen Mills, DFS (6 14 start), 6 segs open & 4 alt segs open
Name That Is Right: Q-L	3,170††	Lever Bros, BBDO; Chesebrough-Ponds, JWT (7 16 start), Gen Foods, Y&R (7 3 start); SOS, Mc-E (7 17 start); 6 segs & 3 alt segs open
Queen for a Day: Au-L	3,000††	Amer Home Prod, Bates, Geyer; Borden, Y&R (last 6 26); Brown & Williamson, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Miles, Wade; Minn Mining, BBDO; Sandura, Hicks & Greist; Stand Brands, Bates; Sunkist, FCB, Toni, North; P&G, Compten; SOS, Mc-E (7 12 start); 1 seg & 1 alt seg open
Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Secret Storm: S-L	9,500 wk	Amer Home Prod Bates
Strike It Rich: V-L	15,000 wk	Colgate, Bates
Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO, P&G, DFS; Stand Brands Bates Toni North, Amer Home Products Geyer 7 10 start SOS Mc-E 7 12 start, 2 alt segs open
True Story: Dr-L	18,000	Sterling Drug, DFS 1/2 spon
Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; Alberto Culver, Wade (8 1 start); Miles Labs, Wade (7 11 start); Gen Foods, Y&R 7 12 start 6 segs & 1 alt seg open
Valiant Lady: S-L	10,000 wk	Nestle Mc E last 6 27 Stand Brands JWT last 7 1 Toni Tatham-Laird Wesson Fitzgerald 3 days & 1 alt seg open
Wild Bill Hickok: A-F	27,000	Kellogg Burnett

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
Patterson-Jackson Heavyweight Title Fight: Sp-L	$175,000	Buick, Kudner—7 29
Producer's Showcase: Dr-Mu-L	320,000	RCA-Whirlpool, K&E; John Hancock, Mc-E—7 22

	SUNDAY			MONDAY			TUESDAY		
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup / Lever Bros alt (last 7/29) Bird & Son	Home partic 10-11		Garry Moore Hoover / sust	Home partic
10:15									
10:30									
10:45		Look Up & Live sust			Arthur Godfrey Stand Brands / Stand Brands	Home		Arthur Godfrey Mutual of Omaha / sust	Home
11:00									
11:15		Eye On New York sust			Bristol-Myers / Bristol-Myers	Price Is Right sust		sust	Price Is Right sust
11:30									
11:45		Camera Three sust			Strike It Rich Colgate	Truth or Consequences sust		Strike It Rich Colgate	Truth or Consequences sust
12N									
12:15		Let's Take Trip sust			Valiant Lady Stand Brands (last 7/1) / Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight / Toni alt P&G		Valiant Lady Wesson Oil / Love of Life Amer Home Prod	Tic Tac Dough Stand Brands / P&G
12:30									
12:45		Wild Bill Hickok Kellogg			Search for Tomorrow P&G / Guiding Light P&G	It Could Be You sust / Amer Home Prod (last 6/24) alt P&G		Search for Tomorrow P&G / Guiding Light P&G	It Could Be You Chase Ponds (7/16) alt sust / Al-Culv (last 8/18) alt P&G
1:00									
1:15		Heckle & Jeckle sust			News (1-1:10) sust / Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust / Stand Up & Be Counted sust	Close-Up co-op
1:30									
1:45		No net service			As the World Turns P&G / P&G (eff 7/1, sust)	Club 60 co-op		As the World Turns P&G / P&G (eff 7/2, sust)	Club 60 co-op
2:00									
2:15		No net service			Our Miss Brooks sust	Club 60		Our Miss Brooks Best Foods (last 6/25) alt sust	Club 60
2:30									
2:45		No net service			Art Linkletter Stand Brands / Campbell Soup	Bride & Groom Toni alt sust		Art Linkletter Kellogg / sust	Bride & Groom sust
3:00									
3:15		No net service		Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate (eff 7/2, sust)	Matinee (3-4) partic
3:30									
3:45		No net service	Mr. Wizard sust	Afternoon Film Festival	Bob Crosby sust / Gerber alt sust	Matinee	Afternoon Film Festival	Bob Crosby Wesson Oil / Best Foods (eff 7/2, sust)	Matinee
4:00									
4:15		Face The Nation sust (eff 6/23, no net service)	Youth Wants To Know alt Amer Forum sust	Afternoon Film Festival	Brighter Day P&G / Secret Storm Amer Home Prod	Queen for a Day Amer Home Prod (last 6/24) / Toni alt Brown & Williamson	Afternoon Film Festival	Brighter Day P&G / Secret Storm Amer Home Prod	Queen for a Day Stand Brands / Borden (last 6/25) Stand Brands
4:30									
4:45		World News Round Up sust (eff 6/23 no net service)	Zoo Parade sust	No net service	Edge of Night P&G / P&G (eff 7/1) Stand Brands	P&G / Modern Romances Sterling Drug	No net service	Edge of Night P&G / P&G (eff 7/2, sust)	P&G / Modern Romances sust alt Culver (last 8/18) alt Brillo (7/2 start)
5:00	College News Conference sust (eff 6/23, no net service)	Face The Nation sust (6/23 start)	Frontiers of Faith sust	Mickey Mouse Club co-op / co-op		Comedy Time sust / co-op	Mickey Mouse Club co-op / co-op		Comedy Time Chase Ponds (7/16 start) alt sust / sust
5:30									
5:45	Open Hearing sust	World News Round-Up sust (6/23 start)	Outlook sust	Coca Cola / Miles alt Minn Mining			Armour / Carnation		

HOW TO USE SPONSOR'S NEW NETWORK TELEVISION COMPARAGRAPH AND INDEX

The network schedule on this and preceding pages (46, 47) includes regularly scheduled programing on the air between 6 July and 2 August (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

GRAPH

6 JULY - 2 AUGUST

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
	Home partic		Garry Moore Nestle alt aust	Home partic		Garry Moore	Home partic		Capt Kangaroo	Howdy Doody Baking alt
	Home		Arthur Godfrey	Home		Johnson & Johnson alt Cal Packing Lever	Home		Mighty Mouse	Gumby
	Price Is Right			Price Is Right aust		Yardley alt Potts Plate Glass	Price Is Right Lever		Susan's Show	Fury
	Truth or Consequences aust Lever		Strike It Rich Colgate	Truth or Consequences		Strike It Rich Colgate	Truth or Consequences Lever		It's A Hit	Capt Gallant
	Tic Tac Dough Amer Home Prod P&G		Valiant Lady Toni alt Love of Life Amer Home Prod	Tic Tac Dough Kraft alt P&G		Valiant Lady Love of Life Amer Home Prod	Tic Tac Dough P&G		Big Top	True Story Sterling Drug
	It Could Be You Brown & Wilson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You P&G		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod P&G		Big Top	Detective Diary Sterling Drug
	Close-Up co-op		News (1-1:10) aust Stand Up & Be Counted aust	Close-Up co-op		News (1-1:10) aust Stand Up & Be Counted aust	Close-Up co-op		Lone Ranger Gen Mills	No net service
	Club 60 co-op		As the World Turns P&G P&G	Club 60 co-op		As the World Turns P&G P&G	Club 60 co-op		No net service Dizzy Dean	No net service
	Club 60		Our Miss Brooks Nestle alt aust	Club 60		Our Miss Brooks Johnson & Johnson alt aust	Club 60		Baseball Game of the Week Falstaff Brewing	No net service Leo Durocher's Warmup
	Bride & Groom		Art Linkletter Kellogg	Bride & Groom		Art Linkletter Lever Bros Swift	Bride & Groom		Baseball (con't) Amer Safety Razor Philip Morris	Major League Baseball R. J. Reynolds
	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff Colgate	Matinee (3-4) partic	Afternoon Film Festival (3-4:30) partic	Big Payoff	Matinee (3-4) partic		Baseball	
	Matinee	Afternoon Film Festival	Bob Crosby	Matinee	Afternoon Film Festival	Bob Crosby	Matinee		Baseball	
	Queen for a Day Dixie Cup alt	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Miles	Afternoon Film Festival	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day alt Corn Prod		Baseball	
	P&G Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G P&G	P&G Modern Romances Kraft	No net service	Edge of Night P&G P&G	P&G Modern Romances Sterling Drug alt		No net service	
	Comedy Time Lever	Mickey Mouse Club co-op Pillsbury alt Am Par		Comedy Time Kraft	Mickey Mouse Club co-op co-op		Comedy Time		No net service	
		Bristol-Myers Gen Foods			Gen Mills Gen Mills			Five Star Comedy	No net service	

p.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Pharmaceuticals Inc.; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 40. 44.

A weekly listing of changes in the advertising and broadcast fields



NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Y&R, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 10 Oct; 52 wks
American Machine & Foundry, NY	Fletcher D. Richards, NY	NBC	NCAA Football; ¼ spon 3 reg'l games (Eastern, Big Ten Conference, Pacific Coast); Su 12, 26 Oct; 9, 23 Nov only
Hazel Bishop, NY	Raymond Spector, NY	CBS 94	Jimmy Dean Show; Sa 10:30-11 pm; 22 June; 13 wks
Brillo, NY	JWT, NY	NBC	Bride & Groom; alt Tu 2:45-3 pm; 10 Sept; 52 wks
Brown & Wm. Louisville	Bates, NY	NBC 80	57th Annual Ntl Open Golf Championships; ½ spon; Su 5-6 pm; 16 June only
Bristol-Myers, NY	DCSS, NY	NBC 80	57th Annual Ntl Open Golf Championships; ½ spon; Sa 6-7 pm; 15 June only
Carter Products, NY	SSC&B, NY	NBC 80	57th Annual Ntl Open Golf Championships; ½ spon; Sa 6-7 pm; Su 5-6 pm; 15, 16 June only
Max Factor, Hollywood	Anderson-McConnell, LA	CBS 160	Those Whiting Girls; alt M 9-9:30 pm; 1 July; 13 wks
General Motors, Detroit	Kudner, Detroit	NBC	GM Jubilee of American Music; Su 9-11:00 pm; 17 Nov only
Mentholatum, Buffalo	JWT, NY	NBC	Bride & Groom; alt F 2:45-3 pm; 11 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	Comedy Time; alt F 5:15-5:30 pm; 11 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	The Price Is Right; alt F, M 11:15-11:30 am; 11-14 Oct; 26 wks
Mentholatum, Buffalo	JWT, NY	NBC	Queen For A Day; alt M 4-4:15 pm; 14 Oct; 26 wks
Philip Morris, NY	Burnett, NY	NBC	NCAA Football; ¼ spon of Big Ten Conference Reg'l Games; Su 12, 26 Oct; 9, 23 Nov only
Nestle, White Plains	Mc-E, NY	CBS 74	Garry Moore; alt Th 10:15-10:30 am; 11 July; 26 wks
Pet Milk, St. Louis	Gardner, St. Louis	CBS 139	Edge Of Night; alt W 4:45-5 pm; 3 July; 52 wks
Standard Brands, NY	Compton, NY	CBS 139	Edge Of Night; M 4:45-5 pm; 1 July; 52 wks
Star-Kist Foods, Terminal Is, Calif	Honig-Cooper, SF	NBC 62	Tic Tac Dough; alt F 12-12:15 pm; 16 Aug; 13 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Borden, NY	Y&R, NY	NBC 91	People's Choice; alt Th 9-9:30 pm; 3 Oct; 52 wks
Brillo, NY	JWT, NY	NBC 62	It Could Be You; alt Tu 12:45-1 pm; 10 Sept; 52 wks
Brillo, NY	JWT, NY	NBC 59	Modern Romances; alt Tu 4:45-5 pm; 10 Sept; 52 wks
Colgate-Palmolive, NY	Bates, NY	CBS 141	Strike It Rich; M-F 11:30-12 N; 1 July; 52 wks
General Foods, White Plains	Y&R, NY	CBS 160	Those Whiting Girls; alt M 9-9:30 pm; 8 July; 52 wks
P&G, Cincinnati	B&B, NY	CBS 113	As The World Turns; M-F 1:30-1:45 pm; 1 July; 52 wks
P&G, Cincinnati	Y&R, NY	CBS 139	Brighter Day; M-F 4-4:15 pm; 1 July; 52 wks
P&G, Cincinnati	B&B, NY	CBS 140	Edge of Night; M-F 4:30-4:45 pm; 1 July; 52 wks
P&G, Cincinnati	Compton, NY	CBS 117	Guiding Light; M-F 12:45-1 pm; 1 July; 52 wks
P&G, Cincinnati	Burnett, Chi	CBS 134	Search For Tomorrow; M-F 12:30-12:45 pm; 1 July; 52 wks
R. J. Reynolds, Winston-Salem	Wm. Esty, NY	CBS 129	Bob Cummings Show; Th 8-8:30 pm; 4 July; 52 wks
Sterling Drug; NY	DFS, NY	NBC 97	Modern Romances; M 4:45-5 pm; 5 Aug; 52 wks
Sunbeam, Chi	Perrin-Paus, Chi	NBC	NCAA Football; ¼ spon 3 reg'l games (Eastern, Big Ten Conference, Pacific Coast); Su 12, 26 Oct; 9, 23 Nov only
Time, Inc, NY	Y&R, NY	CBS 119	Pantomime Quiz; alt F 10:30-11 pm; 5 July; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
James Anderson	WTTG, Washington, stn mgr	DuMont Broadcasting, NY, exec
Rene Anselmo	Fremantle Overseas Radio & TV & TV Pgms of Amer	ABC Film Syndication, Mexico City, Mexico & Central Amer sls rep
James R. Bonfils	TV Productions, acct exec	WTTG, Washington, stn mgr
Robert Buck		CJON-TV, St. Johns, Newfoundland, sls dept
Ted Cott	WABD, NY, vp and gen mgr & member of board of dir's	NTA, NY, exec staff
Alan Cragin		KFBM-TV, San Diego, sls
Harold Duffitt	CJON, St. Johns, Newfoundland, mgr comm sls	Same, radio sls dept
Jack Eisele	KGUL-TV, Houston, reg'l sls & promotion	Clarke Brown Co, Houston, mgr
John Fitzgerald	ABC-TV Network Sales, NY, asst business mgr	ABC TV Network, NY, dir of sls service
Chester Glassley	Five Star Productions, LA, pres	TCF-TV, Hollywood, asso producer
Thomas C. Harrison	John Blair, St. Louis, mgr	ABC Radio Net, NY, vp in chg of sls
Henry Hede	ABC-TV Network Sales, NY, business mgr	ABC TV Network, NY, eastern sls manager
Dr. Myron H. Helfgott	Ogilvy, Benson & Mather, NY, research dir	Package Research Institute, NY, pres
Russell Kemmeter	U. S. Rubber Co, industrial plastic slsman	WTMJ-TV, Milwaukee, sls
Walter M. Koessler	WGBS-TV, Miami, managing dir	WPST-TV, Miami, stn mgr
Russ Kundert	KBTV, Denver	Same, production mgr
Martin Low	Cincinnati Milling Machine Co., sls engineer	Robt Lawrence Productions, NY, vp in chg of sls
George MacDonald	CJOC, Quebec City, mgr	CJON, St. Johns, Newfoundland, pgm co-ordinator
Stuart I. Mackie	Chicago Title & Trust Co, sls promotion & public rel's dept	Avery-Knodel, Chi, radio sls staff
Jack Miller	Buchanan & Co, LA, acct exec	KTVR, Denver, asst gen mgr
Joseph R. Rastatter	John T. Casey & Asso, NY, gen public rel's counsel	TvB, NY, dir of public rel's
Mann Reed	KBTV, Denver, production mgr	Same, pgm mgr
Carlos Reese	Ziv Co, St. Louis, sls rep	John Blair, St. Louis, mgr
A. Richard Robertson	KSL-TV, Salt Lake City, dir of promotion, public rel's & publicity	KSBW-TV & Radio, Salinas-Monterey, and KSBY-TV & KVEC, San Luis Obispo, dir of sls development, promotion & publicity
Robert Sampson	WSAI, Cincinnati, gen mgr	WTCN, Minn-St. Paul, gen sls mgr
Robert L. Smith	Foster & Kleiser Outdoor Advtg, SF, sls promotion supvsr	KPIX, SF, asst sls promotion mgr
George C. Stevens	WRCA, NY, sls dir	Transcontinental Tv Corp, NY, gen sls mgr
Irving Waugh	WSM, Nashville, exec asst to pres & comm dir radio-tv	WSM-TV, Nashville, gen mgr
Ernest A. White	Inter-Mountain Network, Denver, sls & sls promotion	ABC Film Syndication, NY, advtg & promotion dept copy chief
Joe Zimmermann	WFIL-AM, FM, TV, Phila, dir of advtg & promotion	Triangle Stns, Phila, dir of stn promotion

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Nationwide Insurance Co., Columbus, is spotting "Mama" in Northeastern and Midwestern markets. The series will begin in October for 52 weeks. Film commercials are calculated to (1) familiarize the public with the Nationwide name and (2) advertise its full line of policies. Buying is not completed. Buyer: Bob Glatzer. Agency: Ben Sackheim, New York.

Bymart-Tintair, Inc., New York, is entering at least 10 major markets for its Tintair colorings and color rinse. The 52-week schedule will start shortly in Cleveland. Minute and 20-second announcements will be slotted adjacent to high-rated network and local shows. Frequency: 20 per week in each market. Buying is half completed. Buyer: Les Blumenthal and Mort Reiner. Agency: Product Services, Inc., New York.

RADIO BUYS

Ford Motor Co., Dearborn, is said to be planning a heavy saturation campaign for Lincoln-Mercury. Minute and 20-second announcements will be scheduled during peak traffic hours. Buyer: Lou Kennedy. Agency: Kenyon & Eckhardt, New York. (Agency declined comment.)

Drug Research Inc., New York, is buying in new markets for its weight-reducer Regimen. Schedule kicks off 15 July for an indefinite run. Commercials will be 90 seconds and longer in length. Frequency: 50-70 per week in each market. Copy will have a hot weather tie-in. Buying is not completed. Agency: Kastor, Farrell, Chesley & Clifford, New York.

Pharmaco, Inc., Kenilworth, N. J., is apparently now making its 1957-58 plans for Feen-A-Mint and Chooz. Schedule will probably start 16 September for 29 to 33 weeks, SPONSOR learned. Minute e.t.'s—40 seconds for Feen-A-Mint, 20 seconds for Chooz—will be slotted mostly during the 7-9 a.m. period, Monday through Friday. High-rated station breaks and participations are being sought. Frequency will vary from market to market. Buying has just begun. Buyer: Sam Vitt. Agency; Doherty, Clifford, Steers & Shenfield, New York. (Agency could not be reached for comment.)

Cott Beverage Corp., New Haven, is preparing a special push for its cold drinks in the New England markets. Schedule will begin shortly for four weeks, it's said. Minutes will be purchased 7-7 p.m. throughout the week. Frequency: 10 to 15 per week in each market. Buyer: Jack Bradfute. Agency: Dowd, Redfield & Johnstone, Inc., New York. (Agency could not be reached for comment.)

RADIO AND TV BUYS

Greyhound Corp., Chicago, is buying radio-tv schedules for all its lines throughout the country. Campaign will start shortly and will run through the summer. Minute commercials will be live and e.t. in radio, live and film in tv. Buying is not completed. Buyer: Tom Reilly. Agency: Grey Advertising Agency, Inc., New York.



"GEE! I like that dress, Mummy!"

Commercials on WGN-TV have a way of getting results... because WGN-TV programming keeps folks wide-awake, interested *and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago



It's not square miles, but SALES THAT COUNT!

In Madison, Wisconsin, VHF adds more to your cost than to your coverage. With WKOW-TV you deliver 70% as much share of the audience* at only 45% of the cost.

*Madison area Telepulse—April, 1957

Ask your Headley-Reed man for proof.

WKOW-TV
ABC in Madison, Wis



"GEE! I want some of those cookies!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

BMI

"Milestones" for August

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene. August's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"SUMMER FESTIVALS"
August 3, 1957

"WONDERS OF THE WORLD"
(Ancient & Modern)
August 11, 1957

"VIRGINIA CITY"
(A New View of the Old West)
August 18, 1957

"MAN ON THE BEAT"
(Policemen of the World)
August 25, 1957

"Milestones" is available for commercial sponsorship—see your local stations for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

News and Idea WRAP-UP

ADVERTISERS

The second largest advertiser category scheduled to use nighttime network tv next season is the drugs-toiletries group, with 21 different advertisers set to date. (Food and grocery products lead with 23 advertisers signed up at this point.)

Here's a breakdown of the 1957-58 drugs-toiletries sponsors and the number of regularly scheduled shows they have (partially or exclusively), compared with November, 1956:

ADVERTISER	1956-57	1957-58
H. Bishop	1	1 (plus news seg.)
Bristol-Myers	3	3
Carter	1	0
Chesebrough	2	1
Colgate	3	2
Helene Curtis	1	3
Emerson Drug	1	0
Max Factor	1	1
Jergens	1	0
Johnson & Johnson	1	1
Lanolin Plus	1	0
Lever Bros.	2	2
Lewis & Howe	1	0
Mennen	2	2
Miles	2 news segs.	2
Noxzema	1	1
Pharmaceuticals	4	3
Pharma-Craft	0	1
P&G	6	4
Revlon	3	4
Shulton	specials	1
Sterling Drug	1	1
Toni	5	4
Vicks	2	0
WarnerHudnut	1	2
Whitehall	2 plus 2 news segs.	2 plus 2 news segs.
Wildroot	1	1

Greyhound Bus, which sponsors an alternate half-hour on the Steve Allen show, has signed a consent decree with the Justice Department.

The decree, in essense, promises:

- Do everything it can to avoid a monopoly in inter-city transportation.
- Buy its buses and parts from sources in addition to General Motors.
- Stop allocating territories with other bus operators.

Here's an idea from the National Association of Music Merchants that other advertiser groups may find applicable to their own needs: the *Recreational Piano* tv series.

Recreational Piano is a 15-minute program that teaches piano lessons via tv. It is based on a pioneer series of live lesson telecasts developed by educational tv station, KUHT, University of Houston, Tex. (A survey taken by the sociology department of the University shows that 25,000 people were following the piano programs regularly.)

Recreational Piano has been made into a series of 13 films by the NAMM and offered free to subscribers. Then local music dealers were encouraged to sponsor the show on local tv stations.

How to promote a one-shot on network radio—or, what the International Ladies Garment Workers Union did for its one-timer on ABC (13 June):

- Full page ads in all ILGWU union papers. (The New York union paper invited members to Madison Square Garden to see the event. Papers in 59 other cities told about it.)
- Letter from ILGWU executive v.p. telling local officials about the broadcast with station list.
- Follow up press release from ILGWU coinciding with ABC press story.
- Second letter from executive v.p. timed to arrive one week before broadcast, plus fact sheet spelling out advertising and poster follow through. Home office printed the posters and sent ad proofs.
- Had Morris Novik, radio-tv consultant for the union act as funnel for clearance problems. (With this set-up of having local union executives inform headquarters about local clearance problems, Novik managed to clear all but one market, Wilmington, Del.)
- Ads in metropolitan newspapers two days before and on the day of broadcast were also used.
- Local follow through tied-in by local live opening. Standard opening was written and sent to each union local and each local ABC Station.

ILGWU reports the promotion campaign "worked like a charm." Detail was just right amount to get local follow through without disturbing the

local union executive's routine and at the same time comprehensive enough to deliver maximum local promotion impact.

People in the news: Tom DeBow, director of advertising and news for Cities Service, has been elected vice president and member of the board of directors . . . **Gardner Barker** has been appointed executive vice president for Thomas J. Lipton, Inc. Barker has been v.p. in charge of new products and acquisitions . . . **J. W. Keener,** executive v.p., will become president, director and member of the executive committee of B. F. Goodrich Co. on 1 August following the retirement on 31 July of William S. Richardson, president. Richardson will continue as a director of the company.

AGENCIES

Weiss & Geller, New York, in an expansion move, will open an office in Miami to service the Florida-Caribbean area.

Jerome Dobin, until recently head of his own agency in New York, will be in charge of the Florida operation.

New Agency appointments: FCB (Los Angeles) for Tidewater Oil Co. . . . **Y&R** (Montreal) for Chatelaine Industries and for Breck Products in Canada . . . **Roman Advertising** (St. Louis) for Dairy Queen National Development Co. . . . **Kudner** for General Telephone System . . . **Cunningham & Walsh** for Eskimo Pie Corp. (subsidiary of U.S. Foil).

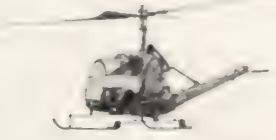
Another merger: the Rumrill Co., Rochester, N.Y., has bought Moser & Cotins, Utica, N.Y.

The move increases Rumrill's gross volume to over $10 million and makes the company a three-city operation (Rochester, Buffalo and Utica). A

NEWS COVERAGE Helps MAKE K-NUZ No. 1 Radio Station in Houston



Big Mike No. 1



Big Mike X99



Big Mike No. 2



Big Mike No. 3

plus

Houston's Largest News Staff (6 FULL-TIME NEWSMEN)

MAKE K-NUZ 1st in NEWS

No. 1 in Hooper, Pulse, Nielsen and Cumulative Pulse

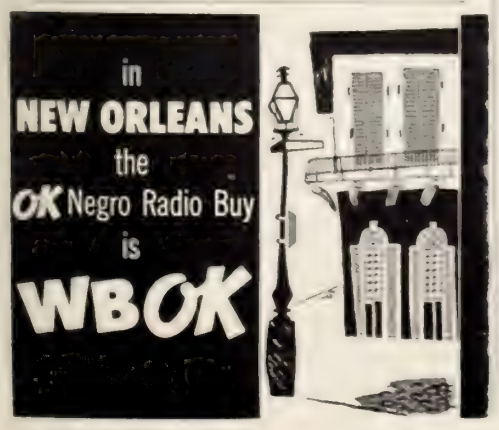
K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.— New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

Southern Reps.: CLARKE BROWN CO.— Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581



A pictorial review of local and national industry events

PICTURE WRAP-UP



Gal behind the camera is Virginia Lee Reed, who has just joined WEHT-TV, Evansville, Ind., as staff director and cameraman. Virginia is an Indiana University graduate who majored in Psychology as well as radio and tv. No wonder talent arrives on time for rehear-al



Radio and Television Executives Society officers and board: (Seated l. to r.) Frank Pellegrin, treasurer; Omar Elder, Jr., Secretary; Bernard Goodwin, first vice president; John Daly, president; Geraldine Zorbaugh, vice president; John B. Poor, vice president. Governors are standing (l. to r.): Sam Slate, Robert Leder, Maggi Eaton, Harold B. Mers, Robert J. Burton (retiring president), Norman Gluck, Mary McKenna, Norman Glenn, Ted Bergman. Board member Kenneth W. Bilby was not present for this picture



News at sea is covered by KSON, San Diego, with a new, fast express cruiser. Other mobile news-units consist of three radio equipped cars, and "walkie-talkies" for news reporters on foot



Silver dollar for 50c is offered by Joe Finan, host on KYW-TV's *Cash on the line* as experiment. After a few sales the crowd gained confidence in the supposed "con man" and swapped



Purchase of Moser and Cotins agency is announced by Arthur S. Cotins, pres. New owner is the Rumrill Co., Rochester, represented by George Prince, exec. v.p., Charles Rumrill, pres.



Giant postcard is accepted by Ardmore, postmaster, Martin Cassidy. J. Galy Varnell, opera director of KVSO-TV is sending the card advising KVSO-TV is back on air after Tornado leveled

month ago Rumrill purchased Baldwin, Bowers and Strachan agency, Buffalo.

The Utica firm will become a division of Rumrill and retain the Moser & Cotins name. No major personnel changes are planned. George M. Prince, executive v.p. of Rumrill, will become executive v.p. of Moser & Cotins Division and coordinate activities of the two organizations.

Agency changes: Agey Advertising, Miami, has changed its name to Southern Advertising, Inc. . . . **George J. Cobak** has bought controlling stock of Jesop Advertising, Akron, and has been named president and general manager. Cobak has been a member of the firm for 10 years.

Personnel notes: Erick Marder has been promoted to supervisor of market research for K&E and **Dr. Alberta Gilinsky** moves from assistant account research supervisor to account research supervisor . . . **Royal Alcott** has joined Wade Advertising, Hollywood, as producer-director in the tv-radio department . . . **Edwin Leet** has left Fuller & Smith & Ross to join W. S. Walker Advertising, Pittsburgh . . . **Grace McMullan** has been promoted to chief timebuyer and **Fred Thumin** has been named group supervisor in the research department at Gardner Advertising . . . **Charles Hull Wolfe,** formerly with McCann-Erickson, has joined Griswold-Eshelman, Cleveland. Wolfe will report directly to the agency president . . . **George H. Guinan** has joined Burke, Dowling, Adams, New York, as an account executive . . . **Curran A. Johnson** has been named an account supervisor at W. S. Walker Advertising, Pittsburgh . . . **David North** has been appointed to the executive staff and plans board of the Blaine-Thompson Co.'s commercial products division.



IT'S HERE!
WITH AN EXTRA BONUS FOR YOU

Our new maximum power and 1,000 foot tower is erected . . . . delivering you a market of more than a quarter-million TV families.

WEAU TV
EAU CLAIRE, WISCONSIN

See Your Hollingbery Man

NOW EVEN MORE THAN EVER . . . . .
Stockton's Most Listened to Station

HOOPER *RADIO* AUDIENCE INDEX
STOCKTON, CALIF. OCTOBER - DECEMBER 1956

	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON	14.0	14.2	8.1	42.1	11.6	5.4	18.5	10,163
	RADIO SETS IN USE	C	N	KSTN	A	M	OTHER AM & FM	SAMPLE SIZE
MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M.	10.3	18.8	6.4	34.6	7.0	11.2	21.8	12,159

KSTN

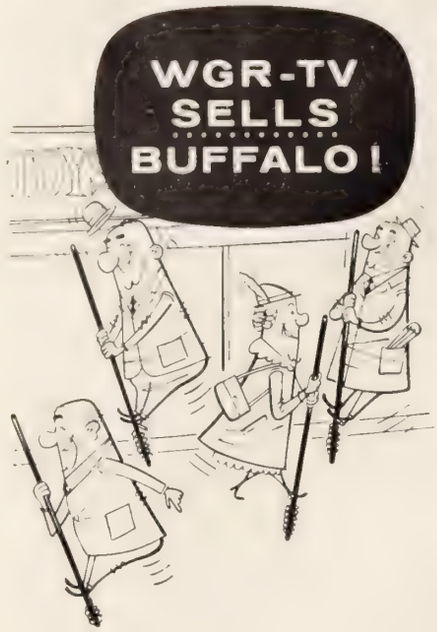
Fall 1956 Hooperatings again shows 4-year KSTN dominance of *Stockton Radio Audience.

*America's 92nd Market

Music • News • Personalities
Represented by Hollingbery

in HOUSTON the OK Negro Radio Buy is KYOK





ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.



They became v.p.'s: Edgar J. Donaldson, director of tv-radio for Ketchum, MacLeod & Grove . . . **Gordon F. Baird,** account executive at Burke, Dowling, Adams, New York . . . **John F. Welsh** and **Fredrus L. Baldwin,** members of the executive contact staff at Warwick & Legler.

NETWORKS

The count so far is 40 brand new nighttime shows starting on the networks next fall. Here's how they breakdown by types:

Adventure	2
Drama ½ hr.	3
Music 1 hr.	1
Music ½ hr.	1
Mystery 1 hr.	2
Mystery ½ hr.	4
Quiz	2
Situation Comedy	7
Variety 1 hr.	3
Variety ½ hr.	4
Western 1 hr.	2
Western ½ hr.	7
Misc.	2

Of these 40 new starters, ABC TV has 13, CBS TV has 10 and NBC TV has 17. Note: ABC TV figures it will have at least four more new shows when the final count is in. (See SPONSOR's *Tv and Radio Basics* out 20 July for complete fall programing analysis.)

Fall network tv programing notes: Eleventh hour activity at NBC TV this past week signaled the end of tv veteran the *Lux Video Theatre.*

The network announced the hour live drama series was being dropped by Lever Brothers in favor of a new half-hour show yet to be decided upon. Lever will now take the 10-10:30 p.m. spot on Thursday nights with Hazel Bishop and Quaker Oats alternating in the 10:30-11 p.m. period with the new *Jane Wyman Show* . . . **Hazel Bishop** will also move in to two other NBC TV programs in the fall line-up: as alternate with American Tobacco on *Manhunt*, Friday 9-9:30 p.m., and as full sponsor for the *Original Amateur Hour*, Sunday 7-7:30 p.m. (Note: that Hazel Bishop will sponsor *Amateur Hour* during the summer (on Monday 10-10:30 p.m.) . . . **Rexall's** special production of *Pinocchio* (Sunday, 13 October) will now be heard on NBC radio as well as seen on NBC TV . . . *Suspicion* is the new title for NBC TV's fall mystery series, formerly called *Crisis* (Monday 10-11 p.m.)

New program producing firm: Mills-Milford-Park has been created by Ben Park, director of public affairs for NBC; Ted Mills, executive producer at NBC and Gene Milford, motion picture editor and director.

Parks and Mills will quit their NBC post on 31 July and Milford will resign his position as president of MKR Productions to form the new company.

The firm will specialize in producing major one-shot tv shows and limited series for tv as well as feature motion pictures. The company already has been asked to prepare two one-shot specials for NBC TV for the upcoming season.

Current tv programing notes: Armstrong Cork Co. will sponsor *Summer Playhouse*, film series, on NBC TV Tuesday 9:30-10 p.m. on alternate weeks during the summer . . . **Ford Motor Co.'s** replacement for the *Ford Show* (Tennessee Ernie Ford) will be *High Low*, new Barry-Enright quizzer, in the Thursday 9:30-10 p.m. spot.

Network radio sales: GMC Truck and Coach Division (General Motors) has signed for a four-week campaign on ABC Radio picking up portions of *Speaking of Sports.*

ABC Radio is considering cancelling its contract with Nielsen.

Network feels that radio needs qualitative as well as quantitative research and the Nielsen isn't meeting present needs of seller-buyer.

TV STATIONS

Story behind a unique sponsorship—Gunther Brewing Co.'s picking



WREN MOVES OUT FRONT



With ALL-NEW Facilities

New offices . . . all new studio facilities! Yes, WREN, the station that moves your goods, is moving our place of business. And now, WREN alone in Topeka operates from facilities *specifically built for radio broadcasting.* Advertisers, thanks! Your confidence in WREN has prompted this confident forward step.

5,000 Watts Topeka, Kansas

WREN

Rep. by John E. Pearson Company

Mr. Advertiser: DON'T LOOK DOWN ON SOMETHING YOU HAVEN'T LOOKED UP!

SPECIALIZED NEGRO PROGRAMMING

With 100% Negro programming personnel, KPRS is effectively directing the buying habits of its vast, faithful audience. Your sales message wastes neither time nor money in reaching the heart of its "preferred" market. Buying time on KPRS is like buying the only radio station in a community of 127,600 active prospects.

1,000 W. 1590 KC.

KPRS

KANSAS CITY, MISSOURI

For availabilities call Humboldt 3-3100

Represented Nationally by—
John E. Pearson Company

up the tab for the International Naval Review (telecast over WTAR, Norfolk, WBAL-TV, Baltimore and WMAL-TV, Washington, D. C.):

• Gunther had recently opened a new branch in Norfolk and since the Navy is Norfolk's most important customer, the beer company felt that what's good for the Navy is good for Norfolk and consequently good for the manufacturer trying to capture that market.

• The coming Fleet Review was, of course, the most talked about thing in Norfolk at the time and the Navy was most anxious to have it televised.

• Gunther also saw the telecasting of the event as an unusual opportunity to sponsor a really worthwhile public service event.

William C. Geoghegan, director of advertising for Gunther, told SPONSOR that while final sales results have not been tabulated, the company is convinced that they have seldom made a better buy. And a flood of mail has complimented them on both the show and the manner in which the commercials were handled.

The Friendly Group Stations held a two-day management conference last week in Steubenville, O., and made plans to hold similar meetings every six months at the different cities represented by the stations.

Friendly Group includes: WSAV-TV-AM-TV, Steubenville; KODE-TV-AM-TV, Joplin, Mo.; WPIT, Pittsburgh; WPAR, Parkersburg, W. Va., and WBLK, Clarksburg, W. Va. The group also holds a cp for a Clarksburg tv station now under construction. The new Clarksburg station will go on the air the first day of the World Series as a primary NBC TV affiliate, but will also telecast CBS TV and ABC TV shows.

Those attending the meeting included: Jack N. Berkman, president; John J. Jaux, executive v.p.; Fred Weber, v.p. WSTV, Inc.; Louis Berkman, v.p.; Carl A. Weinman, secretary-treasurer; and station managers: Don Ioset, George Clinton, and Harry Burke.

Personnel notes: Barbara Haddox, former program promotion director of WBNS-TV, Columbus, O., has been named director of press information and audience promotion for the WCAU stations, Philadelphia . . . **John Frederick Cundiff** has been



"GEE! That's the car for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested *and watching.* For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970 TV Homes

BOLLING CO.
NEW YORK
CHICAGO

10 CBS WTHI-TV



"GEE! I'll try that baking powder!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago



appointed sales manager for WNHC-AM-FM-TV, New Haven-Hartford, Conn. Cundiff is former sales manager of KCRG-TV, Cedar Rapids, Ia. . . . **Edwin Lasko** has been promoted to assistant manager, **Bill Morrow** has been named program and production manager, **Vince Doyle** is now national sales director and **Don Fuller** has been upped to regional and local sales director at WSJV-TV, Elkhart, Ind. . . . **William A. Slater** has resigned as local sales manager of WJHP-TV, Jacksonville, Fla., to join the local sales staff of WFGA-TV, also in Jacksonville . . . **Arthur Owens,** former operations manager of WCSH, Portland, Me., has been appointed public service director for WCSH-TV . . . **Robert P. Rimes** has joined the sales promotion staff of WWJ & WWJ-TV, Detroit . . . **Fred Bunsen** has joined the sales promotion department and **Jack Welch** the sales department of KTBC-TV, Austin, Tex. . . . **Michael R. Santangelo** has been named to the newly created post of coordinator of publicity and special events for the Westinghouse Broadcasting Co. Santangelo comes to WBC from General Public Relations, a subsidiary of B&B.

RADIO STATIONS

"Summer Listening and WGN-Radio" is a booklet prepared by this Chicago station to show agencies and advertisers that they "cannot afford to give their advertising a summer vacation."

The comprehensive study, backed by Nielsen, Pulse, RAB and ARF research and survey statistics, shows:

- Summer listening is as high as winter.
- Added bonus of outdoor radio listening in the warm weather months.
- Outdoor audience represents a booming, new market.



Two new firms servicing radio stations: Station Identification, Inc., Long Island City, N.Y., which operates a custom library of station identifications for music and news operations. The library, known as the Bill Meeks Library, consists of station identifications. news identifications. time identifications, weather identifications, etc. All are custom-tailored to the call letters and personalized the slogans of each station. Station Identification, Inc. handles the library east of the Mississippi and Pams Advertising, Dallas, handles it for the West . . . **Broadcast Services, Inc.,** El Paso, represents mainly Spanish language stations producing singing jingles, distributing soap operas, making surveys and doing market research.

Focus on personalities: Richard H. Schutte has been appointed sales manager for KCBS, San Francisco. Schutte was formerly with CBS radio spot sales . . . **Paul Klempner** is resigning from ABC to join WQXR, New York, in the newly created position of director of sales development . . . **Earle J. Gluck** has been elected chairman of the board; **Larry Walker,** president; and **C. George Henderson,** executive v.p. of WSOC Broadcasting Co., Charlotte, N. C. . . . **Jack Conlon,** former West Coast sports announcer, is new vice president and general manager of KOHN, Honolulu . . . **Byron E. Anderson** has been promoted to sales manager for KSTP, Minneapolis-St. Paul.

FILM

Jackie Gleason's *The Honeymooners* will be kicked off in syndication this fall via sponsorship by Ronzoni and Clairol.

CBS Tv Film Sales sold the show to the two advertisers on three NBC o&o's: WRCA-TV, New York; WRCV, Philadelphia and WNHC-TV, New Haven. The deal comprises 39 first-run-off-network episodes and 13 repeats.

The sale was made through Emil Mogul for Ronzoni and FC&B for Clairol. *The Honeymooners* registered a Nielsen average audience rating of 28.6 during the 1955-56 season.

Guild Films' earnings jumped 500% during the six-month period ending 31 May.

George DeMartini, vice president and treasurer, reported pre-tax profits of $452,383, compared with $87,131 during the previous corresponding period. Pre-tax profits during the three months ending 31 May alone came to $297,033.

Guild is now preparing its 26th tv program. It is *Light of the World*, a radio series for many years. Co-production contracts have been signed between Guild President Reub Kaufman and John L. Clark, president of Transamerican Productions, which holds all rights to the series. Guild will handle world distribution.

The religious programs in the third new show announced by Guild within a month. The other two are *Minutes of Prayer* and *The Michaels in Africa*.

NTA is readying a series of new shows plus network reruns on its film network for fall airing. New time slots will be opened for the programs.

TCF-TV Productions, tv subsidiary 20th Century-Fox, which owns 50% of the NTA Film Network, has turned over to NTA all 37 *20th Century-Fox Hour* programs. TCF-TV will also produce 20 new shows for the film network.

20th Century-Fox Hour will be ending a two-year run on CBS TV, alternating with the *U. S. Steel Hour*.

Meanwhile, NTA's new package of 20th Century features, the "Big Fifty," has been sold to 23 stations.

PanG-TV, Inc., has purchased rights to 26 features from Atlantic Tv to round out its *Theatre Nostalgique* . . . **WGN-TV,** Chicago, has bought the entire Warner Bros. cartoon package from AAP . . . **WBZ-TV,** Boston, announced the purchase of three film packages totaling 172 features. They include 70 Columbia films from Screen Gems, 59 20th Century-Fox pictures from NTA and 52 post-1948 United Artists features. The buys represent a $330,000 investment . . . **Dynamic Films** will cover Don Campbell's attempt to break the "water barrier." Campbell will make his try on Lake Canandaigua, N. Y. later this summer.

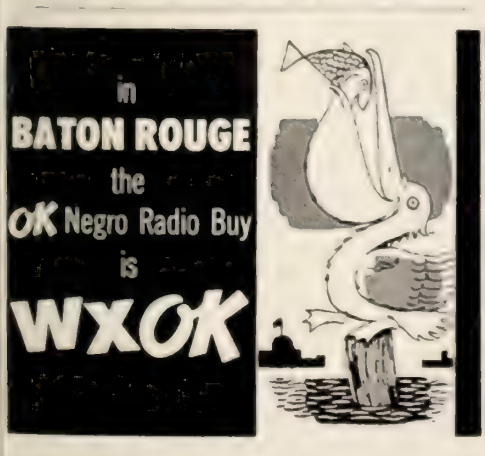
Sterling Tv sales: *Animal Crackers* to WAVE-TV, Louisville, Ky.; *Bowling Time* to KELO, Sioux Falls, S. D. and WTVW, Evansville, Ind.; *Cartoon Classics* to KTVI, St. Louis; *Features* to KHAS, Hastings, Nebr.; *Movie Museum* to WBTV, Charlotte, N. C.; and *Sports Films* to WATV, Newark.

Film men in the news: Dick Irving has been named by Revue Productions to direct the new *Mickey Spillane* series . . . **John B. Dalton** has been appointed an account executive for CBS Film, New York . . . **Reuben R. Kaufman,** Guild Films president, has left for England with plans to produce film series there . . . **Samuel Gang,** NTA foreign representative, is leaving for an extended tour of 12 Latin American markets in a move to expand distribution to that area.

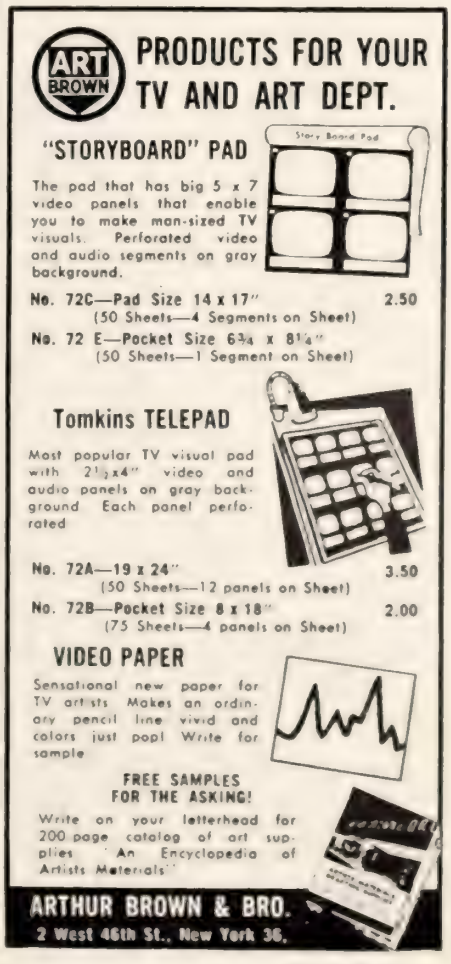
INTERNATIONAL

How is tv doing down-under? Here's a rundown from agencyman I. F. Rose, director of Lintas, one of the largest agencies in Australia:

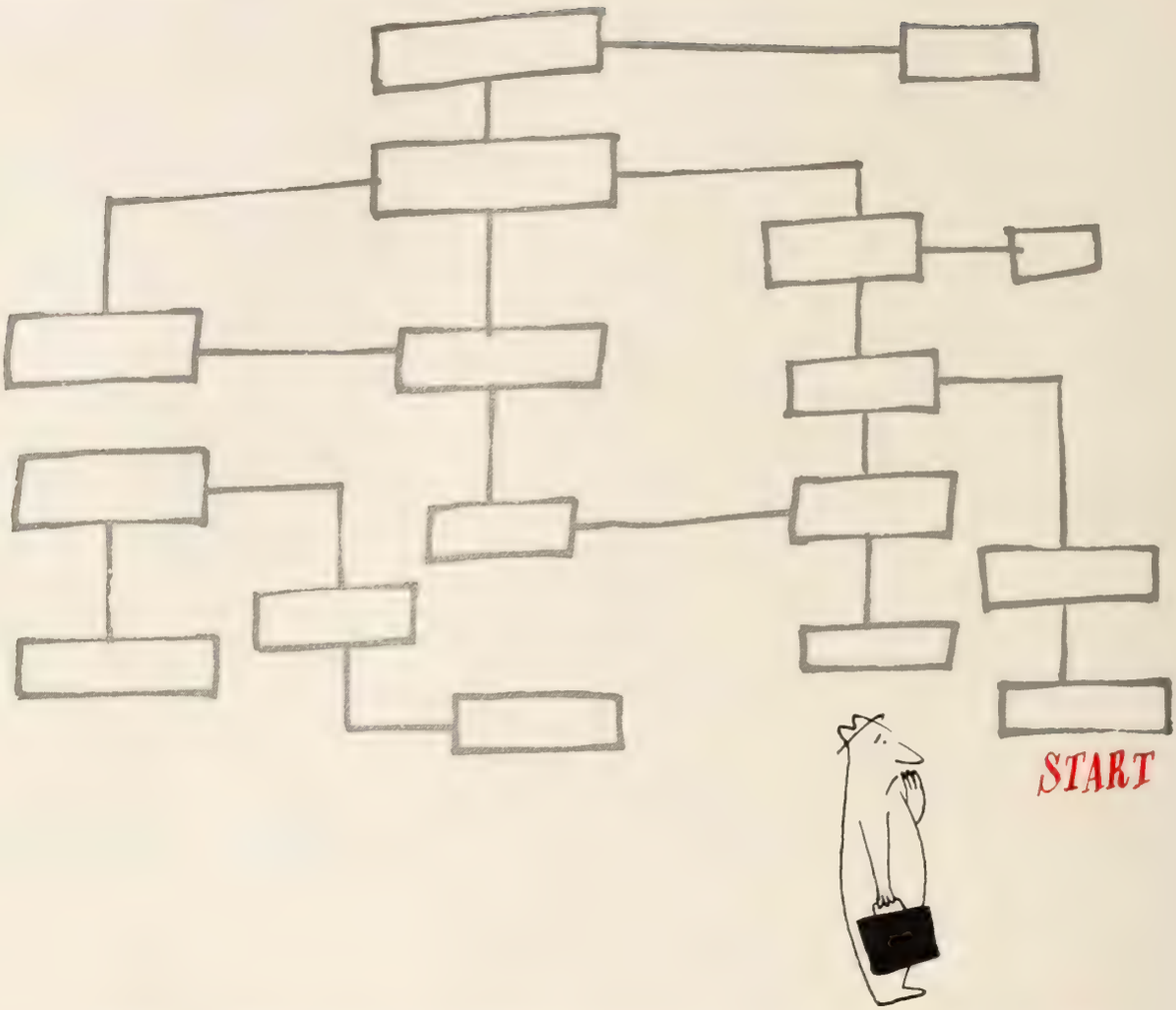
- So far only Sydney and Melbourne (covering 38% of the population) have tv stations.
- Set penetration figures 3% in Sydney; 8% in Melbourne.
- Cheapest tv receivers retail at about $400 deemed pretty steep when average Aussie's take-home pay, before tax, is just over $40. But recently manufacturers have started selling at $2 down and people are "gradually taking heart."
- Top advertisers are electrical appliance manufacturers, followed by clothing and then liquor. Top program sponsors are cosmetics and toiletries. Biggest single advertiser is Lever Brothers with two half-hour shows fully sponsored and two co-sponsored.
- By the end of 1957 Rose expects a 10% average of penetration in tv areas and 25% by mid-1959.
- Film shows like *Disneyland*, *Our Miss Brooks*, *Robin Hood*, *I Love Lucy*, etc. seem to be getting the biggest audiences. *Lucy* rates better than 60% share of sets in use.







Another thinly disguised WJR success story



Top management men are harder to see than the inside of a harem!

That was the problem of a company that wanted to sell an automobile concern on the advantages of changing to a special steel. Since the switch would be of gigantic proportions, it meant not only selling top management but also engineering, designing, styling, purchasing, and the head guard on the main gate. It was quite a problem . . . but not insurmountable.

This enterprising steel company thought of reaching them by radio. (And when you think of radio in the Detroit-Great Lakes area, you think of WJR!) The steel company used announcements. The announcements caught the undivided attention of the men that had to be reached. A series of selling messages on WJR resulted in the grand sale. The keymen had been preconditioned, pre-sold.

The steel company was most lavish in its praise of WJR. It figured its salesmen would have required years to accomplish what WJR did in short order.

Whether you want to reach millions of people, or just a select few, you can do a better job on WJR—the station that dominates the Detroit-Great Lakes market. Call your nearest Henry I. Christal office for complete facts on this case and hundreds of others—facts which prove that WJR can do more for your product and do it quicker, too!

The Great Voice of the Great Lakes

WJR *Detroit*

50,000 Watts *CBS Radio Network*

35 years of service



You'll never be a part of "top management" unless you drive carefully.

WASHINGTON WEEK

6 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC

If, as a result of the Senate Commerce Committee's staff report on tv network practices, the networks haven't got the jitters, they're simply immune to Congressional jolts.

This slashing, hard-hitting report:

- Deals harshly with network **option-time** and **must-buy** policies.
- Raises the question of whether the networks **own too many stations.**
- Asks Justice Department vigilance on network **production of programs.**
- Indicates that **the FCC has the power to regulate networks and should do so** to some extent.

There is little comfort to be gained—say FCC practitioners—from the fact that the Senate committee did not actually adopt the document, but instead released it as a staff report. And here's the reading-between-the-lines they cite:

1) The committee, **without dissent, asked the Justice Department and the FCC to study the recommendations** and submit comment.

2) The committee **urged Justice to reply as rapidly as possible** and gave the FCC a 90-day leeway after the final report of the FCC network study committee (Dean Roscoe Barrow, chairman).

3) The committee hinted that **if the FCC and Justice came with explicit programs of action, it might be inclined to refrain from promoting specific legislation.**

Obviously, the committee feels that by leaving the initiative to the FCC and Justice, **the end results might be more potent and conclusive** than a formally signed committee report.

The Celler Report, which was a formal committee document but more vague as to directives, **now takes on added importance** as the thinking of a committee on the House side of the Hill.

The pressure is mounting for changes in network practices, and it's an ill-kept secret that the **FCC's Barrow group is leaning in a similar direction.**

The Senate Commerce report makes these distinctions in outlining how the advertiser and the public are at a disadvantage under present network must-buy and option-time policies:

- The **public loses programing,** and the **advertisers lose opportunities to obtain time in major markets.**
- A network advertiser whose competitor has a program on the tv networks in prime time is unable to get his order accepted because of the **competitor's protection from product conflict.**

The committee's suggested solutions: (a) **Substitute a minimum dollar amount for the must-buy list,** and (b) **reduce the amount of network option time and curtail clearance for network sale of time outside option time.**

The FCC has ruled against the use of booster stations by vhf tv stations.

However, it has proposed a rule looking toward **use of boosters by uhf stations to fill in their "shadow" areas.**

The FCC has okayed the purchase by Westinghouse of WAAM-TV, Baltimore. Payment: $5,070,000 worth of Westinghouse stock at current market prices.

John C. Doerfer, a Republican and former chairman of the Wisconsin Public Service Commission, is the new chairman of the FCC. (See **Newsmaker of the Week,** page 5.)

Another reason why **WTVT** is your best buy in the **Twin Cities of the South!**

NEWS-FROM SCENE TO



New sound-on-film cameras, with amplifiers and power-packs developed by the WKY Television System, enable WTVT news crews to shoot, develop film, and telecast news 30 minutes after it breaks!

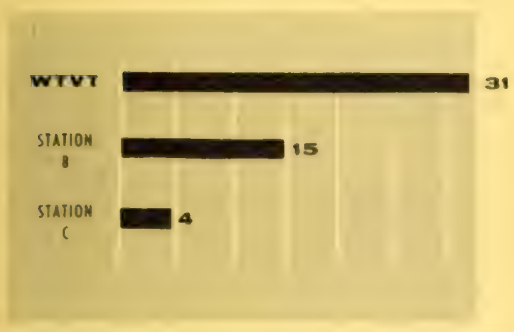
Swift coverage, complete coverage make the six daily WTVT NEWSROOM programs *top-rated* in Tampa - St. Petersburg —another reason why WTVT is your best buy in the Twin Cities of the South!



TAMPA-ST. PETERSBURG ranks 34th in retail sales among metropolitan markets*, is a must on every m market list! WTVT dominates the Twin Cities of the South, delivers bonus coverage of 239 prospering commun

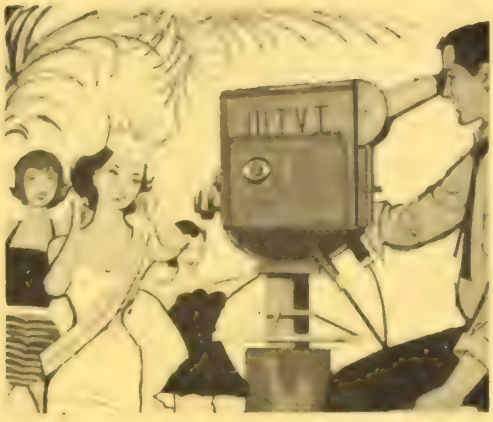
**Sales Management Survey of Buying Power, May 1957*

SCREEN IN 30 MINUTES!



31 OUT OF 50 TOP-RATED SHOWS ARE ON WTVT *

WTVT dominates Tampa-St. Petersburg viewing not only with CBS programs, but with local shows, too! WTVT news, sports and weather dominate viewing in their time periods. **Feb '57 ARB*



A remote a day was the dizzy pace set by WTVT camera crews during a recent month! Remote programs included network originations of The Garry Moore Show, Let's Take A Trip, I've Got a Secret, plus many local and regional events.

TAMPA-ST. PETERSBURG UPS MARKET RANKING IN EVERY CATEGORY!

	1957 ranking	1956 ranking	Amount
Total Retail Sales	34	36	$786,145,000
Food Store Sales	39	44	161,983,000
Automotive Sales	29	34	147,698,000
General Merchandise Sales	33	37	114,546,000

(Sales Management Survey of Buying Power, May 1957)

CBS Channel 13

WTVT

TAMPA-ST. PETERSBURG

The **WKY** Television System, Inc.

WKY-TV and **WKY** Oklahoma City

WSFA-TV Montgomery

REPRESENTED BY THE KATZ AGENCY

SPONSOR HEARS

6 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC

To make sure all the early evening periods are filled this fall, **the tv networks** (so says Madison Avenue) **are open to "program contribution" bids.**

The "contribution" angle—common in early tv—works this way: **The network absorbs a healthy chunk of the program cost.**

Flamingo, which has sold its film library to NTA, expects to make an easy transition into its next business: finance.

Through the years it learned the knack of **factoring** many a deal.

Bartering plugs for trans-Atlantic flights seems to have reached up into the ranks of the news commentators, as well as interviewer-type personalities.

A European airline this week—for example—asked SPONSOR for the explicit working connections of a couple commentators. One of them is a veteran of over 20 years.

The current hoopla over wired tv strikes a reminiscent note for veterans in the business.

They recall North American Industries' try with wired radio in Cleveland back in the '30s and the foul-up that resulted.

Disk jockeys around the country were recently chided by an agency media executive for not "going all out" in boosting a contest.

Commented the general manager of one of the stations: **"That should teach the agency it's not smart to go around the management's back.** The results might have been a lot better if the promotion were made the station's effort."

The competitive picture on the tv networks this fall, rue agency men, is so complicated and uncertain that it may stall the seasonal game of "Nielsen roulette."

Here's how the game is played in tv-loaded agencies: Each contributor to the pool **guesses the number of "points" each of the agency's shows will get in the initial Nielsen.** The player coming **closest to the total number of points** wins the pot.

Another vanishing breed is the music librarian—the erudite, exacting fellows who check, dig for, and often select program music.

Julius Mattfeld, CBS music librarian (also author and concert organist), thinks he's just about the last survivor.

Says he: **"If Arthur Godfrey went off the air, I'd be out of a job."**

Mattfeld's explanation: **In tv, most of the live shows have original music,** whereas **radio tends to go more heavily for standard stuff.**

This is Axel, odds-on favorite children's television personality in the Twin City area. Every weekday evening at 5 o'clock on WCCO television, Axel and His Dog has an avid audience 37% greater than all three competing programs combined; 2½ times larger than the nearest competitor.* Participations are available. Ask Peters, Griffin, Woodward.

*ARB May, 1957, Combined Metropolitan and Outer Area

WCCO television
MINNEAPOLIS • ST PAUL



AD MANAGER'S TIME

(Continued from page 29)

a major consideration." He thinks such an arrangement, whereby a studio would know it would be used for a continuing series of commercials, would give the client many benefits.

"We wouldn't have to tell our story and explain our needs 20 times; the studios already would be briefed on our concepts and approaches. They'd take much more of a personal interest in us and would give us more ideas on the techniques of filming. If we work with a limited number of producers there's less chance for error on just the basic shots, and certainly on the more complex ones. They would know how we work—and we'd all save time and money."

Three months ago he called in tv production executives and supervisors from the agencies: Clair Callihan, Hooper White and Dave Cloud of Earle Ludgin and Co.; Rolf Brandis, Bernard Gross and Lee King, Edward H. Weiss & Co.; Paul Hay and Shepard Chartoc, Gordon Best & Co. He explained his concept of commercial consolidation to them, asking for their ideas.

There was opposition, refinement of his concepts, acceptance of the idea as a move to be made and studied. Today he thinks his thinking and that of his agency people is in accord: "This isn't a hidebound arrangement. We have no irrevocable commitments, and at any time we can and will switch to new production firms as we want to. But we have coordination and consistency."

The production unit concept is currently being tried on the West Coast, with one of the agency producers supervising a freelance crew. "It isn't a question of whether we use a major or an independent studio, or any studio at all," says Lipson. "In the final analysis it's the individual working on your job who counts. Any studio can have sets, cameras and props. The people, the technicians, make the difference between an average job and a superb one."

He's looking for the superb job—and that's why he's a tv perfectionist. Here are some typical ways in which he works for that 100% efficiency in a commercial.

• **Casting.** Most of the Curtis product line are hair preparations for women. He knows best how his company wants the hair to look in a tv film commercial, what kind of style is right for today's market, what type of model has viewer appeal. That's why he helps out in the casting for commercials. Another plus: he knows which models have been used for Curtis by the different ad agencies—but they don't. So if a model hired by one agency three years ago for one product is suggested by another agency for another product, Lipson remembers the incident and says no.

• **Editing.** A sound track may end up with 63 words instead of the 58 needed, and five words have to be cut—fast. He can listen to the track on the phone, make an immediate deletion and give a fast go-ahead to the lab.

On the last-of-the-season telecast of *Washington Square* a similar problem was posed. The show was running

FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



HERE ARE THE FACTS:

STATION — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

MARKET — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than $2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."

WSTV-TV
STEUBENVILLE, OHIO
CHANNEL 9 234,000 WATTS
Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l. Mgr.; Rod Gibson, Nat'l. Sls. Mgr., 52 Vanderbilt Ave., N.Y.C., MUrray Hill 3-6977

A Member of the Friendly Group
WSTV, WSTV-TV, Steubenville:
KODE, KODE-TV, Joplin:
WBOY, WBOY-TV, Clarksburg
WPAR, Parkersburg
WPIT, Pittsburgh

One of Spartanburg's Two Great Stations
WJAN
SPARTANBURG, S.C.
Call: Grant Webb & Co.

overtime and something had to be cut—a live lead-in to a film commercial or the final billboard with names of several Curtis products. Lipson, in the control room, made the immediate decision to cut the billboard. Agency representatives on hand might well have decided to omit the live lead-in or they might have been so scattered around the room that they couldn't be collected fast enough for the director to get an immediate go-ahead. In that case, a show director would have made a commercial decision involving many thousands of client dollars.

• **Production.** Through long experience in using television, and working with budget breakdowns from agencies and suppliers, the ad manager knows relative values. In a preliminary storyboard conference, for example, he can recommend location shooting in Mexico, Hawaii and Paris as being more dramatic and less expensive than U. S. filming over rear projection. He can sort out advantages and disadvantages of suggestions without requiring a step-by-step briefing from the agency people involved.

• **Copy.** Knowing the company's policy and approach to each of its products, he can advise immediately on certain copy lines and appeals—and he can also revise copy constructively. In his newly stressed creative job he works with words as well as with ideas.

• **Planning.** Lipson has spent a great deal of time in the field—on location, in commercial film studios from coast to coast, in live tv studios, in screening rooms and casting offices, in film laboratories and cutting rooms.

Lipson's visual training started with art and layout. He studied at the American Academy of Art in Chicago and worked as art director of Henry C. Lytton and Mandel Bros. department stores and of Kuttner & Kuttner agency there before joining Curtis as art director in 1946. He's been advertising manager since 1952, responsible for all mass media advertising.

Who's taking over administrative and media selection assignments? Richard I. Hirsch has joined the company as assistant advertising manager. He headed his own Chicago agency and has worked in others. In his new job he's responsible for all administrative assignments, departmental management, coordination of advertising with other divisions. The advertising department includes 19 persons—layout people and artists, copywriters, business and clerical.

The brand managers, installed as part of the Curtis structure less than two years ago, are authorized to make recommendations on media. They include Bill McCartney, Stopette and Enden; Irving Keim, Suave and Shampoo Plus Egg; Lyn Boland, Lentheric; Raymond Markman, Spraynet and Kings Men. More will be added shortly as the line is expanded (there are now some 50 products in 10 major product lines currently manufactured).

All down the line, "we're working to convert our tv audiences to customers. Exposure, alone, won't do that. We've found that every client who has ever done well in television has mastered the technique of using his commercial time," says Lipson.

SPONSOR talked with several creative and management executives at the three Curtis agencies. They agreed that the concept of cooperation and coordination can improve the commercial content and, ultimately, the sales figures. But one, speaking off the record, added a note of caution.

"This kind of supervision and counseling could legitimately be called interference if some clients I know were involved. The Curtis people know what they're talking about. They don't just pick up a smattering of tv technical know how and then issue orders from an oak-paneled room.

"This new setup will help us do a better job. It will give us more time and opportunity to be creative and flexible. But it takes an account which has the ideas and the people to make this thing work. I'd hate to see any of our other clients, at this point, try to do the same thing!"



"Poor Olaf! He used to play the bull fiddle over KRIZ Phoenix!"

Wcue GREAT STATIONS DO GREAT THINGS

Akron benefits from these and many other WCUE projects

Raised $7100 for Cancer Fund

Raised $1300 for Little League baseball

Raised $4000 for Rehabilitation Center

Raised $700 for Children's Home

Raised $4300 for Beacon Journal Charity Fund

. . . besides moving tons of merchandise for our sponsors

The ELLIOT STATIONS

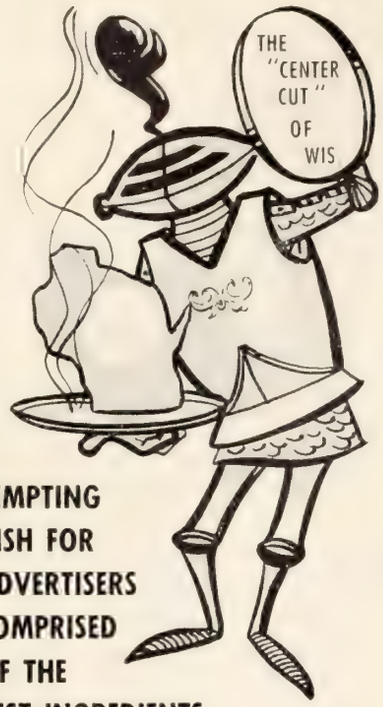
great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence, R. I.

The John E. Pearson Co. National Representatives

Sir Seven
SERVETH
North Central Wisconsin
on
WSAU-TV



A
TEMPTING
DISH FOR
ADVERTISERS
COMPRISED
OF THE
BEST INGREDIENTS . . . . . .

*Here is the recipe:**

Mix 171,000 HOMES with $567,064,000 RETAIL SALES.

Add $207,408,000 in GROSS FARM INCOME.

SERVES: 540,420 pop.

YOU CAN BUY ALL THESE INGREDIENTS AT YOUR LOCAL MEEKER CO. OR HARRY HYETT STORE.

DO IT TODAY!!

*SOURCE: 1956 SRDS ESTIMATES of Consumer Markets.

wsau-tv
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELVISION CORP

Reps at work

Frank Waters, Adam Young Inc., New York, says: "Reps are constantly being asked 'Does your station use gimmicks?' and 'Are you running any contests?'. And when they are the rep is immediately put on the defensive. First of all, there should be a definite distinction between gimmicks and contests. Gimmicks are strictly designed to produce false audience figures and stations using them are usually disqualified by the rating services. On the other hand, honest contests are good promotions. They help to focus interest and excitement on radio in general. I admit a station whose ratings suddenly jump with a contest might be open to question, although all factors should be considered before passing judgment. But with a station which has well established ratings, any promotion should be considered in the advertiser's favor, not against. And the advertiser should be aware that once a station has established itself with top ratings, it has done so by good programing and no amount of contests or lack of them can have any significant bearing on the figures." See "Do rating hypos help stations?" debated by Leder (WOR) and McLendon (KLIF), 5 January, page 28.



Jerry Smilo, John E. Pearson Co., New York, says: "One of the most underrated factors contributing to this country's economy is the 20,000,000 Negroes who purchase billions each year of all types of commodities. Government and independent sources report that Negroes spend more money on food than do whites at the same economic level. They eat more fish, poultry, meats. They purchase more cosmetics, deodorants, hand lotions and hose. Generally, they pay more per item disproving the impression that Negroes buy-lower quality merchandise. Negro income has so increased that, in numerous areas, their purchasing power is equal to that of white groups. They are constantly improving their status and will no longer buy merchandise which is advertised to them condescendingly, nor will they 'imitatively buy.' Because Negroes are radio enthusiasts, they feel tremendous loyalties for Negro personalities and the products advertised. There is a tremendous sales acceptance on all the highly successful Negro stations. Nevertheless, many usually forward-looking clients are unaware of the potential of this untapped and rapidly expanding market."





NOW—

your best buy in

PORTLAND

is the

KPTV *channel* 12 NBC

NEW VHF

friendly reminder—

KPTV—Oregon's first television station—now gives you a bright new, *VHF* Channel in Portland. Here's why the *new* KPTV is your best buy in this prosperous market:

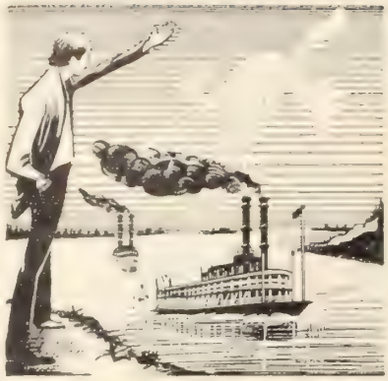
- Almost 5 years of viewer identification and loyalty to Oregon's *first* TV station! Plus,
- Top-rated NBC shows and stars! Plus,
- Best local shows, stars and films of *two* stations (KPTV merged May 1 with KLOR, former channel 12): Plus,
- Proven results for hundreds of advertisers!

Get all the facts today. Then be sure the bright, new KPTV, Channel 12 is on your advertising schedule.

Oregon's First Television Station

Represented Nationally by George P. Hollinberry Co.

OREGON TELEVISION, INC.



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

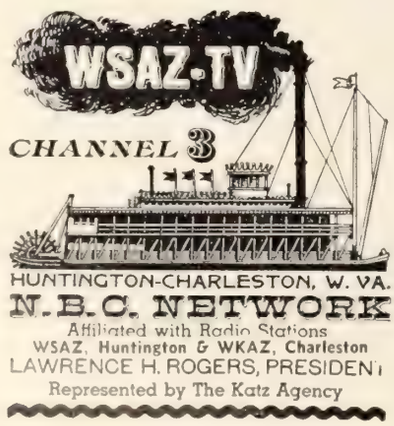
95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.



Tv and radio NEWSMAKERS



Jack Thayer, of WDGY, Minneapolis-St. Paul, is perhaps the first full-fledged disk jockey in a major market to move overnight from his turntable to the general manager's office. Last week, Todd Storz, president of Storz Stations of which WDGY is one, named Thayer to the general manager post to succeed Stephen Labunski who resigned to become a vice president at ABC. Thayer will assume the new position on 3 July. In the Twin Cities, Thayer has been a part of the radio-television picture for the past 15 years. He joined the Storz organization in January 1956 when Storz purchased WDGY. Since then he has held down morning and afternoon d.j. program slots; in addition he was production and promotion director. Other Storz managers once on the air are: Jack Sandler, WQAM; G. Armstrong, WHB.



Norman B. Norman, in the advertising field since 1934, and executive vice president of Norman, Craig & Kummel, Inc., recently was elected president of the agency. He replaces Elkin Kaufman who has resigned. At the same time, Eugene H. Kummel, vice president and secretary, and B. David Kaplan, vice president and treasurer, were elected executive vice presidents. Kummel has been associated with Norman in the agency business for nine years. He started his career in advertising at Young & Rubicam, and was subsequently employed by the Lambert Pharmacal Co. Kaplan has been in advertising for 13 years, the last four of which he has been with Norman, Craig & Kummel. Prior to joining the agency, he was account executive at FCB. The fourth member of management at NCK is Walter Craig, in charge of radio and tv.



Bill Walsh heads up the television department of the new Boston office of Edward Petry Co., Inc. which opened on 17 June in the Statler office building. Francis Howard is in charge of radio sales for the New England area. The Petry organization now has a total of eight offices each with complete separation between tv and radio. Walsh also will serve as office manager. He broke into media sales with the *Boston Record-American*, was four years with the John C. Dowd Agency in Boston, then became an account executive in the Boston office of Weed & Co. Before joining Petry, Walsh was on the sales staff of station WEEI, Boston, for three year. Francis Howard, now heading up the radio department, served in the Air Corps in World War II. After the war, he was in charge of radio advertising for the Charles H. Nolan Ad Agency.



Latest Bell System control units speed accurate network switching



New Bell System control unit permits network switches to be set up and double-checked in advance.

Network switches can be set up *in advance* and double-checked, thanks to new Bell System control units.

Ten or 15 minutes before actual switching time, buttons representing incoming and outgoing circuits are punched on the control panel. Then, at the appointed split second, one master button is pushed and all switches are performed at once.

The first new operating center utilizing the control unit began operation in Chicago during the summer of 1956, followed by similar installations in Los Angeles and New York. In the near future, operating centers will be added in Des Moines, Dallas and Washington, D. C.

This development, which makes switching faster and more accurate, is another example of how the Bell System is constantly finding new and better ways to serve the broadcasting industry.

BELL TELEPHONE SYSTEM

Providing intercity channels for network radio and television throughout the nation

SPONSOR SPEAKS

New kind of FCC

In years past, FCC Commissioners tended to look down on the broadcast industry from an ivory tower. But John C. Doerfer, the new chairman of the FCC, is one of a new breed of Commissioners.

Along with most of today's Commission, Doerfer has a keen interest in the economics of the industry—and in the advertiser's stake in air media. As he has told us more than once, for example, he reads SPONSOR carefully because he wants to stay abreast of advertising thinking and activity.

You have only to travel the country to broadcasters' meetings and events to see the new approach of the FCC to the industry dramatized. When the Steinman stations, for example, dedicated their new studios in Lancaster, Pa., recently, four FCC Commissioners attended. And almost every NARTB district meeting draws one or more Commissioners.

Going a step further, we look forward to a time when FCC Commissioners will attend 4 A's and ANA meetings.

We believe John Doerfer is on the right track in taking the position that it is part of the FCC's job to encourage the economic welfare of the broadcast industry (see Newsmaker of the Week, page 5). The fact that Doerfer and his fellow Commissioners have come to know and understand station operation is a healthy trend. For few industries are as complex or as misleading to the observer watching from an ivory tower.

Negative sell

Confectionery wholesalers would like to see M&M Candy drop its no-melt-in-the-hand commercial for the summer (see SPONSOR Hears, 29 June). So would we. Only we'd like to see the commercial dropped for good.

The confectionery people feel M&M's stress on the danger of candy melting is bad for everybody. We think it's particularly bad for M&M. Research has shown repeatedly that negative selling frequently rubs off on the product doing the name-calling. We suspect, in fact, that some viewers tend to associate M&M with messy hands.

So how about it M&M? Why not switch to the positive? After all's said and done, how many kids keep candy in their hands long enough for it to melt?



THIS WE FIGHT FOR: *Media effectiveness should be judged by cash-register results. But air media continue to rely on ratings. This is the fault of both broadcasters and admen who should work together to create new yardsticks.*

10-SECOND SPOTS

Speedy: In a hurry to make changes before air time, Jim Lannon, tv director at Denver's KLZ, dashed from his mobile unit into the modernistic Craig Colony Sanitarium (from where the program was emanating) via a quarter-inch floor-to-ceiling plate glass panel. He mistook it for an open door. *C'est la tv.*

Jackpot: Budding authors frequently keep their literary agents informed on extra-curricular progress. Georgia C. Nicholas, director of Nicholas Literary Agency in New York, sent us the following excerpt from a letter she received from a lady author: "I had a letter read on the Ben Hunter Show in L.A. lately, and they sent me a Max Factor lipstick and a bottle of "Primitif" perfume, also Max Factor."

Safe bet: Last Friday night, Edward R. Murrow visited the Arthur C. Nielsen home in Winnetka, Ill., on CBS TV's *Person to Person* show. *Let's hope the Nielsen turn out high on* that *show!*

Fluffy: At WWLP, Springfield, Mass., Announcer Frank Knight was told that the kine for *Top Tunes and New Talent* would not arrive in time for the show. It arrived just as he went on the air with the apology. "Due to circumstances beyond our control," he began just as the kine arrived, "*Top Tunes and New Talent* will now be seen."

Wide-eyed: H-R Television research (see article page 36) has come up with the fact that in the late night periods, summer tv viewing actually increases over winter watching. *Nothing like a late, late show for a hot, sleepless night.*

Cool Joe: Joe Stone, who picks the hit songs at JWT for Ford commercials, has had his own song, "I Just Don't Know," recorded by The Four Lads at Columbia, and it's a hit. Friends at JWT now call him "The man with the grey flannel beat."

Air-minded: Some out-of-town agencies such as Applegate Advertising in Muncie, Indiana, now have their own planes. *If this trend catches on, we may find advertising beginners starting as pilots instead of mail room clerks.*

Boast: WOBC, the closed-circuit outlet at Oberlin College, Ohio, plugs itself as "The only Oberlin radio station in compatible color." It also happens to be the only station in Oberlin.



It's the "watching hour" on KSTP-TV!

Take your choice of ARB or Nielsen . . . they both tell the same story:

From 10:00 to 11:00 p.m., *seven nights a week*, KSTP-TV averages more viewers in the NSI Area than the other three Twin City television stations *COMBINED!**

In ARB's important Outer Area (280,046 TV homes) the same is true . . . more viewers from 10:00-11:00 p.m., Monday through Sunday, than the other three put together.** And in ARB's Metropolitan Area (with 416,103 more TV homes) KSTP-TV again leads the competition by a margin of 2 to 1 over the nearest competitor in this time period.

It's the nationally famous KSTP-TV News-Weather-Sports lineup that does the job from 10:00 to 10:30. Then the "who-dun-its" such as "Highway Patrol," "Badge 714," and "Mr. D. A." maintain command of the Northwest's television viewing through 11:00.

There are a few choice availabilities left during this time period, and your nearest Petry office or a KSTP-TV representative will be happy to give you the details.

*NSI TV Report, Minneapolis-St. Paul Area, May, 1957

**A.R.B. Outer Area Ratings, November 1956. The Minneapolis-St. Paul Outer Area is defined as the area enclosed by a circle with a 50-mile radius whose center is the Twin Cities but from which is excluded the Minneapolis-St. Paul Metropolitan Area of Ramsey, Hennepin, Washington, Anoka, and Dakota Counties.

KSTP-TV

CHANNEL 5

100,000 WATTS

MINNEAPOLIS • ST. PAUL **Basic NBC Affiliate**

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.

WEED TELEVISION

television station representatives

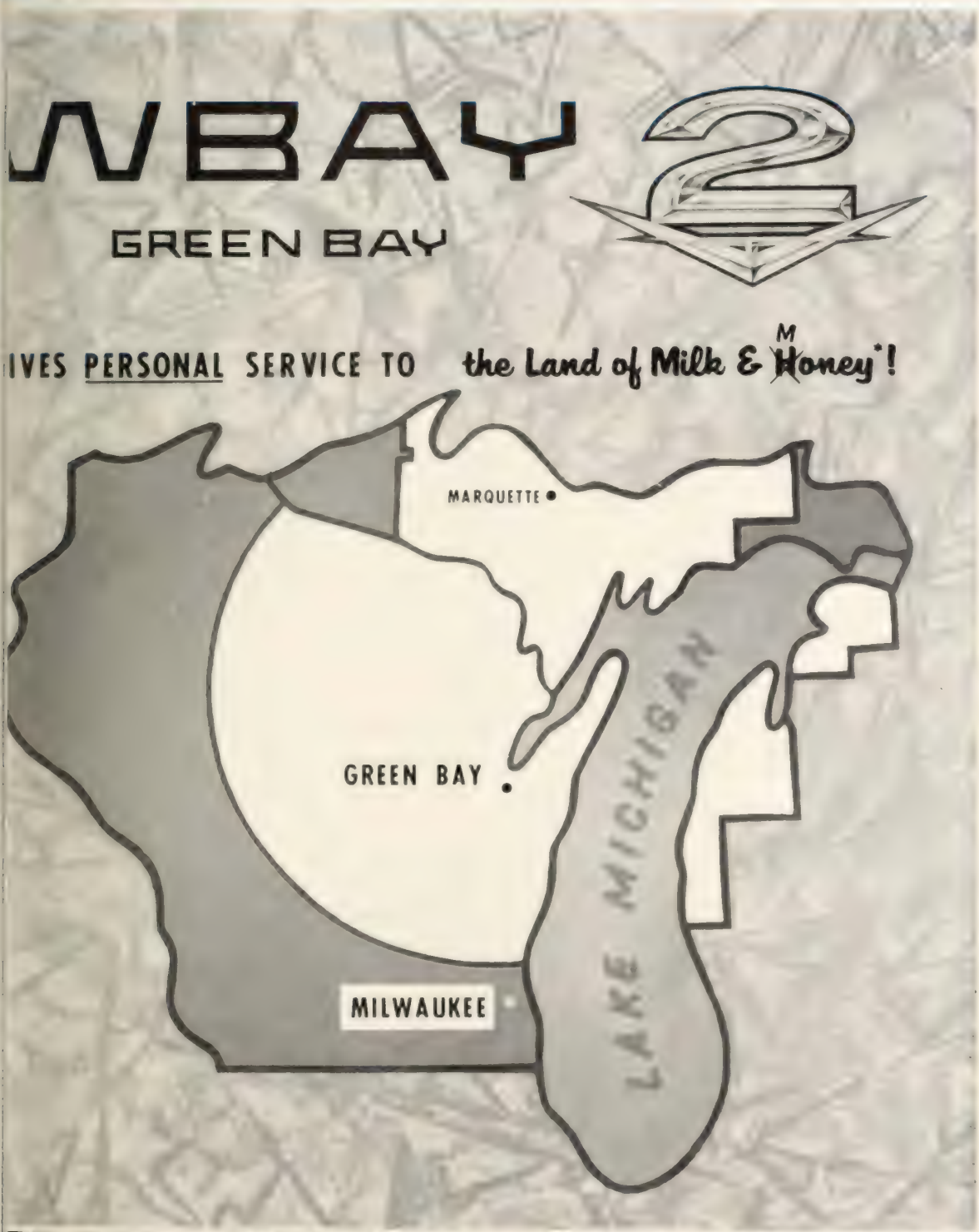
CHICAGO
NEW YORK
DETROIT
BOSTON
SAN FRANCISCO
ATLANTA
HOLLYWOOD
DES MOINES

13 JULY 1957
40¢ a copy • $10 a year

MR WILLIAM STADTLER
ROOM 412
NEW YORK 20 N Y

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



WHAT WILL SELL NIGHTTIME SPOT RADIO?

Timebuyers feel rates alone are not the answer to selling nighttime spot radio. Most reps agree. Here are ideas from both buyers and sellers

Page 33

Ohio bank hits with "something different" on tv

Page 36

How to write commercials with a camera

Page 39

Timebuyers rate the reps (part two)

Page 42

seventh in a series of 12 a



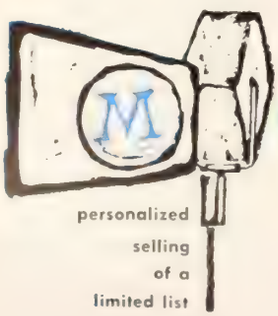
CANCER

DEPENDABLE

...and twelve months out of every year stations under the sign of MEEKER benefit by:

DEPENDABLE development of seasoned staff. Only two changes in personnel (other than additions) in the entire organization since we started twelve years ago.

Effective representation must have a permanence of able personnel trained for well-timed team action.

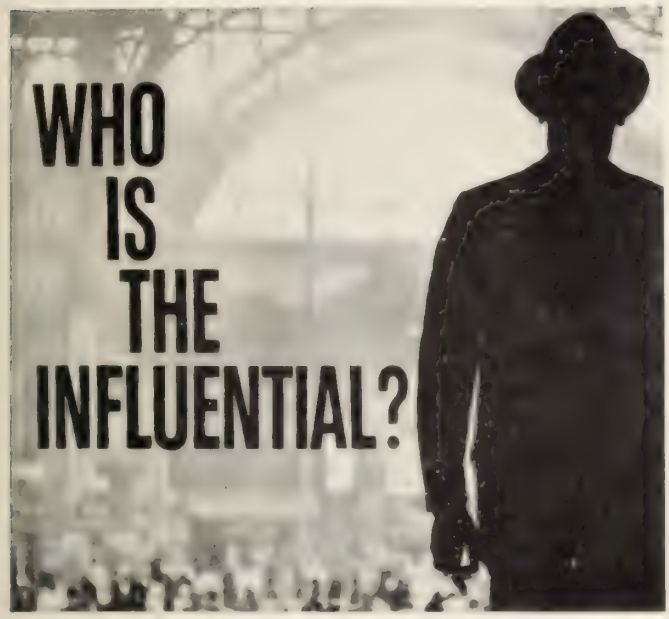


the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBDO BULLETIN



Mystery figure of the year in advertising circles was the Influential. This teasiest (and perhaps biggest) of all teaser campaigns was based on an Alfred Politz study on *The Saturday Evening Post*. Now the secret is out. Influentials are readers of the *Post*. Articulate, gregarious people who are sold — and sell others — on what they read in the *Post*. These millions of Influentials are a big sales-building plus for *SEP* advertisers.



One distinguished name is worth a thousand words in this testimonial campaign for Cavanagh Hats. Testimonial begins and ends with a famous name — from the business, sports or entertainment world — stamped in the band of a Cavanagh. Copy reads: "If you name the three top men in any field, two of them most likely wear Cavanagh Hats. Do you?" Dealer listing appears on the facing page. Ads run in *The New Yorker* magazine.



To fit a host of commodities, in any form, Continental has a full line of containers: metal, paper, plastic and glass. Continental Can Company is a leader in packaging, research and development. Hence this "reputation" campaign in *Time*, *Fortune*, *Business Week*. Each color spread features a different product and headlines the theme: Whatever you make, or whatever you pack, "Continental has the *right* package for you!"



Troubles come fast — and go even faster — in this new TV spot for the Yellow Pages phone book. In animated rebus form, film describes the trials and tribulations of an average couple, and how the Yellow Pages came to their rescue — with everything from a repairman for the clock to a new secretary for hubby. The moral is clear to viewers of *Million-Dollar Movie*. The Yellow Pages is "The First Place to Look . . . for Anything!"

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK · ATLANTA · BOSTON · BUFFALO · CHICAGO · CLEVELAND · DALLAS · DETROIT · HOLLYWOOD · LOS ANGELES · MINNEAPOLIS · PITTSBURGH · SAN FRANCISCO · SEATTLE · TORONTO

13 JULY 1957 • *Vol. 11, No. 28*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

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33 Timebuyers feel rates alone are not the answer to selling nighttime spot radio. Most reps agree. Here are ideas from buyer and seller both

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In Upcoming Issues

Tv is a marketing goliath

Tv's sales-ability is changing marketing strategy, demanding new products, affecting sales methods, staffs and distribution strategy

To Europe for commercials?

A report on commercial producers in Europe whose techniques are new, unusual and attractive—Paris is only a few hours further than L.A.

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On KTHV, they will!

WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756′ above average terrain!), KTHV *gets regular viewing response* from most of Arkansas — 62 counties to be exact!

Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

Ask your Branham man for all the *big* KTHV facts.

CBS **KTHV** **Channel 11**
LITTLE ROCK
316,000 Watts

Henry Clay, *Executive Vice President* B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT

The *truth* about the
NEGRO MARKET



Get
THE FULL STORY FROM K-SAY

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area . . . top Negro salesmen . . . nationally accepted.

● ***MAGNIFICENT MONTAGUE*** – brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.

● ***RAMON BRUCE*** – WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among *all* programs during his broadcast.

● ***SWINGING DEACON*** – The most popular *local* Negro-appeal personality. Dominates the heavily populated Negro local and *fringe* areas.

Plus other Great Negro Stars!

TELL IT — SELL IT
on the NEW
K-SAY
10,000 WATTS 1010 KC

Studios:
1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL, *Owner* — WALT CONWAY, *General Mgr.*

Nationally represented by
JOHN E. PEARSON & COMPANY



NEWSMAKER of the week

This week, brilliant, community-minded, hard-working W. D. (Dub) Rogers loomed as No. 1 in terms of television industry service. To the jobs he holds (board chairman of TvB, vice chairman of NARTB's Tv Board and numerous industry committees) was added the presidency of probably the most exclusive industry club—the Television Pioneers.

The newsmaker: Every industry has its men who do the bulk of the work, who head up important projects. On the record today none is more active than a 37-year-old broadcaster from the Texas Panhandle.

W. D. (Dub) Rogers has become president of the year-old Society of Tv Pioneers after shepherding its growth for 16 months. (At an exploratory session at the NARTB convention last year attended by pioneers P. A. Sugg, George Burbach, John Fetzer, Jack Harris and SPONSOR's publisher, the initial suggestion was made that the group be founded as successor to SPONSOR's informal Tv Pioneers.)



W. D. (Dub) Rogers

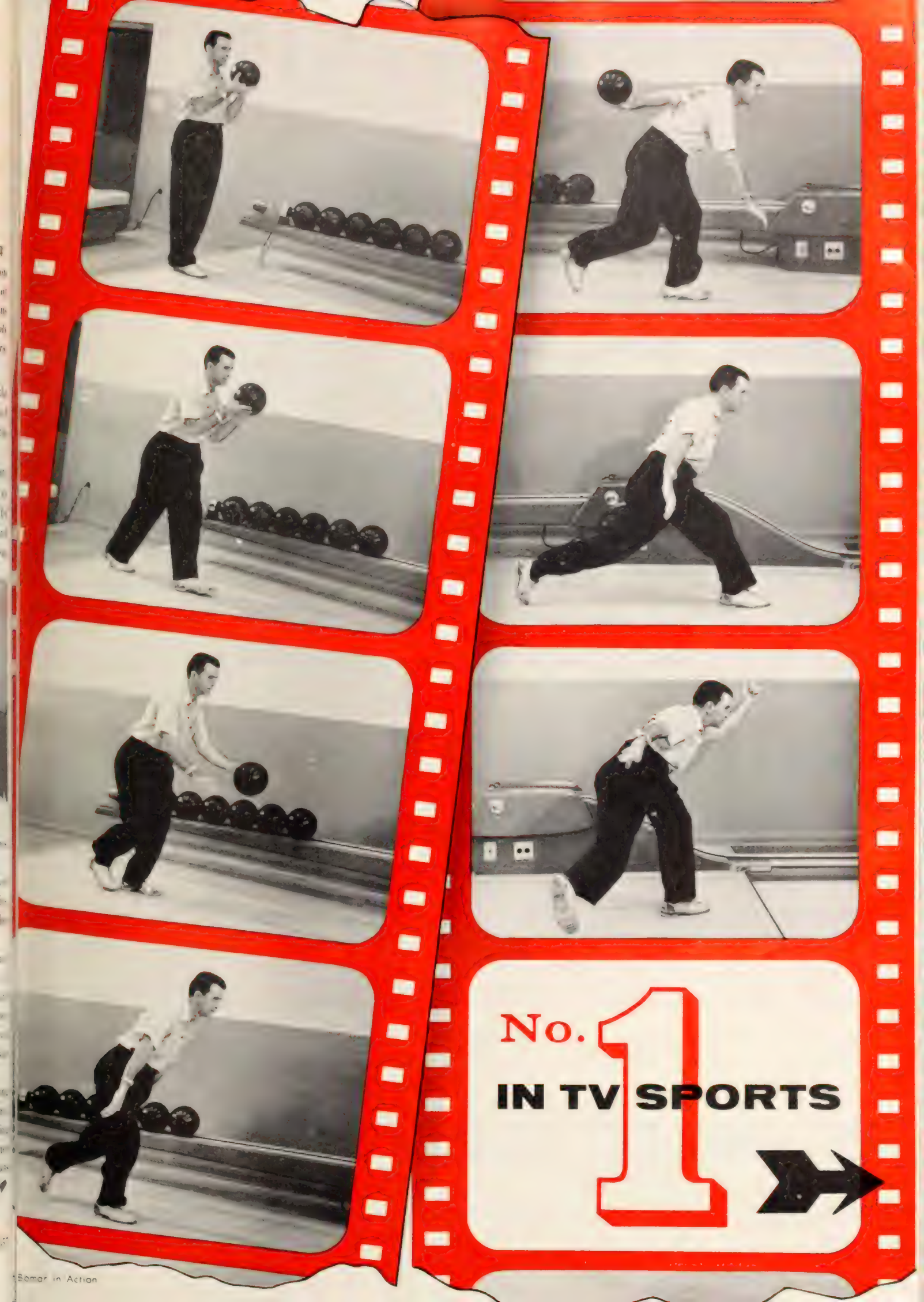
Rogers heads Texas Telecasting, Inc., which started small with KDUB-TV, Lubbock, and is now big with KDUB Radio, KPAR-TV, Abilene-Sweetwater. and KEDY-TV, Big Spring.

The several call letters are derived from his nickname. which originated with his father the day Dub was born, 8 August, 1920, in Waco; his secretary, Dovie Parr, the company's first employee five and one-half years ago, his wife, Edith, mother of his daughters, Kerry, 8, and Kay, 5.

An eight-year tv pioneer Rogers is a young man who has arrived but still wears outsize Texas boots to match his industry strides. He was a founder of TvB in 1954, and he has been a board member of the NARTB for five of the past six years.

He's vitally interested in the national community of television and in the local communities of his stations. He spends two-thirds of his time at his headquarters in Lubbock, the remaining one-third traveling across country on industry projects. In Lubbock he operates a local-interest station which has developed a strong, loyal audience in this medium-sized market (one of the first of its size to have a tv station when KDUB-TV took the air in 1952).

He's an active board member of a dozen civic enterprises. Among them: A little theatre group, the symphony, Salvation Army, Chamber of Commerce, Citizens' Traffic Committee, Counseling Service for the Blind. He's been a man on the go for years. When he was 27 he headed the Lubbock Advertising Club. At 28, he was president of the Sales Executives Club.



Somar in Action

CHAMPIONSH

America's No. 1 TV Film Sport Seri

WE'VE GOT THE STARS

BRUNSWICK-BALKE-COLLENDER, the top name in Bowling, has America's leading Bowlers under exclusive contract. Seen only in "Championship Bowling."



DON CARTER
3 times All Star Champion



BILL LILLARD
Bowler of the Year, 1956-57



DICK HOOVER
ABC Masters Champion, 1957



JOE WILMAN
Hall of Fame. Winner of 4 ABC Championships



BUZZ FAZIO
ABC Masters Champion, 1955



STEVE NAGY
National Match Game Champion, 1954-55



ANDY VARIPAPA
All-Time Bowling Great ABC Hall of Fame



JIM SPAULDING
ABC 1957 All-Event Champion

SEE — Lou Campi, Buddy Bomar, Ned Day, Tom Hennessey, Pete Carter, Thurman Gibson, Ray Bluth, Stan Gifford, and all the other famous Brunswick stars in actio

WE'VE GOT THE RATINGS

Look at this typical cross-section of recent ratings coast-to-coast; and remember, these are all in fringe time periods.

CINCINNATI	MILWAUKEE	FORT WAYNE	MINNEAPOLIS	LOUISVILLE	ROCHESTER
WKRC-TV	WTMJ-TV	WKJG-TV	WCCO-TV	WAVE-TV	WROC-TV
28.9	15.7	40.4	22.6	22.7	30.0

"CHAMPIONSHIP BOWLING" GETS AND HOLDS THE TOP RATINGS
Regular Pulse audience studies in BILLBOARD show "Cham pionship Bowling" is No. 1 with the men among syndicated filr shows; No. 8 with women and No. 8 with children.

Twice winner of the Billboard Poll as America's No. 1 TV fi

I P BOWLING

.Now going into its 4th BIG year!



WE'VE GOT THE WORLD'S No. 1 BOWLING SPORTSCASTER...



Fred Wolf

Since 1945, as a result of his Detroit (WXYZ-TV) bowling telecasts, coast-to-coast bowling sportscasts, and his bowling movie shorts—Wolf has taken his place as the No. 1 man in the field.

FLASH! WILDROOT HAS JUST BOUGHT "CHAMPIONSHIP BOWLING" IN 73 MARKETS*

New York, N. Y.
Chicago, Ill.
Los Angeles, Calif.
Philadelphia, Pa.
Detroit, Mich.
Baltimore, Md.
Cleveland, Ohio
Washington, D. C.
Boston, Mass.
St. Louis, Mo.
San Francisco, Calif.
Houston, Texas
Milwaukee, Wisc.
Pittsburgh, Pa.
New Orleans, La.
Buffalo, N. Y.
Dallas, Texas
Seattle, Wash.
Minneapolis, Minn.
San Diego, Calif.
Cincinnati, Ohio
San Antonio, Texas
Kansas City, Mo.
Denver, Colo.
Atlanta, Georgia
Memphis, Tenn.
Indianapolis, Ind.
Columbus, Ohio
Louisville, Ky.
Norfolk, Va.
Portland, Ore.
Birmingham, Ala.
Rochester, N. Y.
Toledo, Ohio
Dayton, Ohio
Oklahoma City, Okla.
Omaha, Nebr.
Miami, Fla.
Providence, R. I.
Tampa, Fla.
Richmond, Va.
Tulsa, Okla.
Wichita, Kan.
Jacksonville, Fla.
Syracuse, New York
Salt Lake City, Utah
Davenport, Iowa
Nashville, Tenn.
Grand Rapids, Mich.
Des Moines, Iowa
Hartford, Conn.
Phoenix, Ariz.
Sacramento, Calif.
Shreveport, La.
Charlotte, N. C.
Fort Wayne, Ind.
Knoxville, Tenn.
Lubbock-Abilene, Tex.
Little Rock, Ark.
Fresno, Calif.
Columbia, S. C.
Schenectady, N. Y.
Roanoke, Va.
Lansing, Mich.
Topeka, Kan.
Huntington-Charleston, W. Va.
Greensboro, N. C.
Binghamton, N. Y.
Springfield, Mo.
Raleigh, N. C.
Lancaster, Pa.
Johnstown, Pa.
Evansville, Ind.

*Co-sponsorship with Wildroot in the above markets is available, as well as sponsorship in other important U. S. markets — get in touch with us for an outstanding "deal."

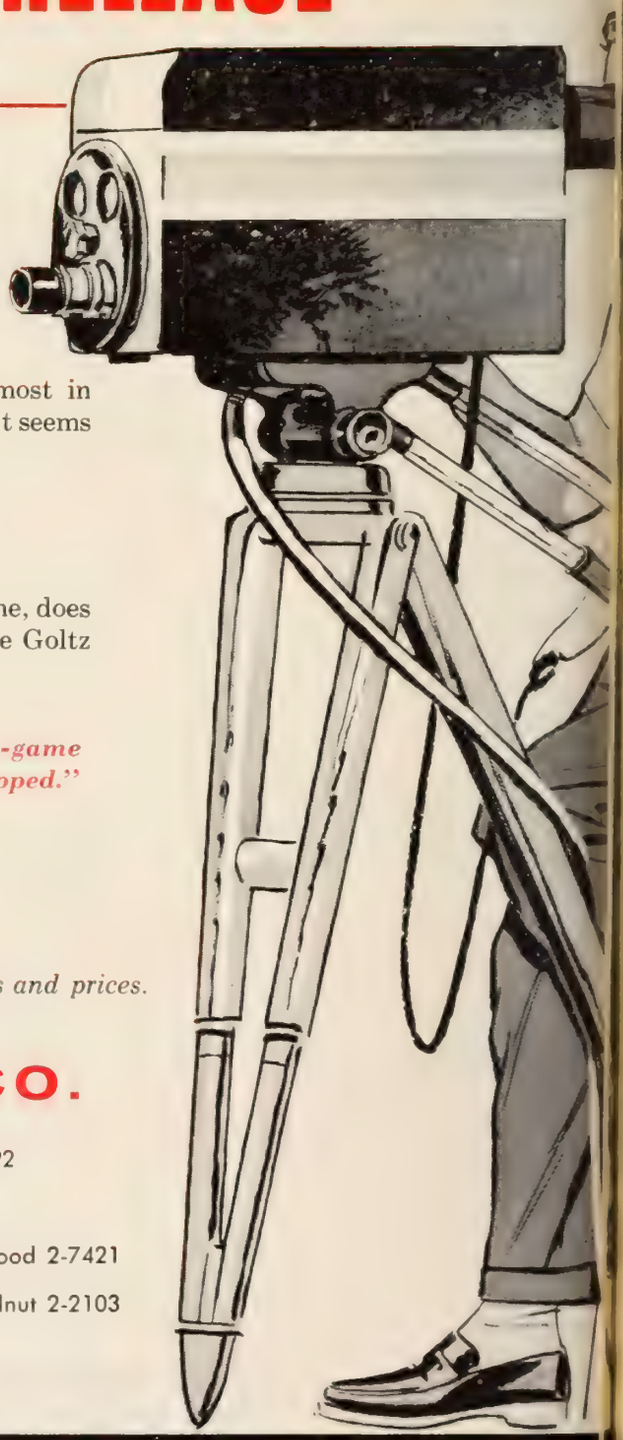
port Series!

WALTER SCHWIMMER CO.

CHICAGO — MAIN OFFICE — 75 E. Wacker Drive 1 • FRanklin 2-4392
NEW YORK — 527 Madison Ave. 22 • ELdorado 5-4616
HOLLYWOOD — Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOllywood 2-7421
CANADA — S. W. Caldwell, Ltd. • 447 Jarvis St. • Toronto, Ont. • WAlnut 2-2103

"CHAMPIONSHIP BOWLING" NOW HAS

26 BRAND NEW FULL-HOUR FILM SHOWS JUST COMPLETED AND AVAILABLE FOR FALL RELEASE



A Production Masterpiece by Peter Demet

6-Camera "Live Action" technique extracts the utmost in excitement and thrills – gives you a perfect "picture." It seems like you are right there, watching in person.

Directed by Sid Goltz

Television's No. 1 Sports film expert. No one, but no one, does the painstaking frame-by-frame editing job that is the Goltz trademark.

Only "Championship Bowling" film series gives you a complete 3-game bowling match in one hour. Nothing telescoped. Nothing "recapped." Nothing omitted.

write
wire
phone — *for audition prints and prices.*

WALTER SCHWIMMER CO.

CHICAGO – MAIN OFFICE – 75 East Wacker Drive 1 • FRanklin 2-4392

NEW YORK – 527 Madison Ave. 22 • ELdorado 5-4616

HOLLYWOOD – Haan Tyler & Assoc. • 5746 Hollywood Blvd. • HOllywood 2-7421

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"CHAMPIONSHIP BOWLING" is the Quality "Blue Chip" film series for America's top TV stations and advertisers

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

13 JULY

Copyright 1957
SPONSOR PUBLICATIONS INC

This week you could look back to 1 January and astound yourself at what has happened in the last six months in the air media.

Growth was to be expected. **But not of the magnitude** that's now in the making. **Problems** were anticipated. **But not of the depth** that now looms.

In dealing with the physiognomy of growth, note these changing features as the past six months have been forming them:

1) Pound for pound, **radio became the hottest medium in admen's eyes.** Its momentum is terrific.

2) Network tv erected gravestones to **program casualties** all over the lot. But the death rate, perhaps, was as much a function of **steep costs** as poor shows.

3) **The demand for tv time got so pressing that "exclusivity" — the buffer time zone between competing sponsors and products—began to break down.** P&G no longer scowls at a nearby Lever program. And in radio, advertisers have grown satisfied with 15-minute intervals.

4) **Detroit elected the air media as prime selling agents for 1958 models.** Well over $100 million will go into network and spot.

5) A leading franchise-holder of **I.D.'s** (General Foods) introduced the concept of **lend-leasing its prize schedule** (to Bristol-Myers) rather than risk losing it.

6) **The Celler report** confirmed in Washington what the rest of the nation suspected—that the ramifications of network business are immense. The question now is: What's the penalty of size?

7) **Bartered time** became an accepted business format in tv.

8) **The researchers were condemned right and left as too slow and conservative.** Thus Nielsen's NCS#2 coverage report got a rough going-over from stations and reps: and ABC Radio and NBC Radio fired on NRI for "outdated listener measurements."

Like a spring, the air media are wound so tight that the rest of 1957 will see little easing in pressure.

A spectacular feature during the first half of the year was the turnover of accounts whose fate largely hinges on tv and radio.

Thus much of the motive for change might be indicative of the growing impact of these media on the marketing complex.

Among the major advertisers that switched agencies during the first six months were:

ADVERTISER	FROM	TO	ESTIMATED BUDGET
Tidewater*	Buchanan	FCB (San Fran.)	$5,500,000
Jergens*	R. W. Orr	TBA	4,000,000
Tums*	DFS	McCann-Erickson	2,500,000
Grove's Bromo Quinine*	Benton & Bowles	Gardner	1,000,000
Pabst*	Leo Burnett	Norman, C & K	8,000,000
Studebaker-Packard	Benton & Bowles	Purdy-D-Adams	8,000,000
Schick*	Warwick & Legler	Benton & Bowles	1,500,000
Nucoa*	DFS	G,B&B	1,500,000
Noxzema*	SSCB	MacManus, J & A	2,000,000
Prudential*	Calkins & Holden	Reach, McClinton	5,000,000
B. T. Babbitt*	H. B. Cohen	TBA	1,500,000
Lanolin Plus*	Russel Seeds	KFC&C	2,500,000
Dole	N. W. Ayer	TBA	4,000,000

*Substantial part of budget devoted to air media.

After fizzling out once (SPONSOR-SCOPE, 22 June, page 9), **the inevitable happened this week:**

Advertisers now can buy a third participation in an alternate-week program. The offer comes from ABC TV, and the show is ***Guy Mitchell*** (for which Revlon has the alternate-week commitment all by itself).

The price for a minute announcement plus billboards over seven telecasts is $226,000 for time and talent. The lineup consists of 141 stations.

Another ABC TV show that can be had on a one-third participation basis is *Sugarfoot,* which will alternate with *Cheyenne* Tuesday nights.

Libby-Owens-Ford, one of GM's major suppliers, is pitching in with a network show to help sell the new models this fall.

Its contribution is an **alternate week half-hour of *Perry Mason* on 175 CBS TV stations** for 26 weeks, with a time and talent bill of around $100,000 a week. Agency: Fuller & Smith & Ross.

While the concept of pushing your customer's products is nothing new in tv, **what L-O-F is doing could develop into quite a trend in the automotive field.**

Fabrics, accessories, and other suppliers might find it expedient and profitable to get into the act because the auto business is so important to their own welfare.

L-O-F also is sponsoring a quarter of the collegiate football games on NBC TV.

Before Libby-Owens-Ford gets started on its *Perry Mason* sponsorship, there's this technical hurdle: **Cutting those Fords out of five of the nine films already in the can.**

Another problem facing the glass-maker: Prevailing upon GM to **replace the offensive Fords with GM models.**

General Motors always has steered clear of furnishing cars to Hollywood producers, while Ford thinks the practice worthwhile.

Colgate this week wrapped up its tv network lineup for fall with the purchase of *The Thin Man* series from MGM-TV.

It will run Fridays 9:30-10 p.m. on NBC TV. Bates is the agency.

With *The Thin Man,* **the networks will have 10 whodunits going next season.**

Why is the GMC Truck division pouring all that money into network radio just two months prior to the debut of its 1958 line?

Primarily with this end in view:

It wants to **unload its remaining light trucks** (whose sales have been hit by the lighter-made foreign kind) and **concentrate on the half-ton panel job.**

Ford is importing its own 4-cylinder Anglia, and GM will be bringing in the Vauxhall from England. American tradesmen favor the imports because of the claimed savings of about $2 a day in gasoline.

Announce that you're budgeting $5 million for spot and network tv, and your competitor immediately thinks you're telegraphing your sales forecasts.

Here's how a rival of Exquisite Bra—which recently made just such an announcement—has it worked out:

With the average bra retailing at $3, **Exquisite will have to sell 800,000 to break even.** That adds up to $24 million (in a trade whose total is about $200 million).

On the daytime side, NBC TV in June had four more commercial hours than in 1956. CBS TV's margin was two.

Total daytime commercial hours for June were CBS TV, 28½ hours, NBC TV, 18 hours.

Source: NBC Corporate Planning Dept.

Radio this week again made the top headlines in new business news—something that's become practically routine since JWT crashed through with that huge Ford order on CBS.

To the stream of new radio dollars add these:

- **A gusty contribution from General Mills.** The cake mixes contributed a total of $350,000 through BBDO—$100,000 going to NBC and the balance for spot. Knox Reeves bought a run of 20 segments on CBS for Wheaties, amounting to $16,000 a week.
- **Vick Chemical (Morse International) did its seasonal shopping earlier than usual,** buying 126 segments over 18 weeks on CBS and 30 spots a week on NBC for 20 weeks.
- **Ralston Purina** (GB&F) blocked out six units a week on CBS for 13 weeks.
- **American Home Products** (Y&R) committed itself to 13 weeks of Wendy Warren and the News at the rate of two units a week.
- **Best Foods** spread a fall campaign over day and night on CBS for around 24 weeks.

Bob Eastman, ABC Network president, told SRA members at a luncheon this week that his policy of quality live programing will bolster the whole radio industry.

ABC Radio's policies, as outlined by him:

1) **No network selling** between 6-9 a.m. and 4-6 p.m.
2) **No unit smaller than 5 minutes.**
3) No **negative** selling.
4) **Only live selling.**
5) **No expediency selling.** (Translation: Let's **stick to the rate card.**)

(See Network Section of News Wrap-Up for more Eastman remarks on this occasion.)

There are many ways of making your agency associates aware of radio's importance in the media spectrum, but **here's a foot-in-the-door gimmick an airman in a top Madison Avenue agency finds surefire.**

He brings along a **transistor radio** to each product group meeting.

Somebody is sure to ask, **"What's that?"** That's all he needs to **take off on the subject** of radio's present status and what it can do for the account.

A big-agency line of thinking might well benefit radio a lot.

A marketing man in one of the Big Three syllogizes the point thus:

1) Competition in research, engineering, features, and price is so severe that **it tends to nullify itself sales-wise.**
2) That leaves the **intangibles** as sales points—the big feature of the **"brand image."**
3) **You get an image across by repetition** and slogan.
4) That's where radio comes in—**you can hammer the point home cheaply.**

Are **network radio salesmen weak in their knowledge of the basics?**

Judging from a series of complaints SPONSORSCOPE picked up this week along Madison Avenue, **the answer is yes.**

Here's how agency people think salesmen can improve their approach:

- Show that they are **versed in the background of the medium.**
- Become acquainted with every facet of the network's **program structure, stars, etc.**
- Remember that an advertiser is not buying participations, but a **franchise.**
- Know something about **AFTRA regulations and scales,** particularly on cut-ins.
- Exhibit an awareness of the network's **programing and sales philosophy.**

If you have an idea for a radio show, don't take it to an advertising agency.

It isn't that agencies are cold to radio ideas. But under the present system of network buying, advertisers rarely originate a radio program—they buy participation in a show the networks worked up.

So **take your brain-child to the real foster parent—the network or individual station.**

TvB is checking up on its estimates of tv spot expenditures.

It has asked **four major agencies** to tell the bureau (in confidence, of course) how the figures cited for their clients compare with actual expenditures.

TvB's volume data are based on one-time rates.

Some reps think TvB could perform a valuable service by showing in what classes of markets expenditures were made.

The suggested breakdown: (1) Portion spent in New York, which usually runs around 10%; (2) the share that went to the next 10 markets; and (3) the segment apportioned among secondary markets.

TvB's reaction to this as gathered by SPONSOR-SCOPE: **It would pinpoint the information too closely to benefit everybody.**

One of the reasons why the reps favor such a breakdown: **It would help take the heat off them from their stations in the lesser markets.**

Syndicators, in particular, may be interested to know why JWT gradually has veered away from spot film programs.

The explanation that came out of that agency this week:

- **Too many dealers are prima donnas.** They fancy themselves program critics and disagree about the type of syndicated fare.
- The simplest common denominators are **news or weather**—because you can't argue about either of them.
- Dealers can be sold more readily on the advantages of **five shows a week over one.**

International Latex, which has a five-year deal on the C&C film barter plan, this week took a look-in at NBC TV—with a view of perhaps doing some business in the near future.

Latex's interests ranges from foundation garments and baby pants to drugs.

(See 6 July SPONSOR-SCOPE for pertinent sidelight on Latex-C&C relations.)

Smaller agencies will find a pat on the back in the 27 July SPONSOR issue where Earl Ludgin tells why you don't have to be a giant to compete.

Says Ludgin: In advertising a David can outsmart a Goliath with **imagination, agility, and the unexpected.**

His formula is that there is no ironclad formula. Every problem is a different problem. Isolate the puzzlers, and you will find solutions inherent in them.

Like Revlon, Hazel Bishop is spreading the network program risks.

There's still a big difference, however, in expenditures: Revlon's present network tv commitments are at the rate of $13 million annually vs. Hazel Bishop's $7.5 million.

NBC's corporate planning department, one of whose chores is to forecast trends, feels bullish about the fall outlook for both network and spot tv.

It predicts that the medium will snap out of its summer leveling off and that spot tv will be as lively as network in the months to come.

Says this confidential memo: **Advertisers that have been hesitating because of disappointing ratings and/or a concern over low profits despite higher sales are showing signs of jumping back for the fall.**

For other news coverage in this issue, see Newsmaker of the Week, page 4; New and Renew, page 59; Spot Buys, page 66; News and Idea Wrap-Up, page 70; Washington Week, page 81; SPONSOR Hears, page 84; and Tv and Radio Newsmakers, page 90.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

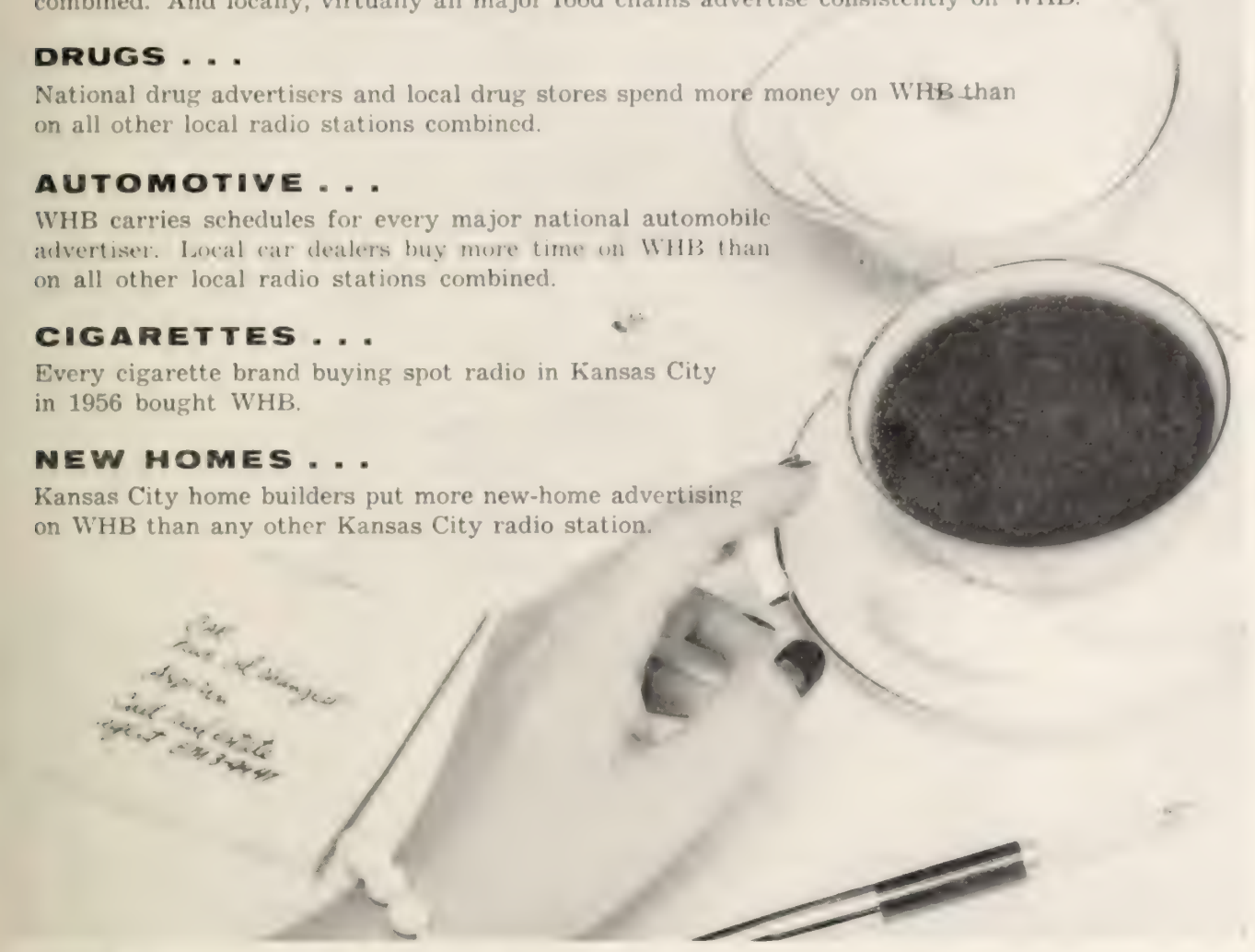
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



. . . *because* **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper—
whether it be *Area* Nielsen or Pulse — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers — as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

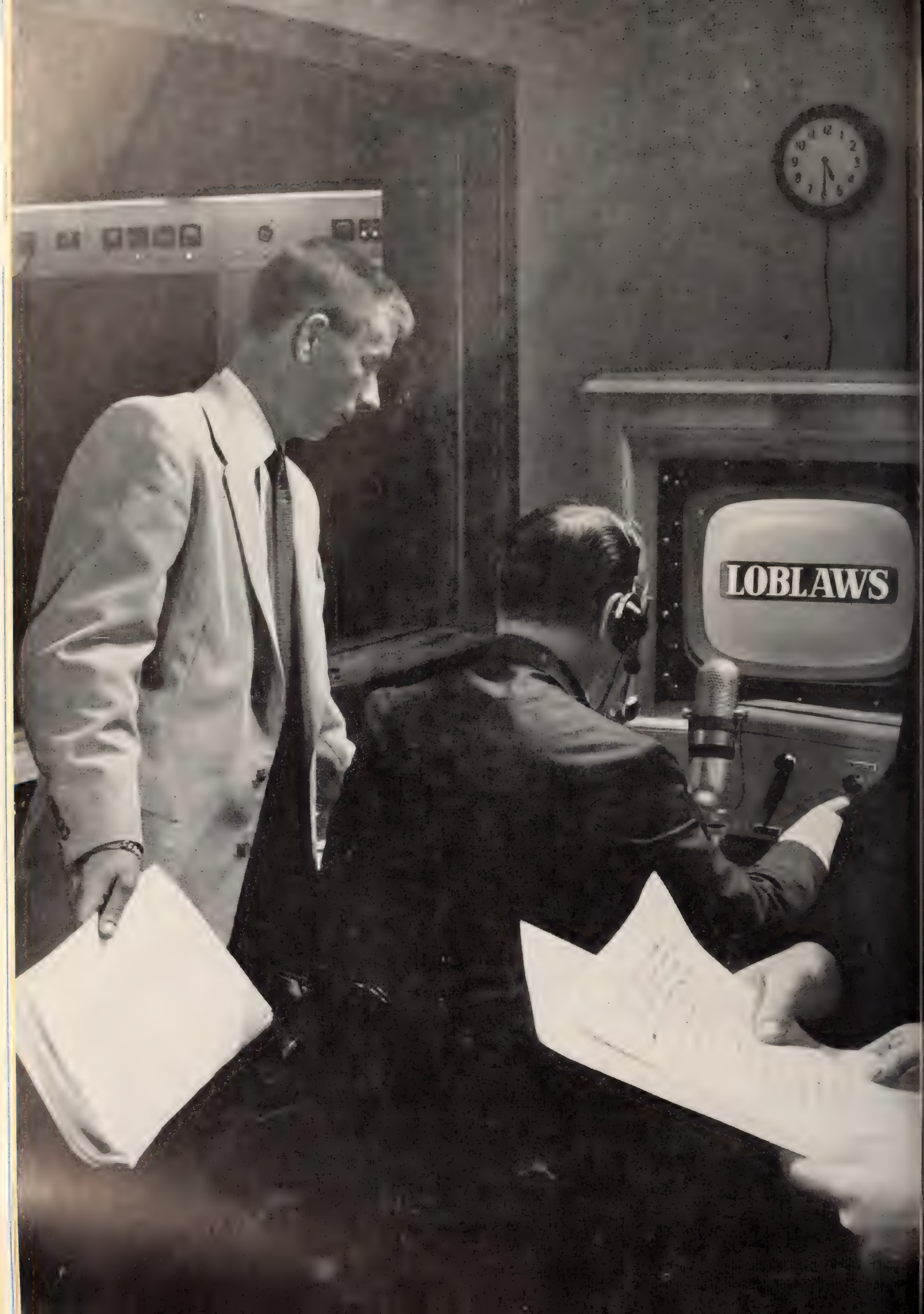
STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.


LOBLAWS



BUFFALO'S OWN AGENCIES AND ADVERTISERS CHOOSE WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To sell Buffalo housewives on the extra service and values in Loblaw Supermarkets, Ad Busch, Inc., buys announcements on WBUF . . .

20-SECOND CHAIN-BREAKS in AA time because they reach Greater Buffalo's big, adult night-time audience at an economical cost-per-thousand . . . and allow complete flexibility in scheduling announcements of Loblaw specials.

ONE-MINUTE SPOTS in WBUF's "Million Dollar Movie" (5:30-6:40 pm) on Thursdays and Fridays—the nights Loblaw Supermarkets are open.

WBUF, because:

. . . as Ad Busch timebuyer June Kreutzer says, "sales results and in-store surveys show that our 20-second spots on WBUF cover *a large segment of audience that otherwise would not be reached.* And 'Million Dollar Movie's' *consistently high ratings* with the housewife audience make it a natural for our institutional needs."

. . . as the client's film production supervisor, William G. Still, says, "WBUF's *fine technical facilities* guarantee us the finest reproduction, with good balance and smooth integration between feature films and our filmed commercials."

. . . as A. E. Robert Cahoon says, "WBUF's *all-out promotion support* helps merchandise the TV schedule to store personnel, arousing enthusiasm where it really counts, at the store level."

Big and growing audiences, plus gratifying sales results, make WBUF the fastest-moving force in Buffalo. Put this force to work for *you* today!

WBUF·17

BUFFALO SOLD BY NBC SPOT SALES

Left to right: William G. Still, Film Production Supervisor, Ad Busch, Inc.; WBUF Announcer Fred Covington; Robert Cahoon, Account Executive, Ad Busch, Inc.; June Kreutzer, Timebuyer, Ad Busch, Inc.

The Sweetest Proposition in South Texas



For 31 years KONO Radio has been wooing South Texas with music and news . . . giving South Texas what they want, when they want it. Result: 49% penetration (according to NCS No. 2) . . . and going higher and higher every day as KONO adds new program innovations. There's a "sweet proposition" for advertisers, too . . . and it can be yours when you call your **H-R** or Clarke Brown man.

860 kc 5000 watts

KONO

SAN ANTONIO *Radio*

Timebuyers at work

Sam Vitt, Doherty, Clifford, Steers & Shenfield, Inc., New York, thinks that "many manufacturers who in the past have placed their advertising using co-op or local arrangements are getting better results now that they're relying almost entirely on their ad agencies." Sam points to several major reasons for the trend. "They've realized that it's necessary to have top-flight, objective agency people to purchase time that will actually make money for them." In the hands of the agencies, Sam notes, they've had the number of commercial impressions often doubled in a single market for the same dollar cost—in effect doubling their advertising budget. "And at DCSS we've developed methods for checking, correcting and improving past purchases which have been affected by program shifts, listening and viewing habit changes, program revisions or other stations, etc. No other media is confronted with this peculiar problem of fluidity. But for advertisers who recognize this unique facet of tv and radio and for the agencies who have devised methods of tightening and improving schedules, the results outdistance the other mediums in ad mileage and sales."



Bernie Rasmussen, Fuller, Smith & Ross, New York, says: "Because of the many current changes in broadcasting, it's important for buyer and rep to have frequent contact. Changes in ownership, affiliation, format, programing—all these can be important considerations when buying. And each set of ratings invariably shows a new station leading in a market and, if not that, then the start of a trend toward such a station might be detected. The buyer should see the rep often enough so that he'll be aware of all station changes and how these affect his campaigns. The rep should call on the buyer often enough to prevent the embarassing situation where a buyer's response to a station's request for 'why the buy on the competition?' is: 'No one bothered to tell me of the change in the market.' Mutual contact is especially necessary in agencies with only moderate activity. Because of infrequent buying, a schedule is often set up without the latest market data. There is no hard and fast rule as to how frequent calls should be made but common sense dictates at least a phone contact every few months. This rep-buyer practice will have long-range benefits."



Talk about promoting!

We don't talk about it. We do it! And in spades. Day in and out 'round Baltimore we talk up W-I-T-H—and our advertisers. Nobody—but nobody— is immune to it. Even the steeplejack atop City Hall can see our giant **TRANSLUX SIGN** in the heart of town— and our **BILLBOARDS** —and our **BUS SIGNS.** Housewives see them, too, as well as our **MOVIE TRAILERS** and our daily **NEWSPAPER ADS.** And when they visit their food store—any food store, chain or independent—they see powerful W-I-T-H **POINT-OF-SALE.** New Baltimoreans learn about us right off the bat through **WELCOME WAGON.** Teen-agers pick up a W-I-T-H weekly **HIT TUNES FOLDER** on every excursion to their record store. Constant **DIRECT MAIL** and **TRADE ADS** flow to the food and drug channels. Promoting? It's our lifeblood —and one of the big reasons why W-I-T-H has twice as many advertisers as any other Baltimore radio station.



Buy

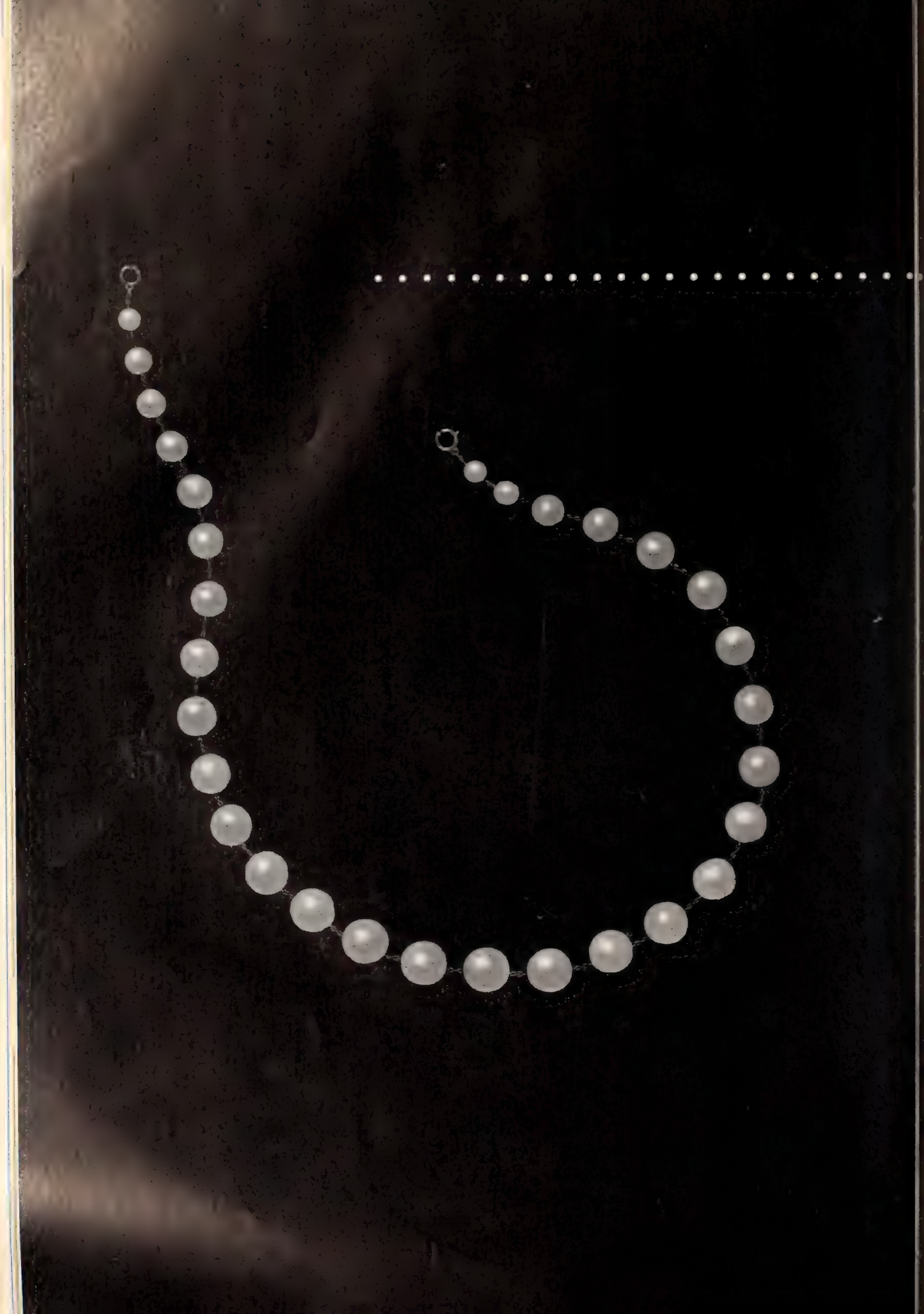
W-I-T-H

in Baltimore

Tom Tinsley President **R. C. Embry** Vice Pres.

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington

Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta



. . . . EACH PEARL A MEMORY

President Coolidge had just made the *first* Presidential broadcast from the floor of Congress; the *first* Federal Radio Commission had been recently appointed; Columbia Phonograph Broadcasting System, Inc. came into existence; and Secretary of Commerce Herbert Hoover spoke from Washington to New York in the *first* demonstration of television . . .

Lindbergh flew into the hearts of America; Commander Richard E. Byrd crashed into the sea off France; Tunney retained his championship, although Dempsey claimed a "long count," and the immortal "Babe" hit sixty home runs . . .

"Talking" pictures became a reality when Al Jolson in "The Jazz Singer" scored an instant success; Henry Ford unveiled the Model A; ground was broken for the George Washington Bridge in New York . . .

Broadway presented Show Boat, My Maryland, Connecticut Yankee, Hit the Deck, and Good News; Tin Pan Alley gave us Chloe, Me and My Shadow, Just a Memory, At Sundown, Blue Skies, and many others.

This was the wonderful year of 1927—and on July 11th of that year Storer Broadcasting Company started.

Only the old and tired stop counting birthdays. Storer Broadcasting Company, being neither, is proud and happy to celebrate its *30th anniversary*. Proud, too, of its *thirty* years' service in the public interest and happy that our advertisers find Storer stations a most effective sales medium.

Yes, each year has been a pearl—and each pearl a memory.



STORER BROADCASTING COMPANY

WSPD-TV	WJW-TV	WJBK-TV	WAGA-TV	WPFH-TV
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga.	Wilmington, Del.

WSPD	WJW	WJBK	WAGA	WIBG	WWVA	WGBS
Toledo, Ohio	Cleveland, Ohio	Detroit, Mich.	Atlanta, Ga.	Philadelphia, Pa.	Wheeling, W. Va.	Miami, Fla.

SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

WILS

114% MORE audience
than Station B ALL DAY!*

5000
LIVELY WATTS

Mar.-Apr. '57 Hooper In Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

LANSING

MORE listeners
than all other
stations heard in
Lansing combined.*

*Mar. thru Apr.
average C. E.
Hooper, Inc.



WILS
music news sports

Represented Nationally by
Venard, Rintoul & McConnell, Inc.

by Joe Csida

Sponsor backstage

Behind radio's fabulous comeback



The notice which went out to the trade said: ". . . The success of the program formula of the Plough, Inc., stations: Radio Baltimore, WCAO; Radio Boston, WCOP; Radio Chicago, WJJD and Radio Memphis, WMPS, is widely recognized not only by the public but by local, regional and national advertisers, and other broadcasters. The production and method of presentation of the program formula of the Plough, Inc. stations is fully protected by copyright. All rights are fully reserved and no portion may be lawfully used without the express permission of Plough, Inc. copyright owner. For information on how you may obtain exclusive rights to use this copyrighted production and program formula, contact: President, Plough Broadcasting Stations, P. O. Box 248, Memphis."

An integrated 24-hour program

I was fully aware that at least part of the Plough formula consisted of playing the top 40 records, and I wondered how such a format could possibly be copyrightable. So I contacted the president. He turned out to be Harold Krelstein and in less time than it takes to say top 40 we were seated across a luncheon table and I was learning many things about the Plough formula I had never known before. Because the manner in which a broadcaster builds audience for his advertisers and potential buyers is of considerable consequence to the success of radio advertising, I want to devote this week's piece in its entirety to the Plough system. I also have the sneaking suspicion that the rather fabulous comeback of local radio and its high state of present prosperity is largely due to the vastly intelligent planning and hard work of people like Harold Krelstein.

Whether or not the Plough formula is indeed copyrightable, I wouldn't know. But for certain, Mr. Krelstein and his associates have copyrighted one of the most fascinating tomes it has ever been my pleasure to flip through. This is called Operating Manual & Policies for the Broadcast Services of Plough, Inc. And it spells out in the most minute detail the manner in which music, news and public service of the most practical nature are blended into an unending program sequence. The effect, in other words, of the Plough formula, is not to create blocks of programs, with little relationship one to the other, but to create a 24-hour program, all elements of which flow into all other elements.

This is done, not only by playing the top 40 tunes, but by playing carefully selected new songs, long playing and extended play albums, and standards in any form. And by playing this music in a carefully paced, even more carefully selected manner. For example, in arriving at the top 40, each of the Plough stations makes the most thorough and exhaustive survey of all the key record retailers in the city. Harold Krelstein showed me the actual work sheets on which these surveys were based, and I say without hesitation that I believe they are as authentic as human effort can make them. This is obviously

In a few minutes the Adam Young man will be telling somebody that WTIX has more than twice the audience of the #2 station

This morning from 3 E. 54th St. . . . and from offices in Chicago, St. Louis, Boston, Los Angeles and San Francisco, the Adam Young men are out with new data on New Orleans radio.

They have a new Hooper which shows WTIX even further ahead with 24.2% all-day average share of audience. (Second station: 11.0%).

They have a new Pulse which shows WTIX with an even bigger lead over the next station in 11-station New Orleans—first in the morning (19.0%), first in the afternoon (19.0%) and first all day.

Storz Station programming ideas and excitement have created a new New Orleans listening habit, with new time-buying habits to match. If the Adam Young man doesn't call you to tell you more, you call him. Or get in touch with WTIX General Manager Fred Berthelson.

WTIX
first in 11-station
NEW ORLEANS



STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

Winner takes (almost) all...

21 of the 24 top Pulse Rated radio shows in Los Angeles are heard on KNX.* That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

KNX, LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

* *Pulse: March-April, 1957*

important because if the station is playing the records which the people like most it is more likely to attract and hold an audience than a station which is playing records selected by whim, fancy or pressure from a promotion man.

Many station operators feel that spending money on exhaustive surveys of local record popularity is wasteful. Why not, they reason, use the legitimate national tradepaper lists? But a quick look at the differences in local popularity of records from city to city would indicate that a national list would not be quite as sharp and accurate a picture of local popularity as a home-developed list. In the four Plough cities, for the week of 24 June, for example, the top five were as follows:

	CHICAGO	BOSTON	BALTIMORE	MEMPHIS
1.	Bye, Bye Love	Love Letters in the Sand	Young Blood	Teddy Bear
2.	So Rare	Bye, Bye Love	Bye, Bye Love	Dream Boy
3.	Love Letters in the Sand	Around the World	Over the Mountain	Searchin'
4.	White Sport Coat	So Rare	Love Letters in the Sand	I'm Gonna Sit Right Down & Write Myself a Letter
5.	I Like Your Kind of Love	Queen of the Senior Prom	It's Not for Me to Say	White Silver Sands

These differences become even more startling when it is realized that in the top five to 10 records, geographical and regional tastes do not vary nearly as much as do records in the lower positions. And it is only through exhaustive surveys of the type conducted by the Plough stations that the station is actually able to program the most popular music in its own market.

Station works with record dealers

And cooperation of the type necessary to creating an accurate local list can only be secured by a station's reciprocal cooperation with record dealers. One of the things the Plough stations do in this connection is to issue each week exclusively to dealers a list of 40 new record sides, called "extras," which the Plough station is playing heavily. These are selected by competent Plough program people and the dealers are informed as to the sides chosen so that they may coordinate their own selling with the radio exploitation.

In the news area, too, the Plough operation features attention to detail and refinements. For instance, short one-minute beeper phone interviews are often carried with key personages in the news, along with regular newscasts. Thus, when Ingrid Bergman won the Academy Award a Plough staffer talked with her on the beeper phone in Rome; and thus, when little Benny Hooper fell in the well in Manorville, Long Island, a Plough staffer did a brief phone interview with one of the key would-be rescuers.

But perhaps the biggest secret weapon of all in the Plough program arsenal is the fixed and rigid training program through which disk jockeys and newscasters on the Plough stations go. Harold Krelstein asked me specifically not to go into detail on this, and I won't. But I may say that Plough d.j.'s are most carefully trained to do the one job that's most important to the advertiser, most effectively: Win friends, and influence people. And a listen to any Plough station will show how well they do same. As I said, it's people like Harold Krelstein, who have brought radio out of the doldrums into one of the lushest phases in its history.



If You Had a Million

. . . has tripled its sponsor list in a few short weeks! . . .

is the only new syndicated availability with a rating record in the "golden 30's" . . .

has beaten its nearest competitor for 30 months on the network, with an average 33% bigger audience! . . .

in recently released Nielsen roundup for 1956, it ranked No. 1 among all dramatic series (as THE MILLIONAIRE)!

There is no mystery about why this program has been "top 10" for so long – Suppose someone handed *you* a million dollars! . . .

39 ultra-dramatic half hours on film immediately available thru your MCA TV Film Syndication representative

mca tv

598 Madison Avenue, New York 22, N. Y. (Plaza 9-7500)
and principal cities everywhere



35 YEARS OF SERVICE WMAZ-RADIO



Jimmy Vinson

Though he's not been with us all those 35 years (come October) Jimmy Vinson helps us keep the good will, loyalty, and high listenership, all over Middle Georgia, that we've built up over those years.

Jimmy is, by every measurement, Middle Georgia's favorite emcee, and master of the turn tables on two of WMAZ Radio's (again AND Middle Georgia's) outstanding shows: the morning "Merry-Go-Round" from 7:15 till 9:00; and the afternoon "Jimmy Vinson Show" from 4:00 till 6:00.

The ratings confirm it, and so do Jimmy's SALES RESULTS. Get on the "Merry-Go-Round" with Jimmy Vinson, and SELL your product in Middle Georgia!

10,000 WATTS
CBS

WMAZ RADIO

MACON, GA.

National Rep:
AVERY-KNODEL, INC.

News and views for women in advertising and wives of admen

Women's week

Do-it-yourself nails: A new beauty aid is now being marketed for wives whose husbands bring home unexpected guests frequently and on no notice (and that puts agency wives tops on the list). It's the new Ten Day Press-On Nail Color, being introduced by Harrison Laboratories (through Product Services) with a $1.6 million ad budget, principally in spot tv.

"If a woman has resigned herself to wearing liquid nail polish which cracks and peels after a few dishwashing chores, the new plastic finger makeup will be the answer for her," say Paul Cohen, chairman of the board of the company.

Lady program director: Patti Searight, WTOP, Wash., D. C. program director, sees her career as distinctive for one reason only: "I'm the only woman program director of a 50 kw. radio station in the U. S., and I got there on the devious path which led from a B.A. in bacteriology and chemistry."

She got into radio via the secretarial route at WTOP, which at that time "didn't need writers, industrialists or laboratory technicians, the only job categories I'd had experience in. From there, it seemed only a hop, skip and jump to assistant program director and later, program director."

In the latter capacity, Patti schedules and realigns existing programing, initiates new shows for the station and produces some shows. Her advantage as a woman program director, she feels, is the fact that she knows male-appeal shows because her educational and scientific background gave her a perspective different from the average woman's; yet she obviously knows what women like to hear as well.

In her spare time, Patti acts as chairman of the nominating committee and program committee of AWRT, Washington, D. C.

"West Coast's Arthur Godfrey": That's the name Betty White, star of ABC TV's *Date with the Angels*, used to be known by when she had a show on KLAC, Los Angeles.

"We really worked in those days," Betty recalls, with relatively little nostalgia. "I was on five hours a day, six days a week, and that's a lot."

Betty has these tips to lady telecasters in the homemaking field:

1. Vary the format. Giving recipes isn't enough for today's spoiled viewers. They want to be entertained.

2. Don't get too charming. Women are suspicious of unctious manners.

3. Shake off the "idiot sheets" and just talk straightforward and down to earth. The occasional fluff may be a welcome relief and throw the woman's sympathy your way.

"Where men are concerned," says Betty, "a gal on tv doesn't have to worry too much. Guys are just kinder and more sympathetic toward women to start with, (and maybe a little more gullible too)."

In the nation's Capital,



WRC IS THE NEW SPEAKER OF THE HOUSE!

Nielsen* proves most radios in Washington are tuned to WRC. For the total week, WRC wins a 33% share of the total station audience – a resounding 32% advantage over the second station! Balanced programming keeps the average high.

Starting off the noon-to-3 PM time period, for example, famous Washington reporter Bryson Rash far outstrips other broadcasters in his time period with a 32% share of audience. In a four-week period he reaches nearly a million homes an average of more than 5 times each. Personable Patty Cavin follows, winning a 29% share and reaching 857,000 homes an average of almost 5 times each in just four weeks.

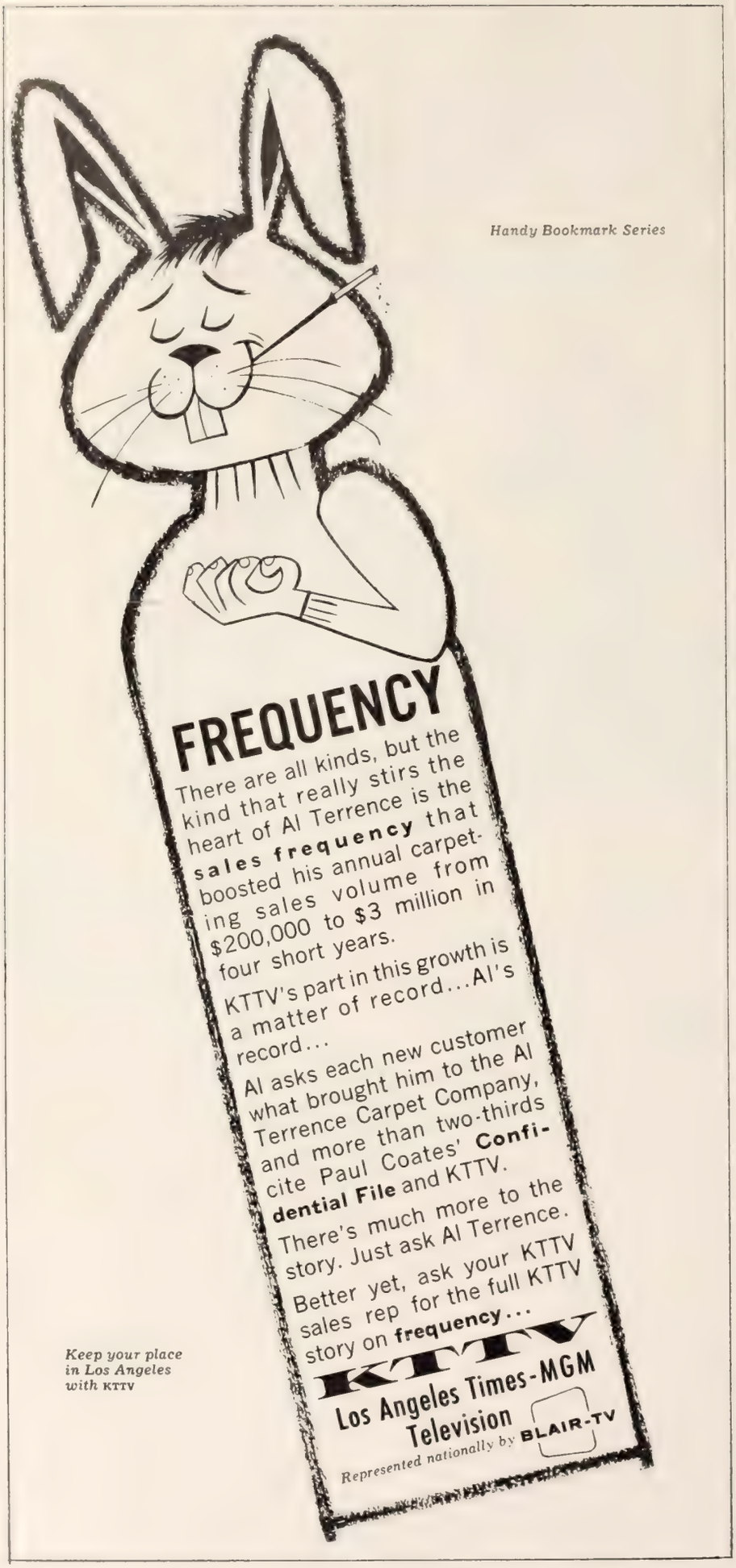
And now, WRC's popular Gene Archer has begun a brand new 1-2 PM music show to round out local programming in this time segment.

In Washington's 17-radio-station market, you'll find this balanced programming of WRC's tips the scale in your product's favor. Have WRC Radio speak for you now in the nation's Capital.

WRC · 980

*NSI Report—Washington, D. C., Area—January, 1957

WASHINGTON, D. C. SOLD BY NBC SPOT SALES



49th an
Madiso

"Profit per square foot"

I was very much interested in the item in Sponsor-Scope (page 10 of the June 22 issue) relating to the importance of "profit per square foot."

This was the subject of a study we made more than a year ago and which we have outlined in a small booklet, "Food store profit study." The booklet is a condensation of a 45-minute motion picture made from that study.

James P. Duffy, *adv. mgr.,*
Genesee Brewing Co.
Rochester

• SPONSOR readers might be interested in the booklet James Duffy refers to, which provides comparative figures for products on a profit per square foot basis in various areas of New York State. He will provide copies.

Not too happy anniversary

On behalf of all ex-Biowites—many thanks for your "Happy Anniversary" greeting in your 27 June '57 issue. None of us are celebrating, but we're all grateful to our many friends in advertising for helping us through a difficult period.

Larry Deckinger, *v.p.*
media and research,
Grey Advertising, New York

Local radio sells itself

In reference to your "Sponsor Hears" feature, June 29th issue, the bit that states, "If, on a trip, you've tuned your car radio to a small town station and wondered how it was able to snare so many local merchants, the odds are that a crew of high pressure contest promoters has been working the area."

I would like to say that I have sold local radio in a small town for almost 10 years. We have over 150 local accounts. These good people think that local radio is terrific. We were able to do this without the help of a crew of high pressure contest promoters.

If Sponsor Hears would take the time to find out, they would discover that there are many, many small town radio stations that are doing an excellent job for local advertisers on their own.

John T. Rutledge
asst. gen. & comm. mgr.
WVJS Radio, Owensboro, Ky.

(*Please turn page*)



Kansas' Leading Radio Station

WIBW

CBS—580 kc—5000 watts

Topeka's Only Television Station

WIBW-TV

CBS-ABC—Channel 13—316,000 watts

Serving Topeka and the booming
industrial-agricultural Kansas market

are pleased to announce
the appointment of . . .

AVERY-KNODEL

INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

as exclusive
national sales representatives

WIBW and WIBW-TV are a Division of Stauffer Publications, Inc.
Affiliated with the Topeka State Journal and Topeka Daily Capital

KMID TV
has it covered !



OIL-RICH "WEST TEXAS"
centered in the
Metropolitan Twin-Cities,
MIDLAND-ODESSA
KMID-TV CONFIRMED*
FIRST, 7 a.m.-Midnight
in the morning (ARB)
in the afternoon (ARB)
in the evening (ARB)
in quarter-hour firsts (ARB)
in the top 15 half-hour programs (10 out of 15—Pulse)
in the top 10 multi-weekly programs (7 out of 10 Pulse)
in local programing (ARB and Pulse)
in number of national accounts
in tv homes

*ARB, DEC. 1956, TELEPULSE APR. 1957

FULL POWER 100 KW

KMID TV
CHANNEL 2
NBC ABC

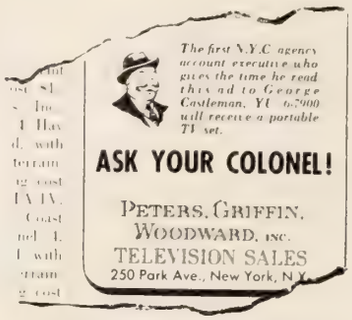
Reps. Venard, Rintoul, and McConnell, Inc.
South by Clark Brown Co.

49th and Madison *continued . . .*

Buried treasure

I thought you would be interested to know, if you haven't discovered it, that one of our six one-sixth page advertisements in the June 22nd issue carried a buried offer.

This advertisement, on page 58, contained one paragraph which read "The first N.Y.C. agency account executive who gives the time he read this ad to George Castleman, YU 6-7900, will receive a portable tv set."



PGW ad in SPONSOR *22 June*

The first and winning call arrived in my office a few moments before I did on Monday morning. It was from Mr. F. J. Knittle of Ted Bates, who reported that he had read the advertisement on Saturday night.

This only proves again that SPONSOR is read thoroughly by the right people and that it pays to watch PGW advertising.

George C. Castleman, *new business development, Peters, Griffin, Woodward, New York*

Nighttime radio breakthrough

The article entitled "Who will make the big nighttime radio breakthrough?" which appeared in the June 1 issue of SPONSOR is the most enlightening radio article I have read in a long time. I feel here is an article that should be in the hands of every timebuyer called on by a local station.

Lee Morris, *sales department, WSB Radio, Atlanta*

SPONSOR chosen for BPI

It is a pleasure to be able to inform you that your publication SPONSOR has been chosen by vote of the subscribers for the Business Periodicals Index.

The indexing process involves a careful reading of the articles so that each may be placed under the appropriate subject or subjects with cross-references to related material.

Edwin B. Colburn, *chief of indexing services, H. W. Wilson Co., New York*

WHAT IS YOUR PHOTO-GRAPHIC MAL-ADJUSTMENT ?

1) QUALITY ?
2) SERVICE ?
3) PRICE ?

THESE ARE THE 3 BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO
Photographers
119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.
Gentlemen: Please have your representative ☐ Phone ☐ Drop in
Date ..... Time .....
Firm .....
Address ..... Tel. No. .....

CHANNEL 7's SUPER MARKET OF THE SOUTH

1,788,361* PEOPLE WITHIN THE
WSPA-TV 75 MILE COVERAGE AREA



BIGGER THAN ATLANTA

75 Mi.
1,557,764 PEOPLE

BIGGER THAN NEW ORLEANS

75 Mi.
1,260,360 PEOPLE

* COUNTED POPULATION
A. D. RING AND ASSOC.
1950 CENSUS

Channel 7's Coverage Extends
Beyond the 75 Mile Area

National Representatives,
Geo. P. Hollingbery

CBS

WSPA-TV 7

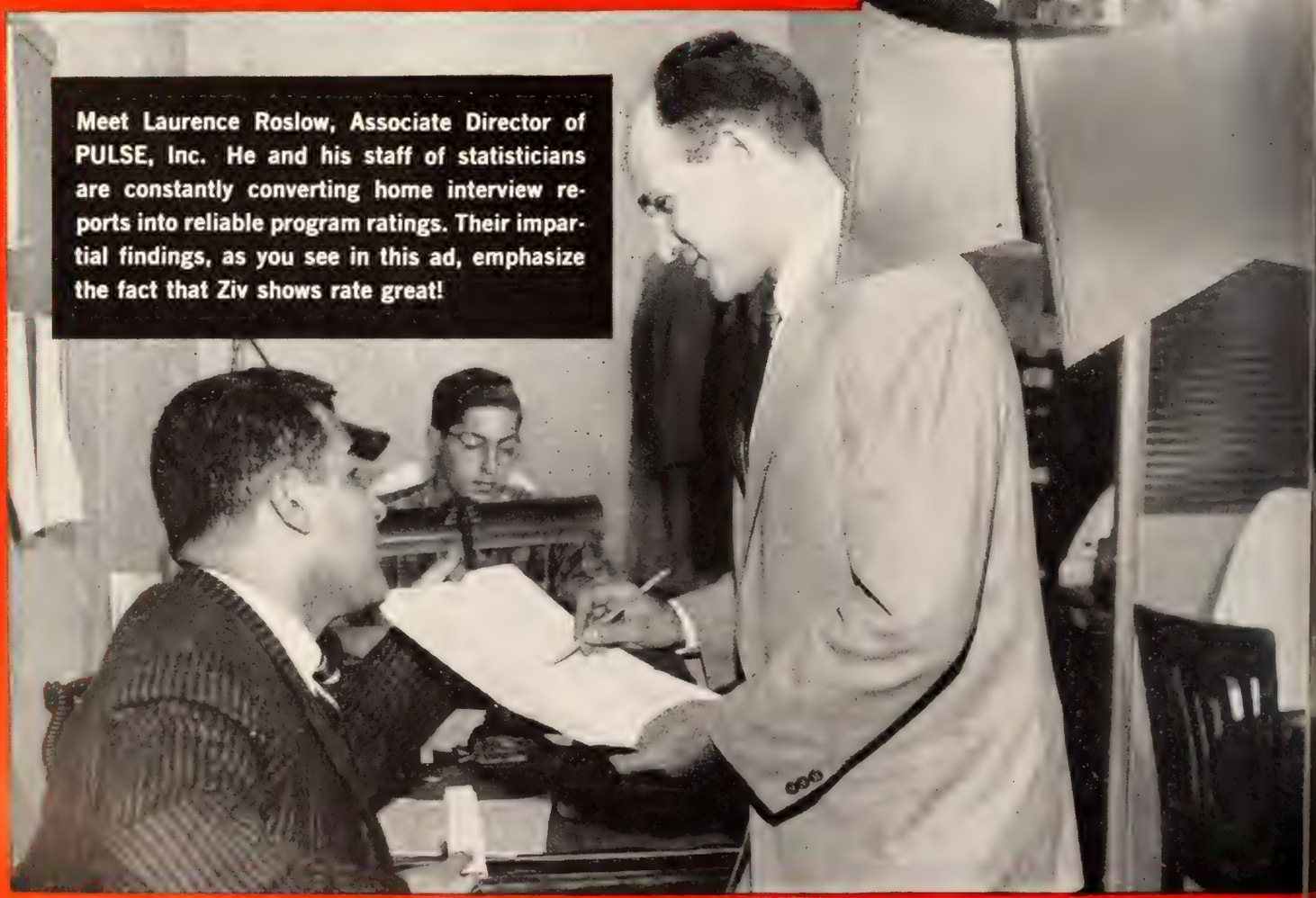
SPARTANBURG, S. C.

THE ONLY CBS, VHF STATION
SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET

SPRING, SUMMER, FALL, WINTER . .

IN ALL-SEASON RATINGS

ZIV SHOWS WIN 1ST



Meet Laurence Roslow, Associate Director of PULSE, Inc. He and his staff of statisticians are constantly converting home interview reports into reliable program ratings. Their impartial findings, as you see in this ad, emphasize the fact that Ziv shows rate great!



"HIGHWAY PATROL"

Starring
BRODERICK CRAWFORD

1st AMONG ALL SYNDICATED SHOWS IN MARKET AFTER MARKET!

FALL
38.2
#1 in Cleveland
BEATS: Ed Sullivan, Climax, Perry Como, Dragnet and many others.
ARB—Oct. '56

SPRING
36.1
#1 in Nashville
BEATS: Ed Sullivan, Dragnet, Jack Benny, Bob Hope and many others.
ARB—May '57

WINTER
38.7
#1 in Seattle-Tacoma
BEATS: Ed Sullivan, I Love Lucy, Groucho Marx, $64,000 Question and many others.
ARB—Feb. '57

SUMMER
35.3
#1 in Detroit
BEATS: I Love Lucy, Perry Como, Groucho Marx, Dragnet and many others.
ARB—June '56



"MAN CALLED X"

Starring
BARRY SULLIVAN

1st AMONG ALL SYNDICATED SHOWS AGAIN AND AGAIN!

FALL
30.7
#1 in Baltimore
BEATS: Ed Sullivan, Perry Como, Groucho Marx, Playhouse 90 and many others.
ARB—Oct. '56

SPRING
24.3
#1 in Providence
BEATS: Wyatt Earp, Danny Thomas, Ozzie and Harriet, Studio One and many others.
PULSE—MAY '56

WINTER
34.3
#1 in Birmingham
BEATS: Dragnet, Lawrence Welk, Playhouse 90, Wyatt Earp, and many others.
PULSE—Feb. '57

SUMMER
27.2
#1 in Dayton
BEATS: Ed Sullivan, Lawrence Welk, Disneyland, Phil Silvers and many others.
ARB—July, '56



"SCIENCE FICTION THEATRE"

Your host
TRUMAN BRADLEY

1st AMONG ALL SYNDICATED SHOWS IN MARKETS LIKE THESE:

FALL
49.8
#1 in Portland
BEATS: $64,000 Question, Perry Como, Bob Hope, Playhouse 90 and many others.
ARB—Nov. '56

SPRING
26.5
#1 in Chicago
BEATS: Groucho Marx, Dragnet, Wyatt Earp, Sid Caesar any many others.
ARB—April '56

WINTER
50.7
#1 in Omaha
BEATS: Perry Como, Groucho Marx, Jack Benny, Dragnet and many others.
ARB—Feb., '56

SUMMER
39.5
#1 in Jacksonville
BEATS: Groucho Marx, Dragnet, Wyatt Earp and many others.
PULSE—July '56



ZIV'S NEWEST CHALLENGER FOR NO. 1 RATING POSITION!

"THE NEW ADVENTURES OF

MARTIN KANE"

starring Academy Award Winner
WILLIAM GARGAN!

For an eye-opening audition and an eye-popping sales plan, wire or phone ZIV today. You will be the most happy fella with the No. 1 show in your market!

TIME AFTER TIME . . .

ZIV SHOWS RATE GREAT!

IN CITY AFTER CITY!

ZIV Television

Know Charlotte by the company it keeps

Bank debits "a dependable indication of business activity," show Charlotte keeps company with many "first fifty" cities.* For major results, give Charlotte a major appropriation. And, of course, spend it on WBT Radio which exceeds the next largest Charlotte radio station in total weekly coverage (NCS #2) by 894.9%.

Standard Metropolitan Area Population

Providence $1,571,397,000 • San Antonio $1,462,297,000 • Charlotte $1,326,042,000 • Phoenix $1,262,642,000 • New Haven $1,103,819,000

Represented Nationally by CBS Radio Spot Sales



WBT Radio
CHARLOTTE, N. C.

JEFFERSON STANDARD BROADCASTING COMPANY



Part of a Series on Nighttime Spot Radio



ARE LOWER RATES NEEDED TO SELL NIGHTTIME SPOT RADIO?





Sellers disagree. One camp (mainly Petry) calls for a rate cut to focus attention on nighttime. Most others contend that radio rates are too low as is. Buyers, surprisingly, seem almost as interested in better selling and better programing as in a rate cut

Since nighttime radio went into its deep coma under the magic spell of television, timebuyers have been accused of suffering from "night-blindness." The assumption was that they closed their eyes to the fact that some listen while others watch, and that dollars invested after 7 p.m. in spot radio can pay a healthy dividend.

A SPONSOR survey of agencies throughout the country (in the form of questionnaires to a sampling of timebuyers and media heads) showed this to be untrue. Their interest in nighttime radio runs higher than was suspected. They suffer more from uncertainty than from "night-blindness." They are, in general, more than willing to sail for it. All they ask are charts on which to set their course. And a few other assurances that will lead them to recommend nighttime buys to their clients.

Of particular significance was the number of respondents who foresee an increase in nighttime spot radio after 7 p.m. this fall. Of the timebuyers responding to the questionnaire, 50% expect a small increase in nighttime spot radio; 35% do not anticipate any change. A big gain is expected for nighttime by the remaining 15%. It would be safe to bet that a year ago, practically 100% would have answered, "No gains anticipated."

In answer to the question: "What will it take to sell more clients on use of nighttime radio?" buyers were divided on what they would consider most important—lower rates, better documentation by reps, or better nighttime programing. Most of the buyers

A SPONSOR survey of timebuyers finds many hoping for lower rates at night. But they also look for better sales documentation and programing

voted for lower rates, followed closely by those who said better programing would be the prime answer. A considerable number asked for better documentation and proof of results from sellers. (For complete results of this survey, see SPONSOR's Tv and Radio Basics, out 27 July.)

Among sellers, the subject of rates is always a highly volatile one. Thus when Edward Petry & Co. recently became the spearhead of a drive to have radio stations reduce their nighttime rates to one-half of daytime, they became the vortex of a whirlpool of controversy. A mixture of orchids and brickbats greeted their "Crusade for Nighttime Radio," most of the orchids coming from agencies and advertisers and most of the brickbats from other reps, stations and broadcasting groups.

Reps and stations who, over a period of several years, have been paring their nighttime rates or achieving the same effect through raising daytime rates while nighttime retained its status quo, are naturally reluctant to hear any more on the rate subject. But whatever comes of the Petry "crusade," it will have achieved one thing—focusing attention on the fact that nighttime radio deserves a long, hard look.

"Our original aim," says William B. Maillefert, Petry's vice president in charge of radio, "was, and still is, to focus advertisers' attention in a dramatic way on nighttime radio, since it has been overlooked."

In essence, the Petry plan calls for reduced night rates that would begin at 7 p.m. with night announcement packages going as run-of-schedule or rotating from 7 to 10 or 11 p.m., but with limited choice of days of week. Packages would be at 10-, 15- or 20-per-week levels only. Current day packages or straight rate announcements might apply for night minimums, but not vice versa. Packages at these lower prices would be applicable for minutes or breaks, but no separate minute, break or quickie packages. They would be pre-emptible by other higher priced spots on one week's notice.

There are many reps and stationmen who would rather pretend that Petry never said a word. They feel that spot radio is already a bargain buy and that any blanket rate reduction in nighttime would serve no other purpose than to "downgrade" radio. Others consider the Petry idea "behind the times," inasmuch as they already have readjusted their nighttime rates on such bases as cost-per-1,000, ratings, proof of performance.

In short, the sellers' bivouac is divided into three camps: (1) those who feel that it will take a rate reduction to attract clients into nighttime; (2) those who believe rate readjustments are strictly an individual, station-by-station affair; (3) those who consider nighttime already realistically priced in most cases and that the attraction of clients to it will stem from factors that have little to do with cost.

"Rates for nighttime spot radio in effect right now," says Robert H. Teter, vice president and director of radio for Peters, Griffin, Woodward, Inc., "enable an advertiser to buy 9.6% more radio families at night—between 6 and 10 p.m.—than in the popular morning times between 6:30 and 9 a.m., at the same cost, and with essentially the same audience composition." These facts came to light dur-



Advocate of lower rates for nighttime radio is William B. Maillefert, vice president of Edward Petry & Co., shown here cutting rate card

ing a 10-month study by PGW and are detailed in the firm's newly published presentation, "Nighttime—One of the best advertising buys in radio."

Between 6:30 and 9 a.m., according to this PGW study, the audience composition is 39% men and 51% women; from 6 to 10 p.m. it changes only slightly—42% men and 46% women. In the traffic hours, the radio families reached in and out of home are 786,611 while at night, 650,511 are delivered. The cost-per-1,000 between 6:30 and 9 a.m. is 80¢ against 73¢ between 6 and 10 p.m. The PGW study was based on 23 stations, representing 31% of the total U.S. radio homes. The obvious interpretation of this study is that there's nothing wrong with nighttime rates now.

CBS Spot Sales leaves rate-setting up to its stations and reports that those stations are generally holding to present cards. All the same, they say that these cards are under study.

"Nighttime is the direction in which radio will have to expand," says Adam Young, Jr., "and we're trying to do all we can to speed that expansion. This firm does not believe in any sweeping cut in rates to bring nighttime to half of day rates, but in the un-rated periods after midnight, its stations pretty much follow this pattern. In the rated hours of night (from 7 to 11), it prefers to establish rates on the basis of cost-per-1,000."

"Many stations are delivering audiences right now," says Raymond F. Henze, Jr., of John L. Pearson Co.'s radio department, "providing advertisers with excellent buys based on present rates. In some instances, however, downward adjustments for nighttime rates are called for. Where such adjustments are necessary, they should be taken up on an individual basis. No wholesale rate cut should be considered."

But how do the timebuyers who replied to SPONSOR's questionnaire feel about night radio rates. Naturally, price is a prime consideration of any buyer. Perhaps it was this inherent loyalty to clients that prompted most of those who sighted "lower rates" as the prime wedge that will open nighttime radio business. Nevertheless, some of the remarks they took the trouble to note on their replies show that their emphasis on rates did not stem from snap judgment but rather from careful thought. Here are a few random comments:

- "Radio should recognize the competition from tv and change their rate cards. We consider night radio less valuable than usual Class "C"—very early a.m. Rates don't follow."
- "Bring nighttime rates into a more favorable relationship with existing daytime rates."
- "Easiest way to sell nighttime is to sell an all-encompassing spot package which includes both day and night as a single buy."
- "Rates at night are too high con-

(*Please turn to page 86*)

How sellers look at need for nighttime spot radio rate cut

PRO

"Now you can buy twice as many spots at night!" is a dramatic way to convince advertisers to at least give nighttime spot radio a real try. This is the feeling of Bill Maillefert, v.p. at Petry, who launched "Crusade for Night Radio."

"Our original aim, says Maillefert in explaining the Petry plan to suggest that stations drop nighttime prices to one-half of daytime rates, "was, and still is, to focus advertisers' attention dramatically on nighttime radio since it has been overlooked by them badly in the past few years."

To work, the Petry "crusade" needs the cooperation of a majority of stations in a great number of markets. Says Maillefert: "Agencies have said they might be interested at the right price and if they can get equitable night rates on a broad regional and national scale for their clients."

"The important thing to remember," says Maillefert, "is that nighttime spot radio is an industry problem rather than an individual station problem." In planning fall schedules, he feels advertisers "can count on re-priced, rock-bottom, economical night spot radio in most markets."

CON

The evolution of "The new radio of the television age" is foreseen by Robert H. Teter, vice president and director of radio for Peters, Griffin, Woodward, Inc. A 10-month survey has convinced Teter that night radio is in the cards.

Teter sees radio at night as a bargain buy without any reductions in cost needed. The new presentation on nighttime radio prepared under his direction, shows that a client can reach more people with nighttime than in the morning traffic times at same cost, thus no rate cut is indicated.

"Between 6 and 10 p.m.," says Teter, "a client can reach 9.6% more radio families than between 6 and 9:30 a.m. and at the same cost." What is more, the PGW study shows audience composition to be substantially the same in the two time periods in regard to men and women listeners.

The same study shows the cost-per-1,000 to be 80 cents in the "prime" morning time against 73 cents between 6 and 10 p.m. "Advertisers should examine their positions," he says, "as well as their attitudes toward nighttime spot radio. It offers them a powerful selling opportunity."



THEY BANKED ON 'SOME

Ohio bank breaks some precedents in using tv for the first time. 90-minute film 'Something Different' has no commercial interruptions, no host. Commercials show only actor's hands and toy props

John D. Metzger, radio and television production manager of Byer & Bowman advertising agency in Columbus, Ohio, tells the story of how a local bank decided to use television for the first time. He gives a blow-by-blow of "How we banked on 'something different'" and how this approach paid in deposits and promotional dividends.

When Jim Kelso, our account executive on the City National Bank and Trust Co. account, dropped a list of new feature films in the office of bank vice president Charles McCoy, we never dreamed it would lead to the most successful bank advertising vehicle ever seen here in Columbus.

But it did just that.

McCoy asked what the list was. Said Kelso: "The Warner Bros. films available as a nighttime feature film package on WTVN-TV." Cost for the film and time was $600 per week, not including commercial production and a host to m.c. the films.

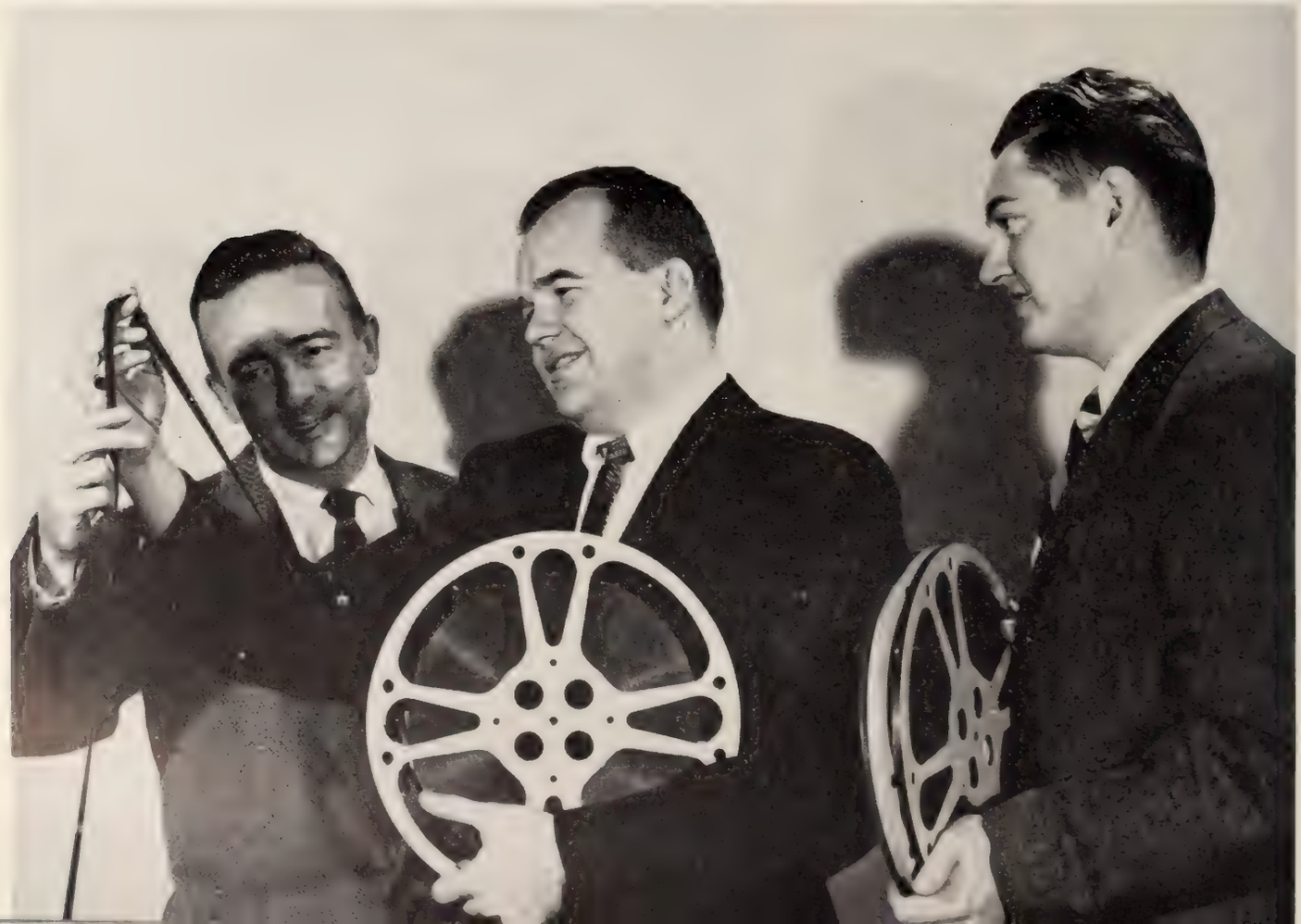
Then came questions as to cost, time availabilities and "away we went."

McCoy decided City National was ready to sign if satisfactory arrangements could be made, and we at the agency went to work.

This property had to be just right. Here was a challenge offered to prove to a client in its *first* television venture that television is highly effective.

The right time slot: First came the time. We wanted a good tune-in and yet we had to be careful of program competition. With an hour-and-a-half movie, we needed a time when people

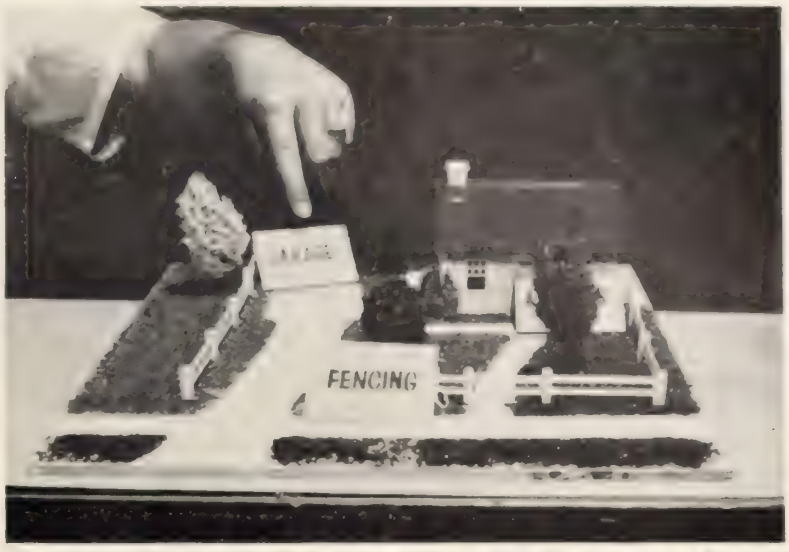
Off-beat approaches came from (l. to r.) Jim Kelso, Byer & Bowman; Chas. McCoy, City Nat'l Bank; Wm. Zimmerman, WTVN-TV



HING DIFFERENT'



Cameras scan cutouts mounted in studio. They feature bank branches, logos, slogans for live commercials at open and close, superimpositions at breaks



No actor is featured in live commercials, just hands appearing with miniature props which illustrate banking and loan services. Show has no mc

could stay with it. WTVN-TV offered, among other times, Saturday night at 10:30 p.m.

The average tune-in at that time, according to all three rating services (ARB, Pulse, Nielsen), was between 45 and 50%. If we could get a fair share of that, it ought to be good. Then, too, people wouldn't mind staying up a little later on Saturday night.

Our competition? The *Hit Parade* on one channel, *You're on Your Own* on the other. One a musical, the other a quiz show. So *we* would have drama. It seemed okay.

Vice President L. F. Stroefer, the bank's advertising manager, and McCoy put the final approval on this time, an action neither has regretted inasmuch as two of these same three rating services give us No. 1 in that time segment and the third one rates us a very close second. The rest of the evening after 11 p.m. we're a strong first according to all ratings.

Uninterrupted showing: The cost, time, station and program material were right: now what? We had to have a gimmick. It was easy, or it seemed so, as Charles McCoy suggested we "run it without interruption—no commercials at any time during the movie."

This idea has often been discussed in the trade, but City National was progressive enough to see what a unique appeal this no-commercial concept would have.

Now we needed a title to fit the program and at the same time be promotable—something that would sell itself and pique the imagination. We were sure people would appreciate the show, but how to get them to tune in?

After a four-hour brainstorming session with the station's film director, the sales executive assigned to the account, the local sales manager and account executive Kelso, we were about to give up.

Then a chance remark was dropped: "What we really need is a unique title. We need something different." This statement solved the dilemma. This was our title: *Something Different*—because it was.

Something Different stuck, and we've had many favorable comments about the show and the title. One viewer even suggested that we might have called it "Something Wonderful." A newspaper critic said: "truly named . . . the first time anything of this nature has been offered here . . . beautifully handled." So went the comments.

Show without a host: Now to format the show, everything had to be right. We mustn't spoil it now.

Here again the bank management, working with the agency and the station folk, made the job easy; we would use a live camera opening without the usual host, who could possibly detract and almost always seems insincere. The opening would be artistic and simple, to be followed by a commercial. Then we moved directly into the show, a 90-minute feature film *uninterrupted*.

Then the show would be followed by a short commercial, a film clip prevue for the next week's show, then the live closing. We decided the commercials would be done live with props and miniatures—once again, with no host.

Commercials in miniature: We felt we could make commercials interesting and entertaining by using the close-up approach with only the actor's hands showing and with judicious use of miniatures, toys in most instances. A sample commercial, one of our "home improvement loan" messages, shows how we did it. We used toy cars, mailboxes, play money, miniature tools and even children's blocks in an effort to get as much action as we could to heighten our relatively standard, institutional copy approach.

The standing set for the commercials is a stylized counter of the bank. We show a teller's window and sign, with play money as props.

We sold auto loans, general loans, vacation loans, savings accounts and all of City National's services including bank-by-mail, 24-hour depository,

Word-of-mouth advertising comes from lobby board, movie show dates sent with bank statements

free parking, new three-copy deposit slips and trust service.

Cards with key words are placed on the miniature scenes to point up the audio or voice-over part of our commercials.

The station salesman thought it would be unfair to the client to go through the entire feature film without some identification for the bank. We decided that we would superimpose a slide at or near 11, 11:30 and midnight (if the show lasted this long) with this message, "(title of film) presented UNINTERRUPTED by the City National Bank and Trust Company."

We'd use no audio, merely five seconds of the super at a transitional time in the movie which would not disturb its continuity. This has proven satisfactory. It identifies National Bank as the sponsor and still maintains the uninterrupted theme.

The live opening is very effective with our use of a sidewise camera dolly. We try to give the viewer the feeling the cards (cutouts mounted in the studio, see picture on previous page) are suspended in mid-air and he is moving past them.

Plans for promotion: Well, the on-the-air program was set. How about the promotion for putting it across?

First off, we needed to sell the program internally so we asked the folks at the bank to choose the movies to be shown. We gave them a list of 35 titles including stars' names and asked them to select their 13 top choices.

Then, going by the titles with the most votes, we made out the schedule. We attempted to balance the viewer's diet; no two heavy dramas in a row, mix 'em up for variety's sake. But the selections were made by the folks at the bank and they are sold on the show. After all, they selected the programing.

Promotional strategy: How could we tell the folks at home? The tv station came through. It constructed theater-style bulletin boards for the lobbies of each of the five branches of the bank and one for the station itself. In a pocket on the board plugging each individual show and the sponsor we placed a list of all the 13 movie titles and the stars.

This same small printed sheet, about 3″ by 7″, was also mailed out in bank statements at the end of each month. The station gave us 50 on-the-air promotion announcements during the first week of the show and 20 each week for the balance of the first 13-week order and program cycle.

Now we were prepared to await results and see what word-of-mouth advertising would do because we thought this was to be our most potent promotion. The uniqueness of the idea, we thought, should sell itself.

The happy ending: Does our story have a happy ending? Does it sell?

Well, the bank received more than 1,000 letters and cards in response to the query "Do you like the show and want it to continue?"

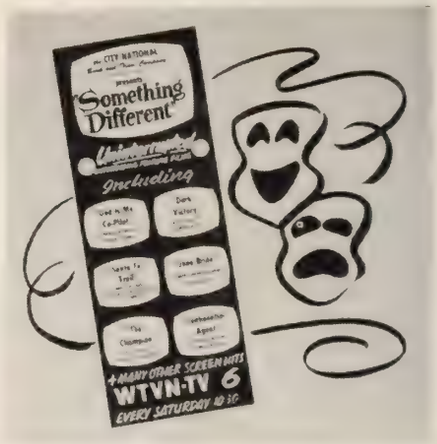
This on-the-air, reaction-testing announcement was made twice on the fifth program in the series and the mail is still coming in today. All the cashiers and officers of the bank report comments from customers almost every day. The telephone operator there says there have been "many, many wonderful phone calls."

End of the story, or the first part of it: City National Bank and Trust Co. has just renewed for another 13 weeks.

V.p. L. F. Stroefer says: "We firmly believe we are gaining a lot of friends from the tv presentation, and we are convinced this is a valid public service which will show response for several years to come.

"We have seen many direct indications from our patrons and we have gotten many new inquiries."





End-of-month bank statements include printed schedule of upcoming feature length films to be seen on *Something Different*

Production crew: (l. to r.) director Stan Morris, Announcer Paul Meyers, producer John Metzger of Byer & Bowman agency



New Oasis campaign theme, cool smoking, was pre-tested with ice trick. Agency camera work showed how idea would look on film



Good location for Salem fresh smoke commercial was scouted out by writer with camera, not just developed at the typewriter

HOW TO WRITE TELEVISION COMMERCIALS WITH A CAMERA

You use the camera not to supplant copywriters, but to aid them and tv producers in (1) conceiving fool-proof commercial ideas; (2) getting kinks out of commercials before production; (3) selling commercials to clients

A tv copywriter has a great idea for a cigarette commercial: Show the cigarette encased in an ice cube to get across the idea of cool, refreshing smoking.

A tv art director follows through with a storyboard.

Storyboards are shown to the client and approved.

But will the idea *really* come across on film?

"There's actually only one way to know and that is by working with a camera right in the pre-planning stages," says Stanley A. Lomas.

Lomas, formerly a tv v.p. at McCann-Erickson and v.p. in charge of commercials at William Esty Co., calls the technique "the tv comprehensive" and has applied it to creation of commercials for Salem Cigarettes, Coca-Cola, Ballantine and Bulova among others.

The technique itself is not a new one. But it has potential for wider use today as clients and agencies refine their efforts to get the most impact out of every commercial. (See "Tv commercials must dominate an ad manager's time," SPONSOR 6 July 1957.) Among the earliest experiments with so-called "film roughs" was DCSS's technique of translating storyboards to film prior to actually going into production (see SPONSOR 29 November



Stanley A. Lomas, of MacManus, John & Adams, makes pre-test himself

Several top agencies, J. Walter Thompson, DCSS, Esty, McCann-Erickson, have used film to supplement usual storyboard



Copywriting and storyboards may precede or follow making the "tv comprehensive," since camera can be used to find new product uses, copy points, different techniques for film selling



Coca-Cola comprehensive set mood, indicated casting, virtually blocked out shots of film commercials producers. Yet tv comps cost only between $500 to $1,000 and take 3 to 10 days to make

1954). J. Walter Thompson, with its own studio set-up, works out both film and live commercials in rough form prior to the actual production. At William Esty and McCann, Lomas worked with the so-called tv comprehensive.

"Their average cost, if there is such a thing, ranges from $500 to $1,000," he told SPONSOR. "This is a small premium when you consider the money eaten up by producing an ill-conceived, ineffective film commercial."

As Lomas points out, these tv commercials are billable to the client as "incurred production costs." Furthermore, they're a money-saver to the client in many instances. For example, a New York advertiser threw a $3,000 commercial out the window because he heard a completed waltz score in the final commercial and felt this gave his commercial a nostalgic flavor rather than the jazz-type beat the product warranted.

"A tv comp could have helped prevent this," says Lomas.

According to Lomas, the tv comprehensive is the answer not only to costly production errors, but to a number of other evils as well. Here's why it has been useful in agency tv departments from the point of view of those who've seen it in operation:

1. *Stimulates conceiving of copy points.* Tv is a visual medium, after all. Yet, traditionally, copy is developed at the typewriter. Certainly thinking with camera in the hand can give commercials another dimension.

Take the Salem cigarette commercials currently on the air as an example. A new and mentholated brand would certainly want to make the point that it is cooling and refreshing. That's a concept that can easily enough come out of a typewriter, with bright and suggestive phrasing. But no typewriter can conjure up the kind of emotional impact that a mountain brook or fresh stream might have in conveying those words "cooling" and "refreshing."

The opening for the Salem commercials actually did stem from a tv comprehensive with tv producer-writer Lomas marching about the Connecticut hinterlands. camera in hand.

"It's true that not every tv copywriter can be expected to know how to handle a camera," he says. "Yet more of them do know tv production intimately. The tv comp may be the meeting place for writer and producer."

2. *Sells client on a new commercial series.* And that's no minor feat when working from a drawn storyboard and trying to evoke moving pictures from same. (See Bob Foreman's Agency Ad Libs in SPONSOR 6 July 1957.)

True, top clients today are tv-sophisticated. Nonetheless, even for the most television-wise expert, it requires a sizable chunk of imagination to mentally cast and produce from a two-dimensional. black-and-white storyboard skeleton, a commercial.

"It's difficult for the non-tv members of a major agency-client meeting to make their most valuable contributions when they're working from a storyboard," says Lomas. "They'll get either an 'of course. that's what we mean in the first place,' or a 'fine, but that will cost you $2,000 extra'-type answer. In other words. there's no basis for discussion. The copywriter and art director undoubtedly have their interpretations and so does the producer (though it's different from the previous two): but how to convey these three images to the client and account man?"

3. *Eliminates costly, impractical and ineffective attempts.* There's no test like a camera test to show what



Exploring new location and point of view for Chesterfield commercial was done with two agency staffers at lunchtime. Manhattan view shot didn't work out on film, so idea was discarded without cost



Hand-flip test, on camera, gives cheap indication of how cartoon characters will look and act on film. Music or voices can be played on tape at same time, thus giving the client a preview of commercial

production difficulties might arise in the studio. By testing General Mills O-Cel-O Sponges on camera, Esty found that a split screen showing a gal wiping spilled liquid from a table with a rag and another gal doing same with a sponge proved more effective than 1,000 well-written words.

On the other hand, the tv comprehensive showed a high-priced dance sequence for a particular cigarette would not have worked out as conceived without doubling the budget.

4. *Helps casting.* Shooting just a few feet of film of a gal with a box of detergent in hand can tell a more complete story than any amount of composite photos and script readings.

5. *May develop new uses of the product.* You can't start experimenting in a high-priced studio with a full union crew on hand. That's the kind of indecision that can cost the sponsor thousands of dollars. Yet there's need for on-camera experimenting to find the proper way to hold the client's product, the most taste-appealing way to angle the camera on a cake and so forth.

"Blocking out shots without camera works fine with a dramatic script where the storyline tends to outweigh the production," says Lomas. "But in most top commercials, it's the interplay of action and sound, not the words alone, that create the desire to buy. You can't arrive at this combination as effectively by going from paper to final film without this transitional film rough."

6. *Scouting out locations.* With better and better produced and written commercials vying for viewer attention on the air, the premium is upon interesting casting and locations.

A location can look fine to the naked eye and then produce technical problems few tv experts could conceive of without a film run-through.

"We planned underwater shots for R. J. Reynolds Tobacco," he told SPONSOR. "But it was advance camera scouting that showed us where the cameraman might get the bends from having to go too deep to escape muddy currents. I'm not suggesting that every copywriter dive into the ocean with fins and camera before writing an underwater sequence, but our pre-shooting scouting did save the client money in this instance because we didn't have to sail around with a full crew looking for nice transparent waters."

What does it actually take to make a tv comprehensive in terms of time and talent?

Stan Lomas finds that the average amount of time required is between one week and 10 days, although he recalls completing one or two of them in a couple or three days. Above all, it does take someone in the agency's tv department who can handle a camera smoothly. But, since comprehensives are never shown to the viewing public and only serve to speed up meetings and stimulate ideas, there's no union problem.

"You can start either with a script or with a storyboard or simply from an idea," says Stan Lomas. "The tv comprehensive is a flexible thing and can be as useful as you make it. We've used it at times before an idea got to the copywriting and typewriter stage, at other times, to test copywriters' ideas. It's a wide open field. The only sure thing we've found out about these celluloid storyboards is that they do tend to (1) cut down the actual production time; (2) insure better final production; (3) improve communication with non-tv people in the agency and client offices; and (4) in the long run, save the client both time and money."

Part Two of a Series

TIMEBUYERS RATE THE REPS

As the chart at right shows, top five rep firms among the 31 "rated" by buyers are way out in front. SPONSOR asked buyers what the firm which lags behind can do—even if its financial resources are limited. Key suggestions include: get better clerical help to back up salesmen; hire sales assistants

"A few reps are way out in front.

"Even these reps are not equally good in all facets . . .

"There's real need for the majority of firms in the rep field to improve their operation."

These are the conclusions SPONSOR reached on the basis of a survey of timebuyers in New York and Chicago (see story 29 June, page 33). The conclusions are dramatized in the chart at right, showing how 31 representative firms ranked in the survey. (Charts previously published showed rankings for the top five firms only.)

The chart reveals a wide gap between the top five or six reps and those that follow.

This does not mean, however, that the top-ranking rep with 1,052 points is say 10 times "better" than the eighth-ranking rep with 101 points. If 30 or 40 rep firms had been listed and buyers asked to rank them in order, then the *exact* number of points might have had more significance.

SPONSOR discarded this research approach, however, as being too unwieldly and unlikely to draw a sufficiently high return from buyers. The questionnaire SPONSOR did send out asked buyers to list five rep firms as the leaders under five categories of performance. Scrutiny of the returns showed that buyers were scrupulous in trying to select firms they regarded as truly the leaders. They did not all merely fill in the same five rep firms in the same order for each question.

What the results come down to is that. whether their relative lead is exaggerated or not by the nature of the survey, the leaders *are* way ahead.

Just why?

And — more important — what can the firms which are far behind do about it?

SPONSOR put these questions to some of the buyers who had signed the original questionnaire. In addition, part of the answers were supplied by written comments on the original questionnaires themselves.

Why these five? The leading rep firms have one thing in common, as you might assume: strong station lists. Timebuyers said that inevitably they were influenced by the station lists themselves. The rep with the strongest stations starts out with greater prestige, they pointed out.

However, it's far more than a question of prestige. The best stations attract the most business and make the rep firm strong enough economically to invest in top personnel—from salesmen on down to secretaries. Moreover, buyers pointed out, the stronger the station, the more inclined it is to work closely with the rep and provide him with the best data.

What can others do? Buyers had the following specific suggestions, expressed here in their own words (these are buyers in New York City, contacted by phone and in personal interviews):

• *Sales assistants.* "Reps are judged on the basis of the salesmen. Although the larger reps are better equipped to back up their salesmen, the individual is 90% of the sale—provided his markets are being considered at all. So reps should get top salesmen. If this is prohibitive, then they should use a system of sales assistants. These middle people can be important in providing the salesman with the facts he needs and in servicing requests when he's out. Many smaller reps rely on answering services—or else there's a secretary who merely answers the phone. The secretaries at the better rep firms can give complete information even when the salesman is out."

Said another buyer: "There's a large pool of bright young men seeking jobs as salesmen at reasonable wages. Perhaps these could break in first as sales assistants to expedite selling for the senior salesmen."

• *Penny-wise.* "It's easy to talk if you don't know the economics, but it seems to me some of the reps are penny-wise and pound-foolish. They won't call stations directly to get facts on availabilities but rather send a letter. This places them at an extreme disadvantage in the current fast pace of buying."

• *Paperwork.* "Even the basic forms used by the top reps are better, more conducive to doing business, more systematic. That's one thing it wouldn't cost any money for a rep to improve."

• *Service.* "Some reps are too concerned with getting new business to service their existing customers."

"Reps must pre-sell the station before the buy is contemplated. Sell with hard facts, clearly and in a short time."

"The good salesman is generally in touch with you. The other doesn't show up until you call for avails."

• *Attitude.* "Reps should not be defensive about their stations. They should just state their case. After the buy, they should not argue foolishly. Some reps don't pre-sell enough, but then want to hold a debate after the decision. This only hurts them."

HOW 31 REP FIRMS (NAMES WITHHELD) RANKED IN SURVEY

The chart below goes one step beyond charts published in the 29 June issue of SPONSOR. It includes "ratings" for all 31 rep firms mentioned by timebuyers in SPONSOR's survey. Previous charts included only the top five. The survey itself was conducted by mail in June. Questionnaires went to 250 buyers in 70 agencies (New York and Chicago). A total of 60 buyers (24%) returned questionnaires; seven, however, arrived too late for tabulation so that figures below represent results from 53 questionnaires (21%). A check showed, however, that the seven late-arriving questionnaires would have had no significant effect on the tabulated figures. At least 24 agencies, probably many more, are represented. (It isn't possible to tell for sure since buyers were not required to sign names, though many did.)

The questionnaire itself asked buyers to list in order the five rep firms which do the best job under each of five categories of performance (shown in chart below).

Each time a rep firm was rated number 1, it received five points; a number 2 ranking was worth four points; number 3, three points and so on down to one point for number 5. The totals each rep received under this point system are shown under heading "raw score" below. The "raw scores" were then multiplied by a "correction factor" to produce the "weighted scores."

What was the "correction factor"? It was based on the way in which timebuyers ranked the five categories of performance themselves. Most important categories were: "providing fast availabilities" and "providing thorough availabilities." These got 166 points under the system described above. The ratio between points for these highest-ranking categories and the lowest-ranking category provided the "correction factors." (For details, see charts in 29 June issue, pages 34-35.)

RANK	I. Day-in, day-out selling (1.45)		II. Providing fast availabilities (1.87)		III. Thorough availabilities (1.87)		IV. In-depth data (1.00)		V. Follow-through (1.22)		TOTALS	
	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score	Raw Score	Weighted Score
1. Rep A	161	233	142	266	149	279	112	112	132	162	**696**	**1052**
2. Rep B	140	203	92	172	126	236	126	126	118	144	**602**	**881**
3. Rep C	107	155	87	163	127	238	138	138	94	115	**553**	**809**
4. Rep D	91	132	80	150	70	131	64	64	91	111	**389**	**578**
5. Rep E	56	81	63	118	55	103	53	53	60	73	**287**	**428**
6. Rep F	43	62	47	88	28	52	14	14	44	54	**176**	**270**
7. Rep G	23	33	15	28	24	45	18	18	28	34	**108**	**158**
8. Rep H	13	19	18	34	11	21	7	7	16	20	**65**	**101**
9. Rep I	7	10	14	26	15	28	15	15	9	11	**60**	**90**
10. Rep J	6	9	15	28	11	21	14	14	14	17	**60**	**89**
11. Rep K	18	26	11	21	14	26	7	7	5	6	**55**	**86**
12. Rep L	10	15	16	30	9	17	4	4	7	9	**46**	**75**
13. Rep M	8	12	12	22	9	17	8	8	10	12	**47**	**71**
14. Rep N	9	13	8	15	8	15	2	2	15	18	**42**	**63**
15. Rep O	6	9	9	17	6	11	7	7	3	4	**31**	**48**
16. Rep P	1	1	4	7	10	19	9	9	4	5	**28**	**41**
17. Rep Q	4	6	7	13	2	4	4	4	7	9	**24**	**36**
18. Rep R	7	10	5	9	4	7	5	5	7	9	**24**	**35**
19. Rep S	3	4	2	4	6	11	5	5	7	9	**23**	**33**
20. Rep T	3	4	5	9	7	13	0	0	3	4	**18**	**30**
21. Rep U	0	0	4	7	2	4	1	1	5	6	**12**	**18**
22. Rep V	0	0	2	4	3	6	2	2	0	0	**7**	**12**
23. Rep W	0	0	4	7	0	0	2	2	2	2	**8**	**11**
24. Rep X	2	3	0	0	0	0	6	6	1	1	**9**	**10**
25. Rep Y	1	1	1	2	1	2	0	0	0	0	**3**	**5**
26. Rep Z	3	4	0	0	0	0	0	0	0	0	**3**	**4**
27. Rep AA	2	3	0	0	0	0	0	0	0	0	**2**	**3**
28. Rep BB	0	0	0	0	1	2	0	0	0	0	**1**	**2**
29. Rep CC	0	0	0	0	1	2	0	0	0	0	**1**	**2**
30. Rep DD	0	0	0	0	0	0	2	2	0	0	**2**	**2**
31. Rep EE	0	0	0	0	0	0	1	1	0	0	**1**	**1**

NOTE: Numbers in parentheses atop each column are correction factors referred to in explanatory copy.

"WHO SAYS AGENCIES DON'T KNOW HOW TO GET MERCHANDISING SUPPORT?"

Merchandising specialist at Emil Mogul says he's using techniques broadcasters told SPONSOR were lacking among agencies. What are they? Mainly common sense, mixed with a good measure of pre-planning and courtesy

In a recent SPONSOR *article "Mr. Adman you're missing the boat" broadcasters complained that agencies did not know how to ask for station merchandising support. In this report Jules Lennard, marketing, merchandising v.p. at Emil Mogul details just those approaches the broadcasters call for.*

Station operators who've been griping about the way many advertising agencies go about getting merchandising cooperation, as reported in SPONSOR on 27 April, rate a pat on the back for registering their discontent. Since they're on the receiving end of what must be a stupendous number of merchandising requests, they're certainly in a position to know the score and render judgment. And if exposing the weakness in the ad agencies' merchandising role leads to better all-round performance and improved agency-station relations, as it should, the public squawking will not have been in vain.

However, in justice to agencies with a proved history of successful merchandising work with radio and tv stations, the published record should show that not all agencies are falling down in their merchandising performance. There *is* a way that a qualified agency, if willing to put in the necessary time and effort, can get a whale of a lot of merchandising cooperation from stations.

My own experience proves conclusively that the vast majority of stations offering merchandising cooperation are anxious to do a good job. In fact,



many of them are real eager-beavers.

But they can't operate in a vacuum. Their merchandising facilities can become really valuable only if they are properly organized and given direction by someone who knows the advertiser's problem thoroughly. Stations can't be expected to do much with glittering generalities and vague requests.

They need help from ad agencies in the form of ideas and material.

They need and should get a planned program from the agency.

They need the agency's personal touch.

They need specifics.

Agencies make a serious mistake if they give station merchandise services the brush-off treatment, as if they were a step-child of advertising worthwhile if the service can be obtained without too much bother. My contention is that such merchandising is quite valuable—worth a lot of time and effort.

For what it will be worth to others, I'd like to set forth some of the guiding principles and practical applications which have enabled the Mogul agency to get the most in merchandising support for our client's advertising from radio and tv stations.

Just what is wrong with the way many agencies handle their station merchandising programs? As pointed out in the 27 April article, the big bones of contention among broadcasters are: inadequate material and the impersonal approach. Add to this a flood of extravagant and unrealistic requests for station cooperation, and you have an admittedly powerful indictment of agency practices in this area.

Taking last things first, one principle to which we subscribe zealously is: never ask for more than your client really needs.

If we know that a station provides its advertisers with a full-range of merchandising facilities, we'll request everything that will help our client in that market. On the other hand, we'll politely reject a station's proffered support if the client does not stand to benefit from a certain form of merchandising activity.

The flexibility of our operation has a most salutary effect on our relations with station personnel. A case in point is the station which agreed to support a client with a variety of merchandising aids ranging from marquee displays to personal calls on the retail trade. We advised the station manager that our client's best interests would be served if he concentrated his support on one phase of the program. Result: The station saved time and money by avoiding a wasteful, multi-faceted merchandising program and was able to intensify its efforts in an area where we needed it most.

In tailoring our station merchandising campaigns to a client's needs, we do a good deal more than request a conventional (and hackneyed) mailing to the trade. Nor is a mailing ever prepared for the purpose of impressing the client with a progress report.

I would be committing a flagrant canard if I were to claim that every one of our station merchandising campaigns is geared to the client's needs in a specific market. Obviously, this would be a hopelessly expensive and impractical operation. Tailoring a campaign to a client's needs simply means the process of adapting and adjusting our full-scale merchandising kits to a specific market where local conditions warrant or need special treatment. For the most part, however, we prepare and implement one general campaign for each client.

To cite an example of pinpointing a campaign in a specific market, take the case of the wine and liquor industry. Handcuffed by a welter of conflicting laws and regulations, the industry is faced with promotional problems on a state-to-state basis that arise solely because of differences in governing rules, particularly with respect to distribution. In developing a station merchandising program for the Manischewitz Wine Co., a major air-media advertiser, we scrutinize every market under a magnifying glass. And we make it a



DO your station contacting in a personal way. Write the station manager, follow up on his ideas, suggest your own. Lennard (seated) discusses WERE, Cleveland, car card, with account supervisor Milton H. Gurwitz as Ann Silverman takes thank you note to station

DON'T grind out mimeographed forms for stations. Mass-mailing technique will produce little cooperation. Stations should be handled on individual basis and merchandising tailored to their resources. At right Lennard mugs disapproval of this method

WATCH FOR SPONSOR'S TV and RADIO BASICS

(Fall Facts)

OUT 27 JULY

Features

- **TV BASICS**
- **RADIO BASICS**
- **COLOR BASICS**
- **FILM BASICS**
- **INDUSTRY BASICS**

AND SECTIONS ON TV
AND RADIO,
TV AND RADIO NETWORK,
TIMEBUYERS OF THE U.S.

INCLUDED WITH YOUR
SUBSCRIPTION TO SPONSOR

point to key our requests for merchandising cooperation to local distribution conditions. Thus we avoid the wasteful motion of requesting merchandising support which has no value.

Unlike the propagandists who bombard their targets with messages tossed from low-flying planes, we can't afford to scatter our merchandising requests to the media winds. We make good use of all available station directories, which include listings of merchandising facilities, enabling us to identify our target and avoid wasted motion.

But the best lists in the world are inadequate when the personal approach is lacking. We are thoroughly convinced that a personal knowledge of station personnel and station reps is a prerequisite to obtaining maximum mileage for a media merchandising program. Wherever possible, we address our mailings to the right person, whether it be the commercial manager, merchandising, sales promotion or station manager.

Knowing station personnel by name is only half the story. When a manager takes the time to write us a letter detailing the nature of his cooperation, we make it an inviolate rule to reply promptly with a "thank you" note. We don't undersell common courtesy.

Recently, we were somewhat frustrated by the consistently negative reaction of one radio station to our merchandising requests. Having visited the commercial manager on two or three occasions, we telephoned him directly and explained why we were especially interested in his station's support. The personal approach paid off with an effective campaign.

Knowledge of markets and their relative characteristics is a major factor in our department's success in air-media merchandising. Oddly enough, we know of no other agency where this function is performed by the merchandising department. Call it, if you will, a nomenclature paradox, but most agencies prefer to have their media departments handle station merchandising. It is our contention that the merchandising department is closer to the clients' needs and is better equipped for this specialized activity.

The role of the client's sales force in station merchandising should not be overlooked. This is as true on major network campaigns as on spot advertising. On the recent television campaign for Esquire shoe polish (*Caesar's Hour*, NBC TV), we augmented our mailings to individual stations by taking full advantage of NBC's 15-man merchandising field crew.

These merchandising men make regular calls on the retail trade in their territories. They are constantly in the field establishing new contacts and solidifying old ones. Their contribution to the success of our campaign cannot be underestimated. Briefly, this is the way it worked this spring:

1. Each NBC man was furnished with the same merchandising kit sent to individual stations and the client's sales force. The kit was not confined to material on Esquire shoe polish advertising on *Caesar's Hour*. It included the story of the client's *complete* advertising campaign, the products, and the dealer aids available.

2. The network men coordinated their activities with station merchandising managers and with the client's sales representative in each territory.

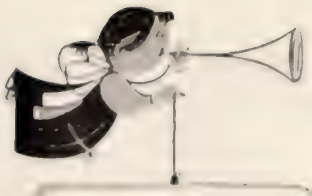
3. Copies of reports to us from the NBC men on planned merchandising activity were forwarded to the client's headquarters and to each sales representative in the field. This enabled both the client's sales force and NBC's crew to follow-up requests for station merchandising support.

The two-way flow of information between the client's sales force and our department is important in other areas. As representatives of the advertiser, the salesmen and sales managers are in a position to pinpoint specific needs and problems that will lead to a well-executed campaign in their territories. In addition, their on-the-scene analysis and evaluation provides us with significant information on the failure of a station to deliver the promised goods.

Example: early this year in a letter to the manager of a big Midwestern station, we complimented the merchandising staff for its "impressive" support. A copy of the letter and the manager's report was sent to the client's district sales manager in the station's territory. This is the opening line in his scribbled note on the copy:

"When better baloney is spread, Mr. _____ will be the man for the job. Not only doesn't he ever secure a single display for us, but he even handicaps the displays (we secure)."

Happily, we receive considerably more mail which verifies the effective work accomplished by a vast majority of stations offering merchandising cooperation.



AVAILABLE THIS SEPTEMBER



SPONSORSHIP OF PROGRAMS

Like "Dr. Hudson's Secret Journal", "Whirlybirds", etc.



FULL MINUTES IN TOP MOVIES

Like "African Queen", "Moulin Rouge", etc.



ALL IN PRIME VIEWING TIME

Full-length movies at 7:30 and 10:15 nightly, plus top-rated syndicated films.



FIRST FULL COVERAGE OF SOUTHERN NEW ENGLAND





FOR DETAILS

Call Irwin Cowper, WTIC-TV General Sales Manager, or your nearest Harrington, Righter, & Parsons man.

WTIC-TV 3

HARTFORD, CONNECTICUT

Issued every 6 months



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"YOU'RE WELCOME"

ey say the nicest things, A.A.P. stations. "Certainly preciate your help on national sales," writes Robert Reuschle, General Sales Manager, WLAC-TV, shville, Tenn. "I can confirm these spots to you . thanks," remarks Mike Shapiro, Managing ector, KTVX, Tulsa. "We certainly appreciate the rts of your National Sales Department in signing counts for us," adds Robert N. Ekstrum, Comrcial Manager, WCCO-TV, Minneapolis, Minn.

ese comments are typical replies to our letter announcing the latest sales made for stations by our National Sales Department. Through its efforts, two prominent toy companies purchased two participations a week in A.A.P.'s Popeye cartoons—*wherever they're shown, from coast to coast.*

To harness the pulling power of A.A.P. feature and cartoon programs with the extra strength of this unique selling team, write, wire or phone:

A.A.P. inc.

NEW YORK
CHICAGO
DALLAS
LOS ANGELES

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NOT LOCAL...

REGIONAL

WRGB
SCHENECTADY-ALBANY-TROY, NEW YORK
CHANNEL 6



A prestige station that delivers the advertiser's message to a maximum audience in a vital market

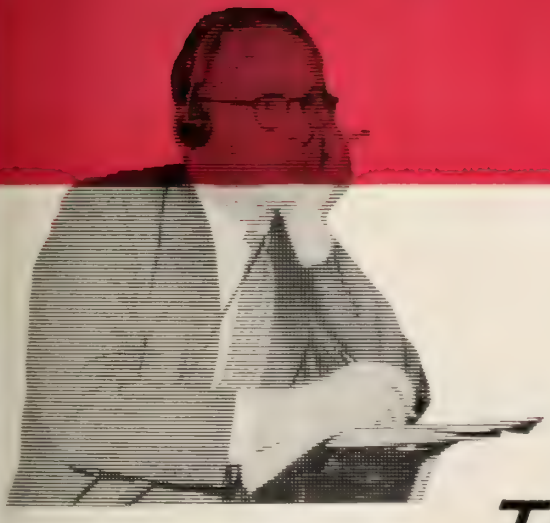
America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

WRGB, Channel 6 **Represented nationally by NBC SPOT SALES**





Lateral Programming





The sound difference in nighttime radio...

WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO • CHICAGO, WIND • PORTLAND, KEX
TELEVISION: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV • CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX
WIND represented by A M Radio Sales. • KPIX represented by The Katz Agency, Inc. • All other WBC stations represented by Peters, Griffin, Woodward, Inc.

Home Furnishings

Tv built carpet business for L. A.'s Al Terrence — 9 Mar. p. 32
Englander sells mattresses with saturation radio and treasure hunt — 18 May p. 43
Off-beat tv sell boosts Serta mattress of Pa. — 25 May p. 42

Miscellaneous Products

Strategy behind Lever's $3 million net radio buy — 12 Jan. p. 32
Dan River weaves tv into ad budget — 2 Feb. p. 26
Newsmaker: Bay E. Estes, Jr., U. S. Steel — 9 Feb. p. 5
Local Florida real estate developer uses net tv — 9 Feb. p. 28
Newsmaker: Lewis Gruber, P. Lorillard Co. — 9 Mar. p. 5
Mr. Sponsor: David Burke, General Electric — 16 Mar. p. 54
General Cigar Co. uses "Most happy fella" theme as inspiration for White Owl tv commercials — 23 Mar. p. 36
General Electric Theatre's 3-way strategy — 20 Apr. p. 30
Milner products (Pine-sol, Perma-starch) rise to fame via radio, tv — 4 May p. 30
GE wows a community with music — 11 May p. 32
Evergreen feed firm buys Oklahoma station's entire farm activities. — 11 May p. 34
Elite Chicks of Iowa sells for long time on WMT — 22 June p. 39
Newsmaker: Irwin Roseman, Exquisite Form Bras — 29 June p. 5

Programing and Program Information

Survival rate of various net tv program types — 19 Jan. p. 11
Tv comparagraph — 19 Jan. p. 35
Tv programing: Fall 1957 — 9 Feb. p. 33
Sponsor asks: Is music-and-news the best of all programing policies? — 9 Feb. p. 52
Tv comparagraph — 16 Feb. p. 39
Is public service programing important to sponsors? — 2 Mar. p 38
Tv comparagraph — 16 Mar. p. 35
Sponsor asks: What is the future of the daytime tv soap opera? — 30 Mar. p. 52
U. S. State Dept. honors WNAC-TV's public service programing — 6 Apr. p. 35
Casualty rate of net tv programs, 1956 season — 13 Apr. p. 9
Tv comparagraph — 13 Apr. p. 37
Net tv program casualties 1956 season listed — 13 Apr. p. 74
Comparison of average net tv program costs, 1956-57 to 1957-58 — 27 Apr. p. 11
Are admen good programing judges?: Foreman — 27 Apr. p. 18
Can the tv homemaker shows come back strong? — 27 Apr. p. 38
Tv Basics/May (formerly Comparagraph) — 11 May p. 41
Cost breakdown of typical live musical hour show — 25 May p. 11
Fall '56 net tv program types compared to '57-'58 — 25 May p. 70
Another "meat and potatoes" year for net tv? Next season's programing charted — 1 June p. 38
Female program preferences by age group — 8 June p. 10
Nothing new for fall programing season: Foreman — 8 June p. 20
Net tv program survival rate, 1952-1957 seasons — 8 June p. 22
Tv Basics/June (includes Comparagraph) — 8 June p. 55
Cost comparison of net tv program survivors, 1952-1957 seasons — 15 June p. 10
Sponsor asks: Can tv comedy come back—and how? — 15 June p. 56
Audience for tv specials and spectaculars (NBC figures) — 22 June p. 9

Publicity and Promotion

Sponsor asks: What have been your most successful publicity projects? — 16 Feb. p. 56
Johnson & Johnson promotes "Robin Hood," a shared show — 16 Mar. p. 26
J. C. Penney, Louisville retailer, uses WKYW radio to promote business — 30 Mar. p. 37
Sponsor asks: How can sponsors make contests pay off? — 13 Apr. p. 58
General Electric Theatre's 3-way strategy — 20 Apr. p. 30
GE wows a community with music — 11 May p. 32
Englander sells mattresses with treasure hunt promotion — 18 May p. 43

Research

1956 research summed up (Quintile study): Foreman — 5 Jan. p. 16
Sponsor asks: How much do you rely on motivational research for the content of radio-tv copy? — 26 Jan. p. 48
NCS #2 coverage muddle: SRA formula — 2 Feb. p. 23
NCS #2 problems: too little, too late? — 13 Apr. p. 34
Pulse's new all-media yardstick — 25 May p. 39
Newsmaker: James Knipe, C. E. Hooper, Inc. — 8 June p. 5
Sponsor asks: What is your reaction to Pulse's new all-media yardstick? — 22 June p. 50
Sponsor asks: How do you measure the impact of a broadcast campaign? — 29 June p. 60

Retail Outlets

Horn & Hardart uses radio, tv kid talent shows — 5 Jan. p. 26
White Front, L. A. discount house, uses tv — 12 Jan. p. 34
WTAC (Flint, Mich.) sells nighttime spot radio with successful campaign for drive-in eatery — 26 Jan. p. 36
Tellers, San Diego discount house, uses tv — 23 Feb. p. 37
Tv built carpet business for L. A.'s Al Terrence — 9 Mar. p. 32
J. C. Penney, Louisville retailer, uses WKYW radio to promote business — 30 Mar. p. 37
Higbee's, Cleveland department store, likes radio — 6 Apr. p. 32
Von's Grocery (L.A.) gives tips on how to make food look good on color tv — 11 May p. 36
Friendly furniture chain grows with country music show — 15 June p. 41
Mercury Outboard dealers break into tv via WCAU-TV (Philadelphia) by banding together — 29 June p. 40

Television

Tv results 1956 — 5 Jan. p. 33
Sponsor asks: What are biggest untapped sources of tv $ which will be developed by the networks in 1957? — 5 Jan. p. 50
Top 15 network tv advertisers — 12 Jan. p. 11
Survival rate of various net tv program types — 19 Jan. p. 11
1957: Daytime tv progressing, effect of features on net tv uncertain: Foreman — 19 Jan. p. 16
Audience composition of spot tv shows — 19 Jan. p. 49
Tv's impact on magazines — 26 Jan. p. 37
Corporate funds used for tv sponsorship: Foreman — 2 Feb. p. 16
Sponsor asks: Should tv station breaks be more than 30 seconds? — 2 Feb. p. 52
Spot tv $ hit new high in fourth quarter 1956 — 16 Feb. p. 30
Average CPM for net tv shows by advertiser — 23 Feb. p. 11
Tv aims for the teen-age market: Csida — 23 Mar. p. 16
Top 10 agencies predict what's ahead for spot tv — 23 Mar. p. 31
Top 200 spot tv advertisers 1956 — 23 Mar. p. 35
Watch out for tv's practical jokers! — 23 Mar. p. 39
On fee tv: Csida — 15 June p. 20
The hpyo spot tv needs: creative selling — 15 June p. 33
Puerto Rican television — 15 June p. 36
Tv critics strengthen medium: Foreman — 22 June p. 20
Tv dominates spending of top 100 advertisers — 22 June p. 29

WCAU-TV means PHILADELPHIA salesmanship



Fastest moving iron in Philadelphia today is the new Mary Proctor Steam and Dry Iron. It climbed to top spot when Proctor Electric Company picked WCAU-TV to launch its new Mrs. America Model. In the test campaign WCAU-TV was the only station used. Sales were twice as high as Proctor's optimistic estimates.

Local sales successes encouraged Proctor to go national with the same type of TV campaign. How did it happen? WCAU-TV gave Proctor full 35-county coverage of the Greater Philadelphia Market, and an audience already tuned in, thanks to programming leadership and the high-rated adjacencies to the Proctor spots. And WCAU-TV effectively merchandised the Proctor advertising. That's what's behind WCAU-TV salesmanship. Can we put some of it behind your product?

WCAU-TV *Philadelphia*

The Philadelphia Bulletin Television station. Represented by CBS-TV Spot Sales. Philadelphia's most popular station. Ask ARB. Ask Telepulse. Ask Philadelphians.

Also CBS for Northeast Pennsylvania **WDAU-TV** *Scranton*

TELEPULSE RATINGS: TOP SPO

Top 10 shows in 10 or more markets
Period 1-8 May 1957

Rank now	Past* rank	TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STA. MARKET S. Fran.	4-STATION MARKETS Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	3-STATION MARKET Atlanta	B
1	1	**Highway Patrol (M)** ZIV	22.9	14.8 wrca-tv 7:00pm	13.2 kttv 9:00pm	16.2 kron-tv 6:30pm	18.2 wbz-tv 10:30pm	11.4 wgn-tv 8:00pm	27.5 wjbk-tv 9:30pm	12.9 wtmj-tv 10:30pm	13.7 kstp-tv 10:30pm	21.2 wcau-tv 7:00pm	27.7 komo-tv 7:00pm	20.5 wtop-tv 7:00pm	19.7 waga-tv 10:00pm	1 wm 7:
2	4	**State Trooper (A)** MCA	20.3		9.9 khj-tv 8:00pm	10.0 kgo-tv 10:00pm	22.7 wnac-tv 10:30pm	18.4 wnbq 9:30pm		16.2 wtmj-tv 9:30pm	15.9 kstp-tv 9:30pm	9.9 wrcv-tv 10:30pm			22.7 waga-tv 10:00pm	
3	8	**I Search For Adventure (A)** [illegible] BAGNALL	19.9		11.8 keop 7:00pm	21.4 kpix 7:30pm	20.9 7:30pm			8.2 wtmj-tv 9:30pm	19.2 wtcn 9:30pm		31.7 king-tv 7:00pm		18.5 wsb-tv 9:30pm	
4	2	**Dr. Hudson's Secret Journal (D)** MCA	19.3			14.0 kpix 10:00pm	19.2 wnac-tv 10:30pm	15.2 wnbq 10:00pm	16.9 wxyz-tv 10:30pm	21.9 wtmj-tv 8:00pm	13.3 kstp-tv 7:30pm				17.9 wsb-tv 10:00pm	
5	3	**Sheriff of Cochise (W)** NTA	19.2	4.3 wabd 7:30pm	8.3 kttv 7:30pm	17.4 kron-tv 6:30pm	22.9 wnac-tv 6:00pm	19.4 wnbq 7:30pm	21.0 wwj-tv 10:00pm	9.4 wtmj-tv 10:30pm	18.9 wcco-tv 9:30pm		18.4 king-tv 7:00pm	15.4 wrc-tv 10:30pm	21.2 wsb-tv 10:00pm	1 wb 10
6		**Silent Service (A)** NBC FILM	18.8	12.1 wrca-tv 7:00pm	14.3 kttv 7:30pm	14.5 kron-tv 7:00pm		14.2 wnbq 9:30pm					27.9 king-tv 7:30pm	16.9 wtop-tv 10:30pm		1 wb 10
7		**Dr. Christian (D)** ZIV	17.6	4.2 wpix 9:00pm	11.3 kttv 7:30pm	10.5 kgo-tv 7:00pm	15.7 wnac-tv 1:00pm	11.2 wgn-tv 9:30pm	22.2 wjbk-tv 10:00pm	14.0 wtmj-tv 10:00pm		8.9 wrcv-tv 7:00		9.5 wmal-tv 9:00pm	25.7 wsb-tv 9:30pm	
8		**San Francisco Beat (D)** CBS FILM	17.5	4.6 wpix 8:30pm	15.4 kttv 9:00pm	13.0 kpix 10:30pm	13.2 wnac-tv 11:00pm	10.9 wgn-tv 9:00pm	14.7 wjbk-tv 10:30pm			13.2 wcau-tv 7:00pm				
9		**Badge 714 (M)** NBC FILM	16.6		12.2 kttv 8:00pm	16.9 kpix 9:00pm	19.7 wnac-tv 6:30pm	11.2 wgn-tv 8:00pm	15.2 wjbk-tv 10:00pm		11.9 kstp-tv 10:30pm		19.0 king-tv 9:30pm	13.2 wttg 7:00pm	19.5 wsb-tv 9:30pm	1 wb 7:
9		**Men of Annapolis (A)** ZIV	16.6	4.3 wabc-tv 10:30pm	13.2 knxt 7:30pm	14.2 kpix 9:30pm		9.9 wgn-tv 9:30pm	18.5 wjbk-tv 10:00pm	13.3 wisn-tv 9:00pm	15.2 wcco-tv 4:00pm		16.7 komo-tv 9:00pm	12.5 wtop-tv 7:00pm	19.2 waga-tv 10:00pm	1 wm 10:
9	5	**Superman (A)** FLAMINGO	16.6	6.2 wpix 7:00pm	7.8 kabc 6:30pm	8.5 kgo-tv 6:00pm	20.5 wnac-tv 6:30pm	10.7 wgn-tv 6:00pm	11.9 wxyz-tv 7:30pm	10.5 witi-tv 6:00pm	16.2 wcco-tv 4:30pm	22.9 wcau-tv 7:00pm	20.3 king-tv 6:00pm	17.2 wrc-tv 7:00pm	18.2 wsb-tv 7:30pm	2 wb 7:
9		**Whirlybirds (A)** CBS FILM	16.6	7.3 wpix 7:30pm	12.2 khj-tv 7:30pm	13.9 kron-tv 6:30pm	17.7 wbz-tv 7:00pm	10.5 wgn-tv 9:00pm	12.0 wwj-tv 10:30pm			16.4 wcau-tv 7:00pm	22.0 king-tv 8:30pm			

Top 10 shows in 4 to 9 markets

Rank now	Past* rank	TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y.	7-STATION MARKETS L.A.	5-STA. MARKET S. Fran.	4-STATION MARKETS Boston	Chicago	Detroit	Milw.	Mnpls.	Phila.	Seattle-Tacoma	Wash.	3-STATION MARKET Atlanta	B
1	3	**Esso Golden Playhouse (D)** OFFICIAL FILM	22.7				16.5 wbz-tv 7:00pm					21.0 wcau-tv 10:30pm		11.9 wrc-tv 10:30pm		1 wm 7:
2	1	**Life of Riley (C)** NBC FILM	21.1		15.2 kttv 8:30pm	23.5 kron-tv 7:00pm		19.9 wnbq 6:00pm					25.7 king-tv 7:30pm			
3	2	**Count of Monte Cristo (A)** TPA	19.2	1.2 wabd 8:30pm			28.4 wnac-tv 8:30pm		8.5 cklw-tv 6:30pm					11.3 wtop-tv 6:30pm		1 wb 6:
4		**Frontier Doctor (W)** HOLLYWOOD TV SERVICE	15.5		9.3 kttv 9:00pm					15.7 wxix 10:00pm						
5		**Doug. Fairbanks Presents (D)** ABC FILM	15.4			2.3 kgo-tv 1:30pm				16.9 wtmj-tv 9:30pm	4.4 wtcn 10:00pm					
6		**Stage Seven (D)** TPA	15.1	2.3 wpix 8:00pm			17.9 wbz-tv 7:00pm								8.0 wsb-tv 10:30pm	1 wb 10:
7		**Range Rider (W)** CBS FILM	14.3	3.1 wabd 6:00pm	6.0 keop 6:30pm		13.5 wbz-tv 4:30pm			6.9 witi-tv 7:00pm						
7		**Steve Donovan, Marshal (W)** NBC FILM	14.3		3.9 krca 6:30pm		15.7 wnac-tv 6:00pm	9.5 wgn-tv 6:00pm	21.0 wwj-tv 10:30pm					8.0 wttg 7:00pm		
9		**Popeye (C)** ASSO. ARTISTS	14.1	13.0 wpix 6:00pm	7.8 ktla 7:00pm	11.1 kron-tv 6:15pm	17.0 wnac-tv 7:15pm		20.5 cklw-tv 6:00pm		11.2 wcco-tv 5:30pm					
10	5	**Last of the Mohicans (A)** TPA	13.6	3.9 wabc-tv 10:30pm	7.4 kabc 6:30pm	15.2 kpix 6:30pm							18.5 king-tv 6:00pm	9.5 wrc-tv 7:00pm		1 wb 6:

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. ¼ hr, ½ hr & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-8 May. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent of syndicated shows. This should be borne in mind when analyzing rating trends from one mo another in this chart. *Refers to last month's chart. If blank, show was not rated at all

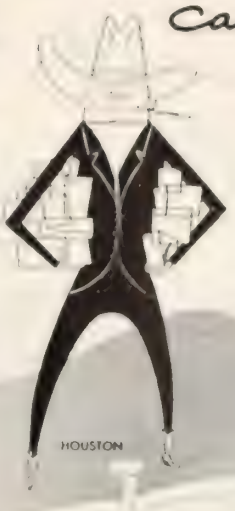
LM SHOWS

3 STATION MARKETS			2 STATION MARKETS				
Cleve	Columbus	St L	Birm	Charlotte	Dayton	New Or	Providence
25.0	33.2	18.5	28.0	20.5	36.3	52.8	26.3
14.2	23.9	22.2	39.0		26.5	32.0	
10.0						47.3	
12.9		19.7		29.3		28.0	22.5
24.7	24.7	14.9	34.3	21.3			24.3
24.9					30.0		
13.2	15.5	21.2	25.5		13.8	50.3	
14.4	22.0		29.3			50.0	
			22.3		24.5		
13.2	21.2			27.3	26.3		
	14.7	12.8		19.8	26.0	27.3	15.0
	11.4	21.2	28.7		22.3		
				32.0		49.3	23.8
		25.2				48.3	
1.2	18.7				25.8		
				37.8			
		20.9	27.8				17.8
4.0					27.0	29.5	
3.9						33.3	9.3
	13.2			22.8			
						30.3	

as in other than top 10. Classification as to number of stations in Pulse's own. Pulse determines number by measuring which stations ally received by homes in the metropolitan area of a given market ch station itself may be outside metropolitan area of the market.

Gulf Coast Texans can and do buy more

Over THREE BILLION dollars spent annually in retail sales by residents in KTHT's coverage area. Get your share. Buy Houston's "most-for-your-money" station, KTHT.



SELL THEM ON

KTHT
5000 W 790 KC

MBS for Houston and South Texas

Represented Nationally by Paul Raymer

it's KSAN in San Francisco

PROVEN MOST POPULAR WITH NEGRO LISTENERS YEAR AFTER YEAR*

(*Negro Pulse)

KSAN Is Your Best Buy... Because KSAN Goes Where 280,000 Negro Listeners Are.



KSAN Goes Where The Negro Market Is!

for specific proof of all KSAN claims to fame, contact Stars National, Tracy Moore, or

WRITE, WIRE, PHONE KSAN

1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

The only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO *loud and clear,* way out in Ohio.

GOING WEST on the New York State Thruway, you pick up WGR RADIO *loud and clear,* just past Syracuse.

IF YOU WANT *maximum coverage* in the $3,000,000,000.00 Western New York Market, (plus big bonus audience in Canada) . . . buy WGR RADIO!

ABC AFFILIATE

NATIONAL REPS: Peters, Griffin, Woodward, Inc.

BUY *WGR* **RADIO**

"Buffalo's First Station"

A weekly listing of changes in the advertising and broadcast fields



NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Black & Decker, Towson, Md	Van Sant Dugdale, Baltimore	NBC 133	Monitor; 29 30 min partics per wkend; 29 Sept; 2 wks
Buick, Mich	Kudner, NY	NBC	Patterson vs Jackson Heavyweight Title Fight; M 1:2 pm to concl; 29 July only
Equitable Life Assurance Society of United States, NY	K&E, NY	MBS 411	Saturation; 100 8-sec IDs following newscasts; 31 Aug; 6 wks
Florists' Telegraphic Delivery Service, NY	Grant, NY	MBS 411	Chain breaks; 25 per wk; 1 wk ea month; 15 July; 52 wks
Grove Labs, St. Louis	Gardner, NY	NBC 133	Monitor; 6 other daytime & eve pgms; 12 1-min and 18 30-sec partics per wk; 30 Sept; 26 wks
Grove Labs, St. Louis	Harry B. Cohen, NY	NBC 133	Monitor; 19 5-min segs per wkend; 6 Sept; 29 wks
General Motors, Detroit	Kudner, NY	CBS 201	Craftsman's Guild Annual Award Dinner; Tu 9:30-10 pm; 30 July only
General Motors Corp, Detroit	Kudner, Detroit	NBC 169	News Of The World; M-F 7:30-7:45 pm; 3 partics per wk; 29 July; 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	MBS 411	Gabriel Heatter Newscasts; M-W-Th 7:30-7:35 pm; 29 July; 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	MBS 411	Newscasts; M-F 7:30-7:35 am; 29 July; 4 wks
GMC Truck & Coach Div, Detroit	Kudner, NY	ABC 330	Speaking Of Sports With Howard Cosell; Tu-F 6:30-6:40 pm; 30 July; 3 wks; and Tu-W-Th 20-21-22 Aug only
Gillette Safety Razor, Boston	Maxon, Detroit	NBC 167	24th Annual All Star Baseball Game; Tu 2:15 pm to concl; 9 July only
S. C. Johnson, Racine	FC&B, Chi	MBS 411	Chain breaks; following newscasts; 1 on F; 5 on Sa; 2 on Su; 5 July; 4 wks
S. C. Johnson, Racine	FC&B, Chi	MBS 411	Counterspy; F 8:05-8:30 pm; 5 min; 5 July; 5 wks
L&M, NY	DFS, NY	MBS 411	Chain breaks; 10 per wk; F, Sa, Su; plus wkend newscasts; 3 July; 8 wks
P. Lorillard, NY	Y&R, NY	CBS 201	FBI In Peace & War; Su 6:05-6:30 pm; 1 5-min seg; 23 June; 13 wks
P. Lorillard, NY	Y&R, NY	CBS 201	World News Roundup; Su 9-9:05 am; 23 June; 13 wks
P. Lorillard, NY	Y&R, NY	CBS 201	World Tonight; F, Sa, Su 9-9:15 pm; 5-min seg; 21 June; 13 wks
McCall Corp, NY	Donahue, NY	CBS 201	Amos 'n' Andy; Sa 12:05-12:30 pm; 1 5-min seg; 29 June only
McCall Corp, NY	Donahue, NY	CBS 201	Galen Drake; Sa 10:05-10:50 am; 1 5-min seg; 29 June only
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 151	Bandstand; M-F 10:30-12 N; 5 1-min & 5 30-sec partics per wk; 8 July; 8 wks
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC 139	Hilltop House; M-F 3:30-3:45 pm; 5 1-min & 5 30-sec partics per wk; 8 July; 8 wks
Pan American Coffee Bureau, NY	Robt W. Orr, NY	NBC	Truth Or Consequences; M-F 10:05-10:30 am; 5 1-min & 5 30-sec partics per wk; 8 July; 8 wks
Rexall Drug, LA	BBDO, LA	NBC	Pinocchio; Su 6:30-7:30 pm; 13 Oct only
Ruberoid Co, NY	F&S&R, NY	NBC 133	Monitor; 10 5-min segs per wk; 14 Sept; 6 wks
Sterling Drug, NY	DFS, NY	NBC 151	Bandstand; M-F 10:30-12 N; and Five Star Matinee; M-F 3:05-3:30 pm; 99 1-min partics; 8 July; 13 wks
Tee-Pak, Chi	Wilson, Saylor, Ware, Chi	MBS 411	Chain breaks; 6 per day; Su, Th, 30 June-4 July, plus 3 per day, Sa, Su; 6, 7, 13, 14, 20, 21 July only
Toni, Chi	North, Chi	CBS 201	Nora Drake; M, Th, F 1-1:15 pm; ½ spon; 8-11 & 12 July; 4 wks
Toni, Chi	North, Chi	CBS 201	Right To Happiness; M, Tu, W, F 2-2:15 pm; ½ spon; 17 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Road Of Life; M-W-Th-F 1:45-2 pm; ½ spon; 17 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Romance of Helen Trent; Tu-W-F 12:30-12:45 pm; ½ spon; 18 June; 4 wks
Toni, Chi	North, Chi	CBS 201	Young Dr. Malone; M-W 1:30-1:45 pm; ½ spon; 17 June; 4 wks
Vick Chemical, NY	BBDO, NY	NBC	Various pgms; 30 6-sec spots per wk; 17 Sept; 20 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil, NY	Katz, NY	NBC 133	Monitor; 10 5-min segs per wkend; 6 July; 52 wks
Beltone Hearing Aid, Chi	Olian & Brunner, Chi	MBS 411	Gabriel Heatter Newscasts; Tu 7:30-7:35 pm; 10 Sept; 26 wks
Evangelical Foundation, Chi	Walter F. Bennet, Chi	NBC 57	Bible Study Hour; Su 8:30-9 pm; 30 June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Allan Jackson News; Sa 10 am-12 N & 1 pm-5 min; 29 June; 52 wks
General Motors, Detroit	Campbell-Ewald, Detroit	CBS 201	Robert Trout News; Su 10 am-12 N, 5-6:55, 8 pm; M-F 9 pm; 5 min; 30 June; 52 wks
Grove Labs, St. Louis	Sidney Garfield, SF	NBC 169	News Of The World; M-F 7:30-7:45 pm; 1-min partics; alternating 2 & 3 wkly; 26 July; 7 wks
Mutual Benefit Health & Accident Asso of Omaha, Omaha	Bozell & Jacobs, Omaha	NBC 186	On The Line With Bob Considine; Su 6:15-6:30 pm; 21 July; 52 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts; M-F 6:30-7:55 pm; 5-min and 18 5-min wkend newscasts; ½ spon; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	ABC 330	Newscasts; M-F 8:55-9:55 pm; 5 min; 1 July; 26 wks
R. J. Reynolds, Winston-Salem	Wm Esty, NY	CBS 201	Sports Time; Tu-Th-Sa 7-7:05 pm; 18 June; 26 wks
Simoniz, Chi	Y&R, Chi	CBS 201	Arthur Godfrey Time; W 10:45-11 am; 3 July; 52 wks
Simoniz, Chi	Y&R, Chi	CBS 201	House Party; W 3:15-3:30 pm; 3 July; 52 wks
Wm Wrigley, Chi	Ruthrauff & Ryan, Chi	CBS 201	Just Entertainment; M-F 2:45-3 pm; 1 July; 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
A. H. Christensen	KGW-TV, Portland, promotion mgr	KEX, Portland, advtg & sls promotion mgr
Robert Cinader	California Ntl Productions, NY, exec dir, pgms	Same, vp
Henry W. Cox	General Mills, Minneapolis, mgr of radio & tv programing	ABC TV Network, NY, ntl pgm sls mgr
John Frederick Cundiff	KCRG-TV, Cedar Rapids, sls mgr	WNHC AM-FM-TV, New Haven, sls mgr
James C. Dowell	National Bank of Tulsa, vp	KIOA, Des Moines, public rel's dir
Vince Doyle	WSJV-TV, Elkart	Same, ntl sls dir
Frank Effron	KOTV, Tulsa, art director	Same, production supvsr
Don Fuller	WSJV-TV, Elkart	Same, reg'l & local sls dir
C. Thomas Garten	WSAZ-Radio, W. Va, asst gen mgr	WSAZ-TV, W. Va, comm mgr
William C. Gillogly	ABC TV Network, Chic, eastern sls mgr	Same, dir of sls, Central Div
Col. Joseph F. Goetz	Ron Associates, Washington, vp	Same, plus CBS Washington network co-ordinator, WTOP-TV
Albert S. Goustin	Headed own film distributing company	DuMont Broadcasting, NY, tv sls mgr
Homer Griffith		KEAR, SF, mgr & Western FM Network, sls mgr
Barbara Haddox	WBNS-TV, Columbus, pgm promotion dir	WCAU, Phila, dir of press & info & audience promotion
Edward Kaylin	CBS Radio Network, NY, asso dir of sls presentations	Same, plus admin mgr of advtg & sls promotion dept
H. Weller Keever	California Ntl Productions, NY, dir of sls	Same, vp

SPONSOR ASKS

What are the fall trends in film commercials?

Valentino Sarra, *president, Sarra, Inc., New York*

The pattern for the coming television season seems to us to shape up about like this:

As far as we're concerned, costs will be about the same, predicated, as always, on the pre-thinking and pre-production planning.

There seems to be a definite and happy trend to beautiful simplicity and



"simplicity and less hard-sell"

less "hard sell." Again, as far as we're concerned, although color has still not approached its great potential, we are doing more of it all the time. Since color only costs approximately 30 to 35% more than black-and-white a great many agencies and clients are using the medium, even though they have no immediate use for it, so that they may familiarize themselves with the problems entailed and be prepared for the future.

We find that where budgets will permit, it is a great advantage to use especially composed background music and, of course, the jingle still occupies an important place.

Animation and stop-motion are being used more and more in conjunction with live photography. This, of course, helps budgets and combines whimsey with reality—a good selling tool.

According to present backlogs, television sets are going to carry more and better commercials for the coming season.

Walter Lowendahl, *executive vice president, Transfilm Incorporated, New York*

The tv spot industry is undergoing a metamorphosis. To survive, the independent producer of tv commercials will have to become first and foremost a highly creative entity. In the light of this, it is difficult to predict the immediate future of the tv commercial in terms of price, types, etc. The future rests with the effects of the changes which must come about.

In the past, too little could be said about "trends" in commercials. One period was like any other, except for variations in prices. Creatively speaking, only a handful of commercials ever broke through the commonplace.

Today, hundreds of tv spot producers are eager to shear prices to the bone to *print* a commercial. I emphasize *print* because most tv producers have been relegated to just this task . . . the transfer of storyboards to film. The price factor has robbed too many producers of creativity. Agencies know



"price factor robs creativity"

best of all that talent cannot be bought at cut rates.

In those instances where producers have been given the widest creative latitude in the execution of commercials, the results have been refreshing. This practice will increase. It has become strikingly obvious that producers stripped of all but the very elemental labors of exposing film rarely rise above mediocrity.

In Hollywood all the major film companies are now making commercials and some, hoping for the kill, are delivering spots at less than cost. Already, smaller West Coast independents have felt the squeeze and have closed shop. It's the old story of economic attrition.

But, if we independents make a concerted effort to offer a creative as well as personalized service, we can prosper. Why? Tv commercial production is but a flirtation for Hollywood. Soberly, it looks to the $2¼ billion world-wide box-office for its theatrical films, not the relatively meager $35 million grossed by tv spot producers in '56.

New York is the heart of America's advertising and here the agencies will continue to supervise the advertising accounts which support television. Most of them can be expected to use New York production firms if we can prove that we are their creative allies.

Shamus Culhane, *president, Shamus Culhane Productions, New York*

In the last year there has been more realization by the agencies of the need for unusual material and points of view in the preparation of both live-action and animated spots. There has been more willingness to spend money for experiments and more time to do research for special effects.

From this point of view the last year has been the most exciting in our 10 years of making tv spots. It is very obvious that the average spot is of a much higher quality than a year ago, that there has been a lessening in the use of the cheaper contrivances such as stills, lots of lettering over live action, and having announcers holding products up. There seems to be an



"new attention getting devices"

awareness that spots are in competition with each other on tv. We have always had this attitude—and keenly—but I think that the agencies have never accepted the challenge until this year.

(Please turn page)

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . *at by far the lowest cost per thousand.* (Nielsen & SR&D)

They serve this amazingly rich inland market which contains 4 of the top 5 counties in farm income in California, the nation's leading farm state — and has an effective buying income of almost $4.3 billion dollars. (Sales Management's 1956 Copyrighted Survey & U.S. Dept. of Agriculture's 1954 agricultural census)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



There has been a change about the use of so called high-style animation. There was an attempt, in the last two years, to use it for every kind of spot with some pretty disastrous results. There has been an increase in the desire to use characterization rather than movement or design in animated spots.

We are convinced that next year is going to see a good deal of interest in pure abstraction in animation, both in sound and picture. This is bound to come about because of the need for new and attention-getting devices.

Another heartening improvement has been the acceptance of a less straight use of live-action. We have done a number of live-action spots with various interesting graphic combinations, particularly the combination of live action and cartoons (rotoscope). The agencies and sponsors seem willing to "kid" the medium a little more, whereas, in previous years, there seemed to be a sharp dividing line between humorous ideas that were done in animation and straight ideas which were produced in live action. It is very possible to make a dramatic statement in animation and a broad comedy idea in live-action. This next year should see a big development of these two trends.

I think costs have gone up about 10% in both animation and live. Some of this is in higher wages and operating expenses, but obviously a good deal of the added cost has been in experimenting on unusual effects.

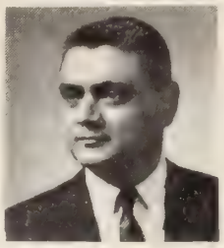
There has been a good deal more willingness on the part of the agencies to follow, or to look for, more standard procedures of working within the processes of making a picture. This is a natural improvement which is bound to come with experience, but I think it is intensified by the need for experiment.

In the writing area we are once again writing about one-half of the spots that we produce. This trend, which started two years ago, seems to be growing stronger rather than diminishing. I believe, again, this is because the competition within the business makes it necessary for a writer to know the actual production methods, and for the artist to understand them even better.

The real motivation for so many improvements in work procedure seems to come from the fact that the agencies are rising to the problem of creating highly competitive tv spots.

Robert Lawrence, *president, Robert Lawrence Productions, Inc., New York, Hollywood, Toronto*

Thousands of years ago Aristotle laid down the principle that a play should have a beginning, a middle and an end, each more or less related to the other. This simple law of unity, by which all artistic structures can be tested, applies to television commercials as well. The



"more agencies go steady with producers"

best commercials say one thing and say it clearly and nimbly. We are producing more such commercials than ever and, as a result, commercials are better than ever.

Related to the trend toward higher quality is the clever combination of showmanship and salesmanship.

Only an accumulation of experience by advertising agencies and film producers could have made these developments possible in this still-young industry. With this has come a refinement of relations between agencies and producers. As more and more agencies "go steady" with producers, they are able to use most effectively the producers' technical experience and creative talent. Film producers with a strong creative staff are being brought into pre-production planning earlier.

Insofar as agencies continue to plan and produce commercials in units, the cost trend will be downward. Other cost changes are minor; a commercial produced last year can be done at approximately the same cost today. More expensive commercials have resulted from the increased use of spectacular and highly stylized sets, location shooting, optical effects, and animation. . . .

Momentary fads will not effect the general trend toward superior commercials. Animation is an example. Certainly it is a marvelous medium for television commercials, but no single vehicle, not even such a dynamic one as animation, applies to every product and every advertising purpose.

Each commercial has its own message and must be presented in its own way. The growing recognition of this basic fact of advertising life is the single most important trend shaping up in new filmed television commercials.

Arnold Kaiser, *MPO Television Films, Inc., New York*

From the producer's standpoint, costs of filmed commercials still vary greatly depending on the product and the agency approach. Generally speaking, however, our costs for the entire budget range have gone up about 10 percent over last season due to increases in laboratory charges, wages and the addition of pension funds.

The types of commercials being ordered vary, as always, depending on product and agency campaign strategy. We find the hard sell still prevalent in drug commercials and stylized sets continuing in demand for cosmetics and related fields. One general trend we have noticed, here at MPO, is a renewed interest in optical effects such as travelling mats and trick photography. MPO is doing more and more commercials in color and expects this trend to accelerate as color tv goes into general use all over the country.

Multiple unit production (shooting a series of spots for a product) is becoming more and more popular. Not only does this type of shooting cut costs by reducing shooting time per commercial, as well as cutting down on



"adequate time for production"

the number of preparation hours, but it makes for superior footage. When we schedule three or four consecutive days of shooting on one product, the MPO staff has the opportunity to fully "get into swing" with the agency film people and this high level of coordination can be seen in the final product.

Most important, film producers are making agencies aware of the advantages of devoting adequate time for production planning and casting. In the past, this planning has often begun well in advance of air-date, but work bogged down somewhere along the line. As a result, a job that we would have liked to have three or four weeks to produce, had to be done in a matter of days. Production has many time-consuming, intricate operations which, we have all learned, should not be rushed at the expense of quality.

Working together for greater coverage!



TWO TOP CBS radio stations
TWO BIG southwest markets
ONE LOW combination rate

KWFT and KLYN work back-to-back (and on the sides, too) in TWO big markets to give you twice the coverage at one low combination rate. For availabilities and rates, write, wire or phone our representatives.

KWFT
KLYN

WICHITA FALLS, TEXAS
620 KC • 5000 Watts

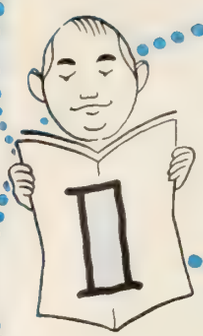
AMARILLO, TEXAS
940 KC • 1000 Watts

The KENYON BROWN stations
Now under one ownership and management

National Representatives
JOHN BLAIR & CO.

Are you getting your share
the fabulous S. Florida mark

. . . where your advertising results in the lowest cost per sales.



1

* The average Greater Miamian spends more at retail than the average consumer in any other of the nation's major markets.



2

* In dollar volume the Miami area advanced from 25th to 21st place among the 44 major areas, displacing Denver, Atlanta, Indianapolis & Providence



3

* Since World War II retail dollar volume in Dad County has increased 70% top 43 other major U markets in rate of growth.

CBS TELEVISION NETWORK

BASIC AFFILIATE

We're biased, of course, toward WTVJ. The May ARB re shows that WTVJ leads in 70.3% of the total quarter-hour ra firsts. This reflects the complete community acceptance which W has gained during the past 8½ years in telecasting to the e 15-county South Florida area.

* U. S. Chamber of Commerce, June 1957.

WHEN YOU KNOW THE FACTS, YOU MUST CONSIDER MIAMI IN YOUR SCHEDULE.

= Greater Miami has top-notch media facilities to sell your product . . .
4 outstanding TV stations (welcome to Miami's newest, WPST-TV)
11 good radio stations and
3 great daily newspapers

Get all your market data from your Peters, Griffin, Woodward Colonel. You'll find you cannot afford to overlook fabulous South Florida!

FLORIDA'S FIRST TELEVISION STATION



National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Brown & Williamson Tobacco Corp., Louisville, is adding to its Kool cigarette schedules, SPONSOR was told. I.D.'s will be placed during nighttime hours, with frequency varying. Buying is not completed. Buyer: Jack Sinnott. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York, SPONSOR learned is buying announcements for its Halo shampoo. Campaign will begin shortly and will run for 25 weeks. Approximate frequency: six spots per week primarily during daytime hours. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., New York. (Agency declined to comment on campaign.)

Lever Bros., New York, is placing station breaks in a number of markets to promote its Rinso. SPONSOR hears the nine-week campaign will begin 22 July. Frequency: approximately six spots per week in each market. Buyer: Tom Glynn. Agency: J. Walter Thompson, New York.

Procter & Gamble, Cincinnati, is renewing and adding new schedules for its Spic & Span throughout the country. Schedules will run indefinitely. Minute and 90-second film announcements will be bought for nighttime hours. Frequency: approximately three per week in each market. Buying is completed. Buyer: Charles Bucciere. Agency: Young & Rubicam, New York. (Agency declined to comment on campaign.)

RADIO BUYS

Bristol-Myers, New York, is testing a special sales promotion for its Ammens Medicated Powder in six markets. The campaign starts shortly and runs for eight weeks. Minute announcements are slotted during afternoon and early evening segments. Frequency: approximately 25 per week in each market. E.t. theme is slanted to the hot weather. Buying is completed. Buyer: Bob Widholm. Agency: BBDO, New York.

Lever Bros., New York, is entering top markets to advertise its Silver Dust. Schedules for minute spots will run for six weeks. Buying is completed. Buyer: Joe Hardy. Agency: SSC&B, New York. (Agency declined to comment on campaign.)

Youngstown Kitchens, div. of American-Standard, Warren, Ohio, SPONSOR learned, is planning to enter 20 scattered markets to push its cabinet sinks. The six week schedule will kick off 22 July. Daytime minutes will be purchased, with some traffic hours. Frequency: 8-15 per week in each market. E.t.'s will emphasize time payment plan. Buying is half completed. Buyer: Jack Cummings. Agency: Grey Advertising Agency, New York. (Agency declined to comment.)

"Live?"

. . . Not likely. Ghoulish tricks—or any tricks, illusions, visual sleight-of-hands—come off safest, surest on film. Time . . . space . . . reality even, are conquered with snap and precision.

And with film—show, station, time are yours to control.

Truly, a good release is a better release when you USE EASTMAN FILM.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, Inc.
Agents for the sale and distribution of Eastman Professional Motion Picture Film
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Cal.


Be sure to shoot IN COLOR . . .
You'll be glad you did

Capsule case histories of successful local and regional television campaigns

TV RESULTS

EATERY

SPONSOR: Knott's Berry Farm AGENCY: Hall-Mitchell

Capsule Case History: Knott's Berry Farm, famous tourist attraction outside of Los Angeles, has built its traffic to an all-time high in its history through television advertising. And it reached this peak during its usual off-season period. The company launched a campaign on KTLA in January, buying participations in the cartoon featurette *Popeye* (a Monday through Friday program, 7:00-7:15 p.m.). Knott's is a family-type attraction and its promotion was aimed at the parents through the juvenile viewer. Despite the fact that winter months are not conducive to traffic for this outdoor entertainment, shopping and eating place, on Sunday 10 March, Knott's had the biggest traffic day in its entire history. Prior to this, Knott's reports that on 9 February, the personal appearance at the Farms of Tom Hatten, KTLA personality appearing on the show, "drew an unusually large number of children." Cost of advertising: $900 per week. Knott's concluded this tv campaign at the end of March.

KTLA, Los Angeles, Calif. PURCHASE: Participations

CHICKENS

SPONSOR: Wentz Super Markets AGENCY: Direct

Capsule Case History: Owners of supermarkets must move their perishable food products quickly. Recently, the owner of the Wentz markets moved 11 tons of produce in less than 24 hours with one 20-second tv announcement. Wentz has been a continuous tv advertiser for the past two years. On its regularly sponsored show, *Mr. District Attorney* (Thursdays, 9:30 p.m. over KHSL-TV), Wentz has three one-minute commercials. Each of the one-minute commercials consists of three 20-second specials. On 4 April Wentz ran a special on fryer chickens. By 4 p.m. the following day, seven tons of fryers had been moved. Wentz re-ordered another four tons of chickens and by noon Saturday, these had been sold out. Total sale volume: $8,800. Cost of the announcement: $65. Net profit from the sale: $637.50—plus increased traffic in all markets. With this and similar instances indicating results of its tv advertising, Wentz has just renewed its contract with KHSL-TV for another year.

KHSL-TV, Chico, Calif. PURCHASE: *Mr. District Attorney*

SPORTING GOODS

SPONSOR: Wisconsin Sporting Goods Stores AGENCY: Direct

Capsule Case History: A local television show which inherits its viewers from a network sports program brought good results to a group of four sporting goods dealers in the Lacrosse, Wis., area. The four dealers, each in a different town covered by WKBT, Lacrosse, recently purchased *Fite Nite Sport Lite*, a 10-minute weekly program with emphasis on hunting, fishing, camping and boating; it follows the ABC TV boxing show. KWBT Sportscaster Ed Hutchings presents a guest each week who is an authority on some one outdoor sport. Questions are requested from the viewers and the sender of the question chosen to be aired each week receives a substantial prize donated by one of the sponsors. Robert Morrison, sales manager of WKBT, reports that this show "invariably sells out the merchandise advertised the day following." The initial test campaign ran eight weeks. The cost: $100 per week. Sponsor satisfaction is best evidenced by a 26-week renewal effective 26 June.

WKBT, Lacrosse PURCHASE: *Fite Nite Sport Lite*

BOOKS

SPONSOR: George Wyman & Co. AGENCY: Direct

Capsule Case History: A one-shot, 30-minute television time purchase promoting a single book moved $2,560.50 worth of this merchandise at a cost of $179 for this South Bend, Ind., department store. Louis Melicek, vice president in charge of merchandising, reports the only other advertising used was tune-in ads in the newspaper, but no mention of the book or price was included. The promotion vehicle was a Conrad Nagel film on the subject of arthritis, placed 4:30-5:00 p.m., Sunday, 17 February, on WNDU-TV. The book, entitled *Arthritis and Common Sense*, priced at $3.95 per copy, was promoted within the normal commercial time; phone orders, mail orders and in-store sale of the book were advertised by voice over slides. Immediate response taken by the telephone answering service recorded 86 orders within two hours of the program. By the end of the week, 650 copies of the book had been sold. Comments from Wyman's sales staff: "amazing," "great," "gratifying."

WNDU-TV, South Bend PURCHASE: 30-min. program



A live one!

The Steel Hour continues to bring you top TV entertainment *all summer long*

Because good theater knows no season,
it's full schedule all through the summer on–

THE U.S. STEEL HOUR
produced by THE THEATRE GUILD

USS



MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by **WSUN**
than any other station in the
HEART of FLORIDA
(Check your Nielsen No. 2)

WSUN RADIO
ST. PETERSBURG - TAMPA
Represented By VENARD, RINTOUL & McCONNELL
Southeastern: JAMES S. AYERS

BIG rain . . BIG dust,
BIG heat . . BIG cold!

In Texas everything is naturally

BIG . . . like KTRN's

62% share of the Wichita Falls* audience!

Place your schedule now for BIG results!

KTRN

*Texas, of course!

Burke-Stuart—Natl Reps.

News and Idea WRAP-UP

ADVERTISERS

Here's an instance of an advertiser who likes radio and tv so much that he's buying his own stations.

Milner Enterprises (Pine-Sol and Perma Starch) has just acquired WJQS, Jackson, Miss. The purchase is the first step in plans to acquire a chain of radio and tv stations which will be owned and operated under the name of the Dumas Milner Broadcasting Co.

Howard S. Cohoon, president of the Dumas Milner Corp. (the Pine-Sol and Perma Starch company), has been appointed president of the broadcasting arm.

The Milner firm with an ad budget of $1.25 million is spending 90% of that amount in radio-tv this year. For more details on the Mississippi industrialist's Cinderella story see SPONSOR, 4 May issue, "The Fabulous Rise of Milner Products."

Bissell Carpet Sweeper Co. will use both network and spot tv for its price reduction sale 16 September through 31 October.

Network program will be NBC TV's *Matinee Theatre*. One minute announcements will be seen on 100 key cities throughout the country.

N. W. Ayer & Son is the agency.

People in the news: Raymond Harvey Whidden and **Harry Henshel** have been elected vice presidents at Bulova Watch Co. Whidden is general sales manager and Henshel is secretary of the corporation . . . **Roy B. Dill,** ad manager of Socony Mobil's central marketing region has retired after 30 years of service . . . **Ralph B. Johnson** has been appointed to a newly created post in the Heinz Co. marketing division, assistant to the v.p. in charge of marketing. Johnson was executive vice president of the National-American Wholesale Grocers Association . . . **Edmund F. Buryan,** former marketing consultant of Booz, Allen & Hamilton, has been named vice president in charge of marketing for the W. A. Sheaffer Pen Co., a newly created position . . . **Clarence L. Van Schaick,** former president of the Dixie Cup Co., has been elected a vice president of the American Can Co. Two weeks ago Dixie merged with CANCO and under the new set-up Van Schaick will be in charge of all Dixie operations.

RCA Victor Radio and Victorola division has plans for the most extensive advertising yet on network radio and tv starting in the fall. The teen-age market will get extra attention, especially for records. Full details will be announced later in the summer.

AGENCIES

This year continues to be the big year for agency mergers. The latest is Robert W. Orr Associates with Fuller & Smith & Ross.

Purpose: Diversification for FSR whose clients are mostly industrial while Orr is a mass consumer product agency. The Orr agency, which now becomes a division of FSR, brings to the amalgam a group of seasoned copy writers on mass consumer products.

Orr's key personnel will continue to service Orr accounts (which bill around $2 million annually).

The Harry B. Cohen Advertising Co. now becomes Cohen & Aleshire, Inc. with these executive changes:

- Harry B. Cohen moves from president to chairman of the board.
- Edward Aleshire, former executive vice president and creative director, becomes president.

The changes marked the 10th anniversary of the agency, which has risen from one client and total billings of $600,000 in 1947 to the $8-10 million class today.

New agency appointments: Guild, Bascom & Bonfigli, San Francisco for Max Factor's Sof-Set and Dri-Mist . . . **McCann-Erickson** for

Lewis-Howe (entire account) . . . **Rutledge & Lilienfeld,** St. Louis, for Thorobred Dog Foods. Thorobred will use tv and radio regionally.

Personnel changes: Francis Nestler has joined McCann-Erickson, Los Angeles, as assistant production manager . . . **Dr. Elsa A. Whalley** has joined the research department of Honig-Cooper, San Francisco, as a consumer motivation specialist . . . **Norman C. Sabee,** former national ad manager for Crosley & Bendix Home Appliance Division, has joined Kudner as an account manager . . . **Gordon W. Elliott** has been appointed creative director of Aubrey, Finlay, Marley & Hodgson, Chicago. Elliott comes from Town Journal where he was visual director . . . **Victor G. Bloede** has been named copy chief of B&B and elected to the agency's plans board along with senior copy supervisor **Otto Prochazka** . . . **Aaron Krochmal,** formerly with Standard Register Co., has joined Dubin, Feldman & Kahn, Pittsburgh, as an account executive.

They became v.p.'s this week: Charles S. O'Donnell, v.p. of the Geare-Marston division, at Ruthrauff & Ryan (parent firm) . . . **Lynn Bickett** at Jackson, Haerr, Peterson & Hall. He will assume the duties of office manager for the agency's Jefferson City, Mo. branch.

Percy J. Orthwein, president of D'Arcy Advertising, died last week in St. Louis after a long illness.

NETWORKS

In his talk before the Station Representatives Association this week ABC Radio president, Robert E. Eastman, told members that they and the network have a common objective with the immediate target of building the radio industry into a billion dollar industry.

Continued Eastman: As this develops the reps will get their share, the networks theirs, and the stations associated with each will benefit as a result.

Five key points of the talk were:

- ABC Radio is gathering its resources to be a positive, creative force in broadcasting and is going to do extensive effective, creative selling.
- The network will develop the growth of compatible programing so that network and local will complement each other effectively.
- Live programing will be furthered.
- ABC Radio will build bigger ratings on both network and local stations programing.
- The network is going to work to stabilize rates and values.

See SPONSOR-SCOPE for more on the Eastman talk.

The Kaiser buy of *Maverick* (ABC TV Sunday 7:30-8:30) marks one of the few exclusive sponsorships of new shows starting this fall and is an exception to the trend toward partial sponsorship.

This coming season for the first time, split sponsorships will outnumber network single sponsorships. Here's how it works out in terms of programs, comparing last fall with the upcoming fall:

SEASON	PART	SINGLE
1956-57	49	65
1957-58	57	53

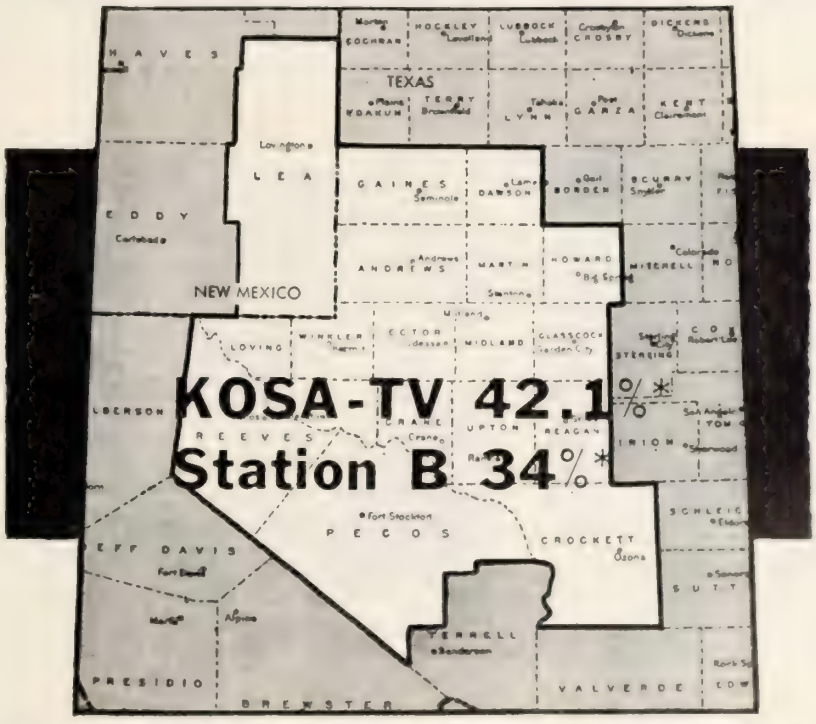
For complete details on the fall network tv programing picture see

(*Please turn to page 76*)

****ARB PROVES *KOSA-TV***

DOMINANCE

IN 18 COUNTY AREA



Call John E. Pearson Company today for the full facts on how to reach the three-quarter billion dollar area covered *only* by KOSA-TV.

*Share of Audience
**ARB Survey April 7-13, 1957

KOSA CBS TV

CHANNEL 7 ODESSA, TEXAS

Represented by John E. Pearson Television, Inc.

A pictorial review of local and national industry events

PICTURE WRAP-UP



Ocean voyage in a bus was made by KBIG's Stu Wilson. He and mobile unit leave the ship in Honolulu



Ben Duffy's first public appearance since his illness late last year is made at BBDO's annual Spring outing. Here he and Mrs. Duffy greet friends



Adult approach to space is theme of General Mills Sugar Jets tv campaign. Commercials for Mickey Mouse Club are by Tatham-Laird



World's biggest sandwich is given to Honeymooners on *Art Linkletter's Houseparty*. It measures 10 feet long



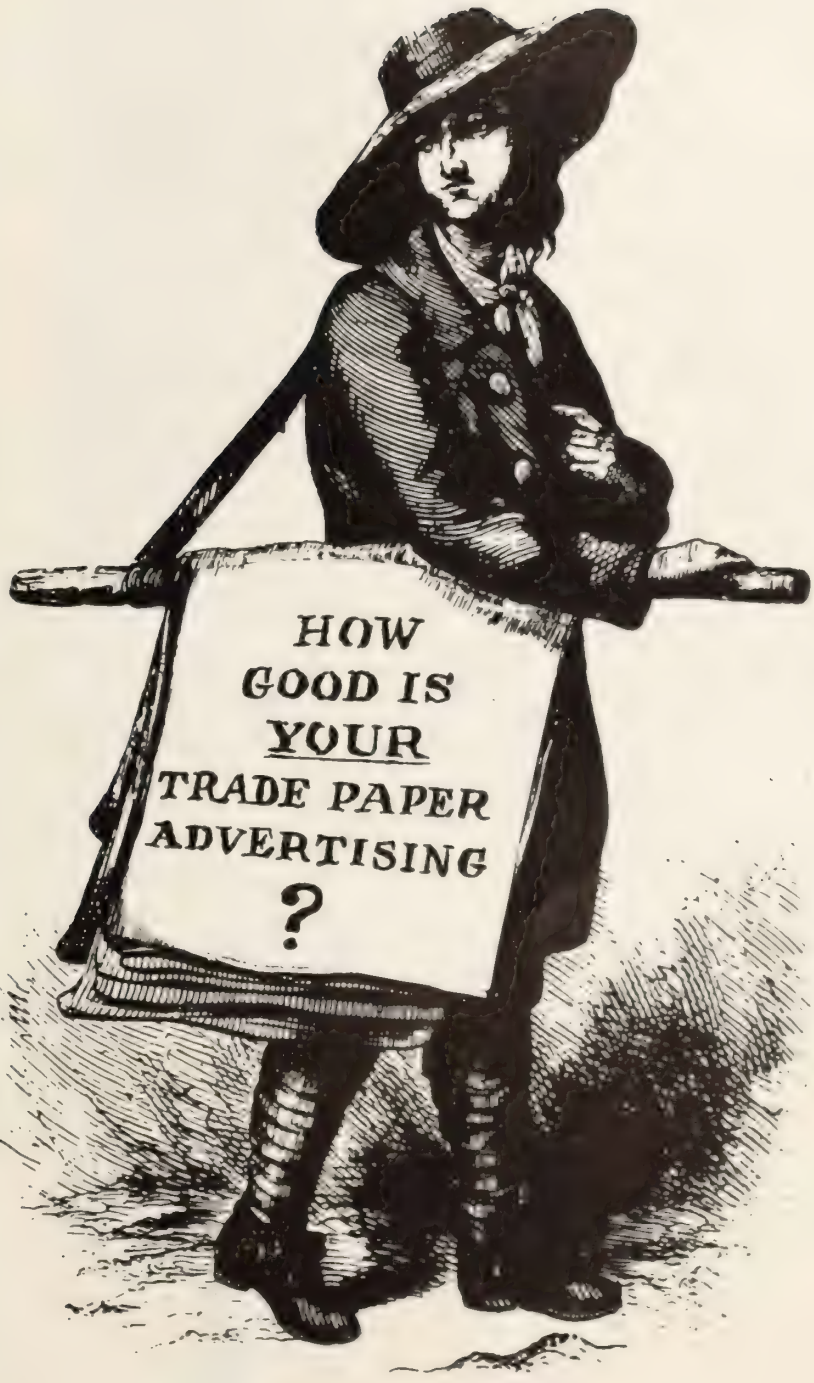
December Bride star, Frances Rafferty, meets with Harry Kinnear (l.) and Walt Case of General Foods in a visit to Sioux City, Iowa



Freak accident hospitalized KOMA disk jockey Eddie Coontz, but he continues to broadcast his morning show from bed despite a neck in traction



TLF Broadcasters meet in informal session at Woodland center. (L. to r. seated) Hugh Terry, KLZ-TV, Denver; Weston Pullen, Jr., Time Inc.; Willard Schroeder, WOOD-TV, Grand Rapids; Eldon Campbell, WFBM-TV, Indianapolis; Wayne Coy, Twin State Broadcasting, Inc. Standing (l. to r.), Michael O. Larcau, WOOD Radio; Phil Hoffman, WTCN-TV, Minneapolis; G. Bennett Larson, KDYL and KTVT, Salt Lake City


HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

Norman R. Glenn

Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations — gross top hourly rate

Group 1.....*to $500*
Group 2.....*$500 to $1000*
Group 3.....*$1000 to $1500*
Group 4.....*$1500 to $2000*
Group 5.....*$2000 and over*

radio stations

Group 6.....*to $150*
Group 7.....*$150 to $300*
Group 8.....*$300 to $450*
Group 9.....*$450 to $600*
Group 10.....*$600 and over*

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 tion entry. The contribution will be in the to this organization for each tv and radio staname of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA BROADCASTERS' PROMOTION ASSOCIATION, INC.
Chanin Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0808

OFFICERS
President
David E. Partridge
Westinghouse Broadcasting Co., Inc.
First Vice-President
Charles A. Wilson
WGN & WGN-TV
Second Vice-President
Montez Tjaden
KWTV
Secretary-Treasurer
Ellen M. Johansen

DIRECTORS
Bruce Wallace
WTMJ & WTMJ-TV
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WMAL-TV
Roy C. Pedersen
WDAY & WDAY-TV
Samuel Elber
WERE
Gene Godt
WCCO-TV
Marion Annenberg
WDSU & WDSU-TV
Joe Zimmermann
WFIL & WFIL-TV
Joe G. Hudgend
KRNT & KRNT-TV
John M. Keys
WMAQ & WNBQ
Foster H. Brown
KMOX
Howard W. Meagle
WWVA
Paul J. Woodland
WGAL & WGAL-TV

March 28, 1957

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a much-needed improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute $5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

FROM FAR AND NEAR
THEY'RE WATCHING
ANN MAR
ON CHANNEL 2



baltimore's top-rated* cooking program
THE WOMAN'S ANGLE
with Ann Mar
weekdays, 1:00-1:30 pm

mail proves effective coverage

During a recent 30-day period, Ann Mar received mail from 121 Maryland post-offices outside of Baltimore, including those from the Eastern Shore, Virginia, Pennsylvania, and Delaware. The May Nielsen Report indicates that "The Woman's Angle" reaches an average of 108,500 homes per telecast.

May Nielsen and May ARB Reports

CBS

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE
COLUMBIA BROADCASTING SYSTEM

Represented by THE KATZ AGENCY, Inc.
New York, Detroit, St. Louis, San Francisco,
Chicago, Atlanta, Dallas, Los Angeles

SPONSOR's Tv and Radio Basics, 27 July issue.

Fall network tv programing notes: Shirley Temple will be hostess-narrator for 16 one-hour specials based on fairy tales to be presented over NBC TV starting 12 January. Sealtest Ice Cream and Dairy Products, John H. Breck and Hills Brothers coffee will sponsor. While the first show will be on Sunday 8-9 p.m., the other specials will be telecast about once every two or three weeks in various evening time periods throughout the schedule. Some of the shows will be live and some film. N. W. Ayer is the agency for all three sponsors . . . **Libbey-Owens Ford Glass Co.** has bought the remaining one-fourth of the *NCAA Football Games* starting 21 September. Fuller & Smith & Ross is the agency.

Daytime tv notes: NBC TV has finished re-vamping its morning line-up with the slotting of Treasure Hunt (ABC TV nighttimer this past season) in the 10:30-11 a.m. period. This means the network will have five quiz-game shows lined up in a row from 10:30 a.m. to 1 p.m.

ABC TV is looking forward to the upcoming season as the time when it will have this coverage:

- A VHF primary live affiliate in the top 25 retail markets. The network just announced that WHDH-TV, Boston, will go on the air in the late fall as a basic affiliate. This leaves a Pittsburgh outlet which is still on the hooks as far as the FCC is concerned.
- A minimum of 81 stations live for the 1957-58 term, giving nearly 85% coverage of all tv homes.

The network expects the Pittsburgh station to be set and ready to go on the air by the first of the year.

. . . **NBC Radio** picked up $1.5 million in net revenue from new and renewed business this past week. Fourteen advertisers figured in the million-and-a-half orders with the most extensive coming from Grove Labs for its Bromo Quinine Cold Tablets and No Doz Awakeners. Other advertisers were: Vicks, Ruberoid, Pan-American Coffee Bureau, Black & Decker, General Motors Trucks, Gillette, Rexall Drug, Buick, American Oil Co., Mutual Benefit Health & Accident, R. J. Reynolds, and the Evangelical Foundation.

Current tv programing notes: Pharmaceuticals has dropped the *Sunday News Special* (CBS TV 11-11:15 p.m.) but it will still be a drug dispensing show with Whitehall and Carter Products alternating in picking up the tab.

TV STATIONS

Here are the results of TvB's "advertising awareness" campaign—in which two Oklahoma City stations each carried a single 20-second announcement advertising a New York City clean-up campaign:

- 27.2% of the people interviewed remembered seeing the announcement.

The two announcements cost $360 (gross one-time rate).

Recall interviews were conducted by Pulse in downtown Oklahoma City.

(See "Radio Stations" section in Wrap-Up for results of similar tests conducted by RAB.)

The DuMont stations (WABD, New York, and WTTG, Washington, D. C.) have joined Pat Weaver's Program Service network.

Weaver estimates these two stations along with WGN-TV, Chicago, which previously announced affiliation, and the other stations soon to be announced will cover 23 million tv homes, or close to 60% of the U.S. total.

Tv applications: Between 24 June and 6 July two applications for new stations were filed and one construction permit was granted.

Applications were made by L. E. U. Broadcasting Co. for Channel 66, Erie, Pa., 65 kw visual, with tower 142 feet above average terrain, plant $76,000, yearly operating cost $240,000; and by Norfolk Newport News Television Corp., Ormond Beach, Fla., for Channel 13, Norfolk, Va., 316 kw visual, with tower 1,000 feet above average terrain, plant $547,000, yearly operating cost $1 million.

Construction permit went to: San Francisco-Oakland Television, Inc. for Channel 2, Oakland, Calif., permit allows 100 kw visual.

Station changes: ZBM-TV, Pembroke, Bermuda, will join CBS TV as a non-interconnected station under the extended market plan on or about 7 November . . . **WICU,** Erie, has re-

ceived FCC authorization to increase to full power. The increase will be completed by fall.

Personality notes: Charles W. Way has joined WFMY-TV, Greensboro, N. C., as a member of the sales staff. Way formerly was advertising director for Morrison-Neese department store . . . **William L. Putnam** has been elected president of the Springfield (Mass.) Television Broadcasting Corp. (WWLP) and **Roger L. Putnam** has moved up to chairman of the board.

RADIO STATIONS

RAB's latest "awareness" study—in which Laura Scudder Potato Chips sponsored 15-minute radio shows nightly in non-prime time over two Baltimore stations—had these results:

- Although the product cannot be bought within 2,400 miles of Baltimore, at the end of the four-week campaign one out of every eight persons interviewed (by Pulse) were aware of Laura Scudder Potato Chips.
- And better than three-quarters of these one-in-eight could remember at least one copy point.
- This awareness level was obtained in a market having a high incidence of tv penetration (84%).

Here are the winners in RAB's fifth annual "Radio Gets Results" contest:

Department, Dry Goods and Variety Stores: 1st, KGWA, Enid, Okla.; 2nd, WCSH, Portland, Me.; 3rd, WSOY, Decatur, Ill.

Home Furnishings: 1st, KTLN, Denver; 2nd, WTXL, Springfield, Mass.; 3rd, KGWA, Enid, Okla.

Automotive: 1st, KYW, Cleveland; 2nd, WWDC, Washington, D. C.; 3rd, WCUE, Akron.

Drug and Food Stores: 1st, KFRU, Columbia, Mo.; 2nd, KBIG, Los Angeles; 3rd, WTAX, Springfield, Ill.

Apparel: 1st, WIDE, Biddeford, Me.; 2nd, KCMJ, Palm Springs; 3rd, KGWA, Enid, Okla.

Financial: 1st, KCMJ, Palm Springs; 2nd, WMIK, Middlesboro, Ky.; 3rd, KBIG, Los Angeles.

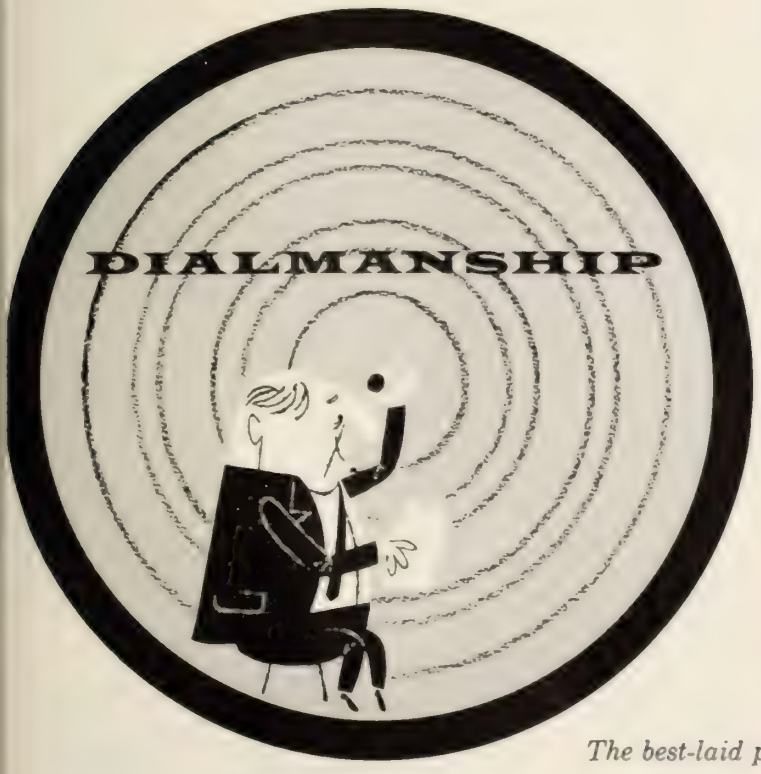
Housing Materials & Suppliers: 1st, WJTN, Jamestown, N. Y.; 2nd, WCSH, Portland, Me.; 3rd, WMIK, Middlesboro, Ky.

Specialized Services: 1st, WGIL, Galesburg, Ill.; 2nd, WKY, Oklahoma City; 3rd, WIRL, Peoria.

Miscellaneous: 1st, WEJL, Scranton; 2nd, KCMJ, Palm Springs; 3rd, WMBD, Peoria.

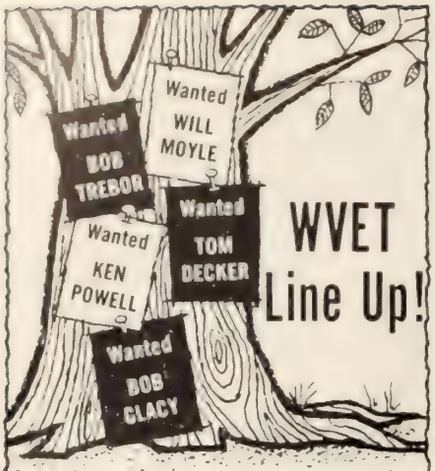
Stan Hammer, timebuyer at DFS, has won the KYA, San Francisco, great white hunter contest. Prize: A all-expense-paid vacation for two to Africa . . . **Perfect tie-in:** K-POP, Los Angeles, and Dad's Old Fashioned Root Beer, with the advertiser buying the heaviest spot campaign ever scheduled on the station by a soda pop.

Personnel notes: Claude H. Frazier and **Lionel Baxter** has been elected vice presidents of the Storer Broadcasting Co. Frazier is managing director of WAGA, Atlanta, and Baxter is managing director of WIBG, Philadelphia . . . **Robert W. Allen** has been appointed a local sales representative for WEEI, Boston . . . **Raymond G. Mercier** has been named station manager of WCSH, Portland, Me., and **Robert Arnold** will take



Dialmanship? Selectivity is what it's all about. Today—the televiewer decides before he dials. You have to pre-sell him. You have to hammer hard on tune-in promotion.
When you recognize the importance of *Dialmanship*, you realize the influence of TV GUIDE. Every day, all week, more than 12 million televiewers turn to TV GUIDE before they tune to you. Gad, what a place to talk tune-in . . .

The best-laid program promotion plans begin here and now . . . TV GUIDE



Rochester's 5 Most Wanted* Men

*WANTED... by audiences and advertisers

. . . because they make WVET's unique programs of music, loved by all . . . and every-hour news . . . NUMBER ONE in Rochester radio for reception and response.

MUSIC NEWS ABC

WVET RADIO

ROCHESTER, N.Y.
1280 K.C. 5000 WATTS
Represented Nationally by
THE BOLLING COMPANY

5000 W



Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.
1150 KC

over as program manager . . . **Irving Hunter** has been named coordinator of sales service and programing and **Edward J. Owen** has been made program manager for WLBZ, Bangor, Me. . . . **Charles M. Conner** is now station manager of WGRY, Gary, Ind. Conner was formerly with WTCN, Minneapolis . . . **Wally Blake** has been named assistant manager and promotion director of KICO, El Centro, Calif. Blake comes from KIVA-TV, Yuma . . . **Irv Lichtenstein** has been appointed vice president in charge of all publicity, audience and sales promotion, and research activities for WWDC, Washington, D. C. . . . **William A. "Bill" Patton,** formerly with KSIZ-TV, Corpus Christi, has been named vice president and general manager of KLFY, Houston . . . **Myron T. Wile** has been elected to the board of directors and the executive position of vice president and business manager of WSRS, Cleveland . . . **Charles Bennett** has joined the WGY, Schenectady, sales staff.

FILM

A marked increase in the number of bakeries sponsoring syndicated films has been noted by TPA.

Michael M. Sillerman, TPA executive vice president, reported that an analysis of TPA sales showed bakeries jumping from fifth place in percentage of TPA sales in 1956 to third place during the first six months of 1957.

The analysis provided the following percentage-of-sales figures by industry category during the first half of the year: food. 22.4%; breweries. 18.5%; bakeries, 13%; dairies, 10.5%; retail stores and supermarkets, 10.7%; automotive, 8%; banks-financial, 6.1%; all other, 10.8%.

Ed Murrow's filmed interview with Yugoslavia's Marshal Tito was sold to WPIX, New York, and six foreign stations and networks within a short time after its appearance on CBS TV.

CBS Tv Film Sales placed the interview with the British Broadcasting Corp., the Canadian Broadcasting Corp., the Australian Broadcasting Corp., Radio Janst in Sweden, CMAB in Cuba and XEW in Mexico City.

Falstaff Brewing, one of the top multi-market film buyers, has renewed MCA TV's *State Trooper* in 70 markets for its second 52-week cycle.

Revue Productions will begin filming 39 new half-hours this month.

State Trooper ranks No. 2 in SPONSOR's Telepulse film rating chart covering shows in 10 or more markets during May. Rating: 20.3.

Gross-Krasne has sold *O. Henry Playhouse* to Australian Broadcasting Corp. Deal includes 39 half-hours and one rerun. The show had previously been sold to BBC . . . **Governor Tv Attractions** has sold a package of comedy shorts to WCSH-TV, Portland, Me.. which now has a cartoon and comedy library of 1,000 films . . . **AAP** has sold 337 Warner Bros. and 234 Popeye cartoons to KSLA-TV, Shreveport, La. This is AAP's complete cartoon package.

Chunky Chocolate Corp. has renewed sponsorship of TPA's *Foreign Legionnaire* in 17 markets via Grey.

The new deal is effective in September and includes double exposure of the show on WABC-TV, New York.

Answers to Sponsor Hears quiz on radio program theme songs (page 84):

1. American Album of Familiar Music
2. Ben Bernie
3. Fred Waring
4. Easy Aces
5. Fibber McGee & Molly
6. Hour of Charm (Phil Spitalny)
7. Houseboat Hannah (P&G)
8. Kay Kyser
9. Lum 'n' Abner
10. Mr. District Attorney
11. Tom Mix and His Straight Shooters
12. Myrt & Marge
13. One Man's Family
14. The O'Neills
15. The Parker Family
16. Lanny Ross
17. Saturday Night Serenade (Pet Milk)
18. Story of Mary Marlin
19. Town Hall Tonight
20. Vic & Sade

One of Spartanburg's Two Great Stations

WJAN SPARTANBURG, S.C.
Call: Grant Webb & Co.

COMMERCIALS

Two beer advertisers lead ARB's list of best-liked tv commercials for May.

The ratings for that month:

1.	Hamms Beer	7.0
2.	Piels Beer	6.4
3.	Dodge	6.1
4.	Chesterfield	4.4
5.	Ipana	3.7
6.	Jello (Chinese Baby)	3.0
7.	Alka Seltzer	2.0
8.	Ford	1.8
8.	Schlitz	1.8
10.	Winston	1.7
11.	General Electric	1.5
12.	Kleenex	1.4
13.	Swift	1.2
13.	Kraft	1.2
13.	L&M	1.2
13.	S&H Stamps	1.2
13.	Tide	1.2
18.	Bardahl	1.1
18.	Lucky Strike	1.1
19.	Budweiser	1.0
19.	Falstaff	1.0

Results were tabulated from answers to a special question in ARB's diary for the week of 6-12 May. Each diary family was asked to name the tv commercial that they liked best during the survey week. The figure represents preference for the commercial and does not reflect audience size or sales effectiveness.

General Mills' *Mickey Mouse Club* (ABC TV) commercials are taking an unusual tack starting this month. The company will devote about one-half of its commercial time to presenting authentic facts on outer space to juvenile viewers.

The campaign on behalf of Sugar Jets was worked out by Tatham-Laird and is termed by the agency as an "adult" approach to space as opposed to the old Buck Rogers disintegrator gun sort of thing.

Several leading authorities in the space field have helped prepare the material and four space books written by Willy Ley, author and pioneer rocket developer, will be offered as premiums on the shows. The unusual and authentic sets for the commercials are said to have cost over $25,000.

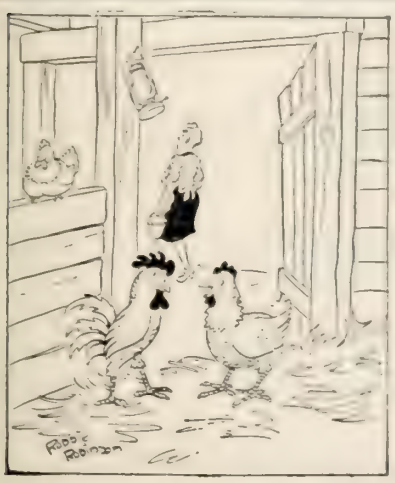
Awards round-up: Playhouse Pictures' 60-second animated commercial for Frank Taylor Ford has taken first place among all tv commercials for local advertisers at the 1957 Advertising Association of the West Competition . . . **Chicago Federated Advertising Club** has presented FCB with its plaque for the best animated commercial of the year, the Liquid Chiffon commercial produced by Cascade Pictures . . . **Gross-Krasne** has received the first place award in the film commercial for regional advertisers division by the Advertising Association of the West. The commercial was produced for BBDO on behalf of Pacific Gas & Electric, which sponsors *O. Henry* in Northern California.

Personality notes: Leon S. Rhodes has been named v.p. of Loucks & Norling, division of Robert Lawrence Productions . . . **Norman Ferguson** has been named a director of Shamus Culhane Productions, Hollywood.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

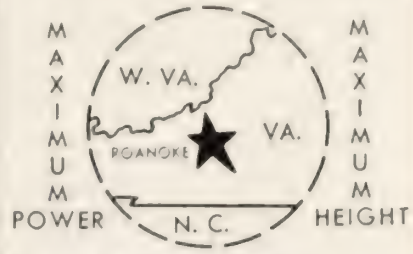
Stock	Tues. 2 July	Tues. 9 July	Net Change
New York Stock Exchange			
AB-PT	20⅜	21⅞	+1½
AT&T	175⅞	175⅝	− ¼
Avco	7⅜	7½	+ ⅛
CBS "A"	31¼	31¾	+ ½
Columbia Pic.	18⅞	19⅞	+1
Loew's	19⅜	18⅞	− ½
Paramount	36	35⅝	− ⅜
RCA	38½	38	− ½
Storer	26	26¼	+ ¼
20th-Fox	27⅝	28⅜	+ ¾
Warner Bros.	23	23¼	+ ¼
Westinghouse	65⅝	67⅝	+2
American Stock Exchange			
Allied Artists	3⅝	3⅝	− ⅛
C&C Super	⅞	1	+ ⅛
Du Mont Labs.	4⅝	4⅞	+ ¼
Guild Films	3¼	3⅛	− ⅛
NTA	7¾	7¾	



"Bet you can't lay an egg over KRIZ Phoenix!"

ROANOKE

60 County Coverage



Television's Top Programs

CBS

Ask Your "Colonel" at Peters, Griffin, Woodward, Inc.

WDBJ tv

CHANNEL 7

ROANOKE, VIRGINIA

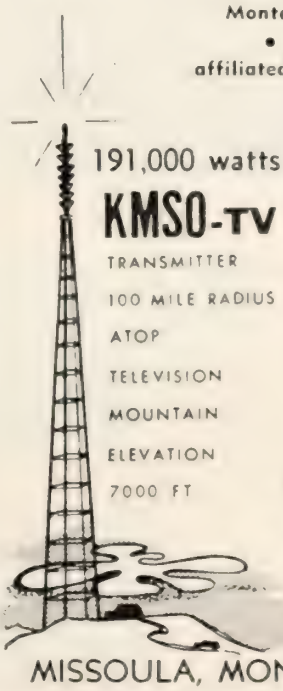
3 MILLION

Montana visitors will have their car radios tuned to KGVO 5,000 watts MISSOULA, MONTANA

plus all Western Montana

•

affiliated with



191,000 watts

KMSO-TV

TRANSMITTER 100 MILE RADIUS ATOP TELEVISION MOUNTAIN ELEVATION 7000 FT

SELLING WESTERN MONTANA

Mosby's, Inc.

the ONLY SINGLE MEDIUM SELLING ALL WESTERN MONTANA

MISSOULA, MONTANA



Top-drawer advertisers buy WGN-radio in Chicago

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.



13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

All broadcast interests and issues this week took a back-seat to fee tv.

The FCC brought the subscription tv pot to a real boil by **vigorously reacting to Congressional baiting on the question of its authority to regulate fee tv.**

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Committee, had been particularly voluble with this type of query, charging that the FCC in permitting a trial run of fee tv was going away off the reservation.

In a letter to Rep. Harris, the FCC retorted:

1. There is no mention in the communications law of fee tv, hence **the FCC is not barred legally from acting on the issue.**

2. During debate on the communications act, **it was specifically stated that the law would not rule out broadcasting on a subscription basis.**

The letter seemed to place the FCC more firmly behind a trial run of fee tv—a result which Harris did not have in mind.

All in all, **it was an uncommonly strong letter** for a government agency to address to the chairman of committee which has jurisdiction over it and which is laying ambitious plans for a searching examination of the manner in which that agency is administering the law.

When the Commission closed down this week on the filing of answers to a number of questions it had posed as to what constituted a fair test for the pay system, these were among the assembled respondents and their viewpoints:

- **International Telemeter, Skiatron, and Zenith** (who control the three major systems) **maintained no test was necessary.** But if there are to be any, they differ over the time limits.
- **The NARTB took this position: If the FCC is determined on a fee tv trial, it ought to use part of the spectrum not now set aside for regular tv.** In that way the public's right of free choice would not be destroyed, since no tv stations would be darkened.
- **CBS, Inc., called for further study** of the trial demonstrations, adding this colorful caution: "If some one is confronted with an unmarked bottle, there are measures short of drinking a little of it to determine whether it's mouthwash or poison."
- **NBC likewise argued that a restricted test would not show the true effect of the system,** while an unrestricted test would amount to outright authorization.
- **The Joint Committee on Toll Tv (the film theatre people) contended that a test would not bring to light the truth** about the system's ability to destroy free tv. It also raised this point: In the beginning pay tv could offer programs not on free tv to overcome "initial audience resistance." But what was to prevent fee tv from raiding free programing and talent when it ran out of "uniqueness"?
- **RKO-Teleradio** said it would use any authorized fee system in its Los Angeles operation (KHJ-TV) and in its New York station (WOR-TV), but **Lou Poller and Sherwin Corwin,** who spoke for the uhfers, held fee tv should be confined to uhf.
- **Jerrold Electronics,** supplier of the equipment for the Bartlesville, Okla., closed-circuit operation being financed by Video Independent Theatres, asked that the FCC wait until the results of the Bartlesville experiment are known. Jerrold has long opposed fee tv except on a wires basis.

Frederick W. Ford needs only Senate confirmation to assume the post of FCC commissioner. That is a mere formality since there is no opposition.

Ford was an FCC attorney who left in 1953 to go to the Justice Department where he eventually became Assistant Deputy Attorney General.

At the FCC, he was **chief of the hearing division in the broadcast bureau.**


More SELL in Commercials?
Will that clever use of trademark
product-in-use surely fix the brand
in the viewer's mind? Not if the pict
dull, indistinct and poorly reproduce
obsolete film equipment. The first st
more "sell" in film commercials
must start with station facilities. It'
trick at all to impart "snap" and re
with modern RCA film room equipm
P.S.
HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?

OUR FILM DOLLAR . . .



Have Picture Quality that Advertisers want . . .

And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

a. Use a Vidicon film camera

b. Use professional projectors

c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.



Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

Tmk(s) ®

13 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

Independence Day thought expressed in a plans board meeting last week on Madison Avenue:

"Ratings are for lazy people who don't trust their own judgment or convictions."

A searing feud may be in the making between NBC Radio and independent stations that flaunt their top ratings.

The network is mulling the circulation of literature referring critically to what NBC Radio calls the **"jukebox type of station."**

A couple of topline agencies again are sniffing at the Kraft Food account, which bills around $9 million through JWT.

The nub of their pitch: We promise you more of the creative kind of merchandising and promotional help which today's marketing thrives on.

Historical note: **Much of Kraft's enormous advance is credited to the masterminding and financial aid of the late Henry Stanton,** boss of JWT's Chicago division.

JWT, Madison Ave. feels, rapidly is getting the **compliment of being the most-sniped-at agency.**

If you wonder why timebuyers sometimes get cranky and incoherent, **ponder this recent nightmare in a major New York agency:**

After sitting on the plan for six weeks, **a client demanded that his spot campaign get started on over 100 stations in 12 days** (which included two weekends).

Snapped the head timebuyer to reps who argued the best of availabilities could not be cleared on such short notice:

"I'm not buying qualitatively—just quantitatively. Just give me the deadpan ratings."

Remember the colorful radio days when almost every dramatic—as well as variety and musical—show had an easily identifiable theme song culled from the old standards?

How many of those theme songs can you identify with their programs?

1. Dream Serenade
2. It's a Lonesome Old Town
3. Sleep
4. Manhattan Serenade
5. Save Your Sorrow
6. My Isle of Golden Dreams
7. Last Rose of Summer
8. Thinking of You
9. Eleanor
10. Hail Liberty
11. When the Bloom is On the Sage
12. Poor Butterfly
13. Destiny Waltz
14. Danny Boy
15. Deep Purple
16. Moonlight and Roses
17. Silver Star
18. Clair de Lune
19. Smile, Darn You, Smile
20. Chanson Bohemiene

Jot down your guesses and check them against the answers on page 78.

Quarter-century note: Before the old Federal Radio Commission started rapping knuckles because of program content, the air was loaded with fortune tellers.

The first of these swamis was Mrs. Edwin F. Meier, who mixed answers to the question, "Is my husband true?", with spiels in behalf of Gobel's frankfurters.

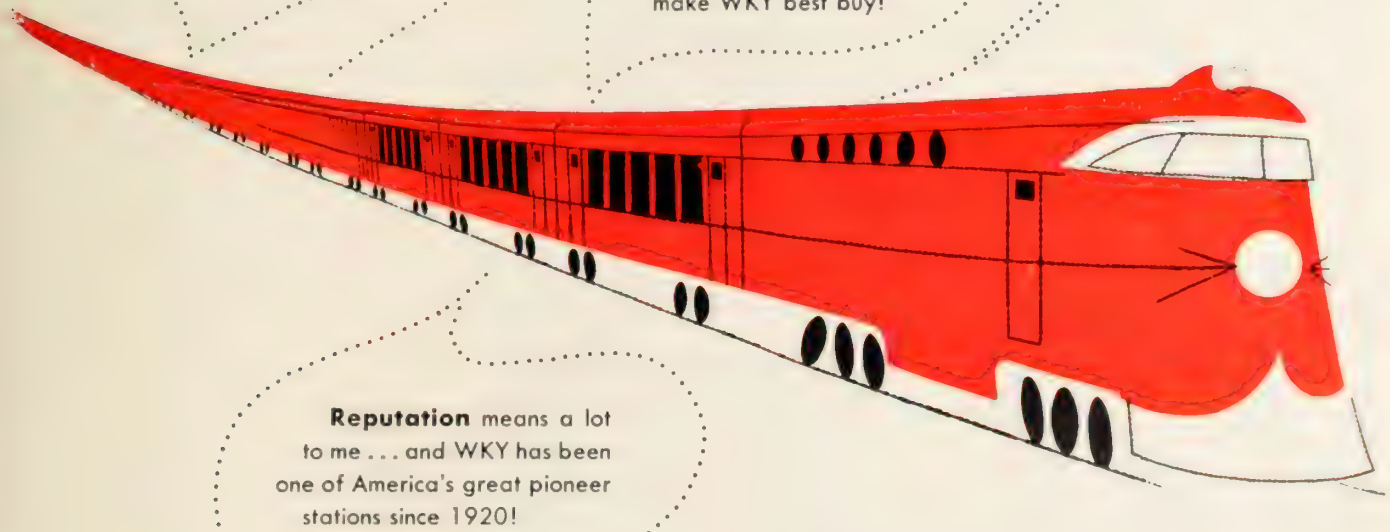
5 timebuyers — 5 reasons for buying WKY, Oklahoma City!

Total coverage sold me! NCS #2 gives WKY 56 counties —18 more than the 2nd station! Coverage area contains 68% of Oklahoma's population, retail sales!

Nielsen proves WKY's unduplicated weekly coverage is greater than the next 4 stations combined!

Pulse showed me WKY is clearly dominant morning . . . noon . . . night! Audience 6 a.m. to midnight averaged 45% greater than 2nd station!

Cost-per-thousand clinched it for me! Top audience, top coverage make WKY best buy!



Reputation means a lot to me . . . and WKY has been one of America's great pioneer stations since 1920!



"And you'll like the way the **Katz people** come up with accurate, useful information and prime availabilities when you want them."

However you buy . . . it's WKY

930 kc NBC
OKLAHOMA CITY
The WKY Television System, Inc.

LOWER RATES?

(Continued from page 35)

sidering cost-per-1,000."

• "Nighttime radio needs lower rates to compensate for good but smaller audience."

• "Show how nighttime audiences compare with daytime radio audiences and with tv nighttime audiences in quality and cost-per-1,000. Latter should be equal or lower unless responsiveness can be demonstrated."

Probably more significant than the foregoing comments on rates, however, were the comments by buyers on other areas of nighttime radio. Here they came closer to the real nub of the problem: They may want bargain prices but, more important, they want to know exactly what they're buying.

"What is needed to sell my clients on using nighttime spot radio," wrote one buyer, "are presentations which include a realistic analysis of just who is listening and how and where (in cars, etc.). Only this will justify a purchase."

"More clients," wrote another, "would buy more nighttime if they knew more about its effect. RAB could do a job on this."

Another timebuyer said: "Stations need some solid 'success' stories from local accounts who are now using nighttime."

Documentation: Facts and more facts are what the buyers are asking for. They are not anti-nighttime radio, they simply want to be sold, and apparently they are looking for "hard sell." Not until the aura of mystery that surrounds night radio is dispelled will most clients and admen move in.

"Quantitative research," a timebuyer pointed out, "indicating the kind of audience and characteristics of people listening is what it needs."

And another adman became more specific yet when he wrote: "For most soft goods, the quality of the nighttime radio audience is an unknown. Is the average listener (in home) one who is older, poorer economically and in a smaller family?"

How can the sellers of radio answer such questions? How can they combat such buyer-resistance due to a genuine lack of information? Certainly the increasing demand for all radio will shortly force advertisers out of traffic and daytime hours and into nighttime. Then there will be forthcoming solid "success" stories that prospective buyers will want to read.

Yet nighttime radio is not without its "success" stories right now. A lot of these are at the local level, but then it must be remembered that local merchants are a savvy lot—after all, it was they who "discovered" the "prime times" so much in demand today by national accounts. And it is these locals who are blithely buying nighttime and making a profit on it.

In Milwaukee, for example, a single nighttime program on WISN broadcast from the showroom of Humphrey Chevrolet between 7 p.m. and 9 p.m. sold 17 brand new Chevrolets.

A regular seven nights-a-week advertiser between 1 a.m. and 5 a.m. on WIP, Philadelphia, is the Airport Recreation Center, a bowling alley in Pensauken, N. J. Their objective: to catch the factory workers and other nighttime motorists. Some 80% of the business it enjoyed during a recent promotion was directly attributed to this advertising on *The Dawn Patrol* show.

On the same station, the Home Unity Savings & Loan Co., of Philadelphia,



FIRST

*IN 51 OF 72 COMPETITIVE
Daily QUARTER HOURS in Rochester, N.Y.
and tied for first Four times!

	WHEC	STATION B	STATION C	STATION D	STATION E	STATION F**
FIRSTS	51	13	4	0	0	0
Ties for First	4	1	3	0	0	0

* Latest Rochester Metropolitan Area PULSE, March 1957. (Mondays thru Fridays—Sign on to Sign-off.)

** Station signs off at local sunset.

WHEN WHEC SPEAKS . . . ROCHESTERIANS LISTEN!

BUY WHERE THEY'RE LISTENING: —

WHEC of Rochester
NEW YORK
5,000 WATTS

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

using news shows at 6:45 p.m. and 11 p.m. attributed a 27% increase in annual business to this programing.

In Minneapolis-St. Paul, a Tuesday night 7 to 8 o'clock feature conducted by Cedric Adams on WCCO drew 64,672 pieces of mail from nine broadcasts. In the same city, 30 announcements over a period of six nights on KSTP between 11:45 p.m. and 1 a.m. resulted in 385 orders for the sponsor, The American Transcription Library.

These are the local clients who are writing their own success stories with nighttime spot radio. When enough of these stories circulate around and reach the ears of national clients, then nighttime radio will come into its own, many buyers feel, and rates will not be mentioned.

Programing: There are other factors, too, that both buyers and sellers feel will go a long way towards bringing national clients into night radio. Chief among these is programing. among these is programing.

"Importance" is something that is frequently mentioned by timebuyers and clients when they speak of night radio programs. Their feeling is that most important shows and strong personality programs are scheduled in the daytime and that nighttime frequently becomes a sort of backdrop of music that carries no impact. "One station's like another," one buyer said, "if they're all music and news." Said another: "Live events not televised will get good radio audience (sports, etc.)"

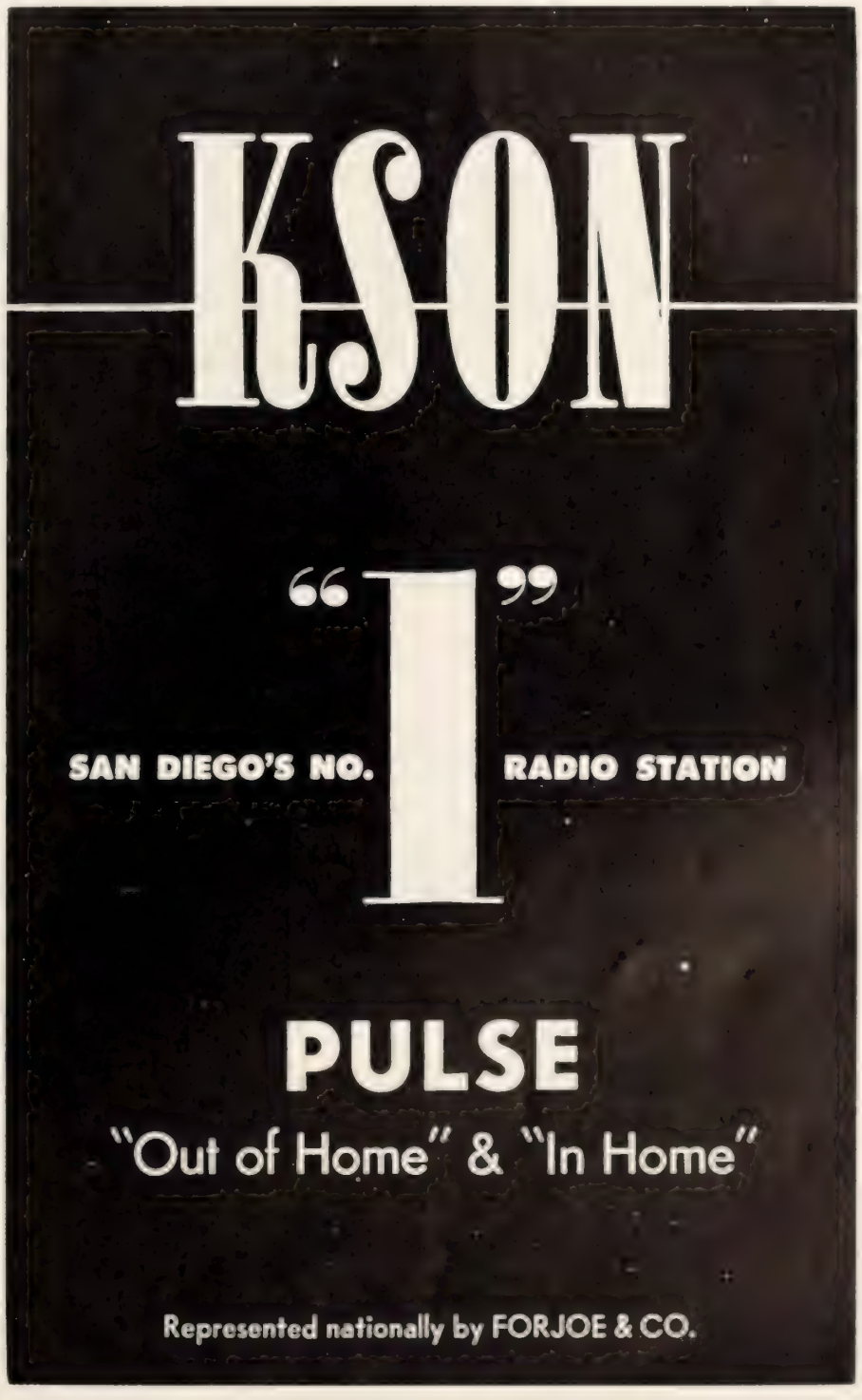
"You can sell nighttime radio," one adman told SPONSOR, "if you put on the right stuff. In some markets with major league ball teams, the station broadcasting their games are getting 8 and 9 ratings. And don't tell me that baseball is something extra special. It still proves that people will listen if you give them what they want."

The fact is that a lot of stations—now that nighttime radio is being talked about again—are bending their efforts to strengthen the nighttime stanzas. Controversy programs, local in nature and calling for public participation through phone calls to the station, are becoming popular throughout the country at night and are getting good audiences. Recorded transcription services are reporting a wave of new business resulting from stations buying and blocking across-the-board mystery and adventure shows at night as a means of varying music-news formats. Strong personalities are being developed or moved into nighttime radio.

The result is that these stations that are building up stronger programing at night are finding it easier to move at least some of the announcements of daytime advertisers into these virgin hours because (1) they are holding their audiences beyond the traffic hour curfew of 7 p.m. and (2) because these advertisers are getting adequate product protection and commercial separations at night.

So when nighttime spot radio really gets off the ground—and there are some admen who believe it could happen this fall—it may be due not alone to a lowering of rates or a wave of success stories or improved programing, but to a combination of the three.

It may also be due to the elemental factor of supply and demand. Or as one timebuyer wrote on his SPONSOR questionnaire: "Overcommercialization in 'prime time' will force advertisers to take a more realistic look at so-called 'tv time.'"



In Shreveport ONLY KTBS-TV OFFERS

Bonus Coverage

FROM THE HUB OF THIS 4-STATE AREA



*157,980 Television Homes . . . a BONUS of 13,120 over station B.

*136,860 homes reached monthly . . . a BONUS of 6,740 over station B.

*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

*Latest Nielsen Survey

KTBS-TV
CHANNEL 3
SHREVEPORT LOUISIANA
E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC
Represented by
Edward Petry & Co., Inc.

Reps at work

Bill Rohn, Edward Petry & Co., New York, says: "The hue and cry for a standard base for tv rates might make more sense if every station looked, operated and delivered uniformly. Station *A* has a seven-man news staff and three mobile units. Station *B* uses the wire and picture services and a paste pot. *A* spends a fortune hauling its antenna up 1,500 feet of solid rock to give a Grade A signal. *B* drops a wire from the top of the hotel flagpole and has a nightly showing of *Charlie Chan in a Blizzard*. *A* schedules announcements between shows according to the NARTB code. *B* makes every break look like the week-end edition of the shopping news. As station quality differs, so does cost of operation. Markets are different, too, and this is reflected in costs. Manufacturers expect this and a quick rundown of distribution expenses market to market would look like a fever chart. Tv rates reflect similar differentials yet advertisers somehow find this puzzling. Other media costs vary—newspaper cost-per-1,000 ranges from $2.75 to $10. Why, then, should tv be the only medium elected to give an unrealistic uniformity to its price tag?"



Gene Myers, recently appointed manager of the new CBS Radio spot sales offices in St. Louis, says: "The services a rep renders an advertising agency today over and beyond selling is one of the most important moves toward creating a contented client relationship. Nevertheless, it's difficult to get agency account men and media managers to sit down and go over a campaign well in advance. It's also difficult to discuss a sales drive with advertising managers and marketing specialists. If we could get more information in advance, I think we could place greater stress on various aspects of an advertiser's over-all media plans. Markets and buying habits vary in every section of the country. So the depth of media within any given market varies considerably. An advertiser, for example, may want to (1) introduce a new product, (2) give the product more exposure through a combination of media, (3) increase the product's competitive position in a market, (4) concentrate on seasonal items and (5) combat consumer resistance. We need full knowledge of an ad and sales campaign to help the agency and advertiser solve these complex problems."



BELIEVABILITY

built

ELECTRONIC COMPUTATION

...and

WWJ-TV



Burroughs electronic computers help solve many problems in business, science, medicine, and other fields.

Because the concept of electronic computation was so believable, Detroit's Burroughs Corporation made this lightning fast "figuring" system a reality.

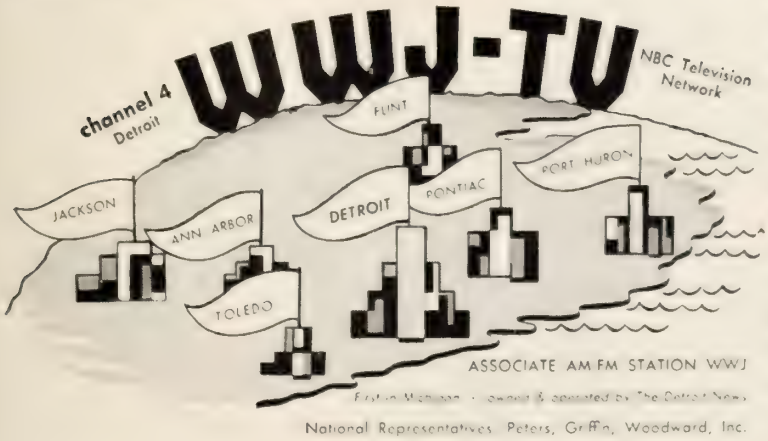
And because 10 years of quality leadership have made WWJ-TV so believable, Detroiters dial Channel 4 with complete confidence that they will see the finest of television, always.

Put this believability to work for you—on WWJ-TV, Michigan's First Television Station.



In 1885, William S. Burroughs invented the world's first practical adding machine in this small shop.

Tenth Anniversary Year



National Representatives: Peters, Griffin, Woodward, Inc.



going up!

The television set count in the La Crosse market has increased 26.8 per cent in the past year — more than *double the rate* of the country as a whole.†

†*Television Magazine, March '56, March '57.*

WKBT

CBS - NBC - ABC

Represented by:

H-R TELEVISION, INC.

HARRY HYETT, Minneapolis

CHANNEL 8 LA CROSSE, WIS.

Tv and radio NEWSMAKERS



Thomas E. Knode, 20 years with NBC before he resigned as director of station relations in 1955, has rejoined the department and was to be proposed as a vice president at the 12 July meeting of the NBC Board of Directors. The announcement came from Harry Bannister, vice president in charge of station relations. Knode joined NBC as a news editor in Washington in 1938 after three years with United Press. In 1940, he became director of NBC news department, supervising news and special events during the early days of World War II. After a hitch in the infantry during which he won the DSC for extraordinary heroism in New Guinea, he returned with rank of captain, rejoined NBC. In 1954, he was named director of station relations. In March 1955, he left NBC to become vice president and general manager of Edward Petry & Co.



Robert W. Orr has merged Robert W. Orr Associates, Inc. with Fuller & Smith & Ross, with his own organization becoming a separate division of the Fuller agency. Orr brings to the marriage a dowry of ten accounts with billings of about $2 million. The $4 million Jergens Lotion account is, however, conspicuous by its absence. Loss of this big account pulled the rug from under the Orr agency. On the brighter side of the ledger, Orr continues to hold Pan-American Coffee Bureau with billings of about $1 million, the Fuller Brush Co., American International Underwriters Insurance Groups, Munson G. Shaw Co., F. R. Tripler & Co., and the National Guard Bureau. The latter, billing an estimated $300,000, runs through June. Orr will continue to serve his accounts. Over-all responsibility goes to the Fuller Agency, one of the top 25.



Harold Cutliff Stuart has recently taken over as president and chairman of the board of Southwestern Sales Corp. (station KVOO) and president and director of Central Plains Enterprises, Inc. (KVOO-TV), Tulsa: he is also a director of the Association of Maximum Service Telecasters, headed by Jack Harris, KPRC-TV, Houston. In 1942, Stuart left a Tulsa law practice to enlist in the Army Air Corps. Then in 1949, he was appointed assistant secretary of the Air Force by President Harry S. Truman, in which post he served until 1951 when he decided to re-enter law in Washington as a partner in the firm of Doerner, Rinehart, Stuart and Clammer. As assistant secretary of the Air Force, Stuart had policy responsibility for research and development, Air Force Reserves and civilian components such as Air National Guard, Civil Air Patrol.



eatin'st folks in these here parts!

Regular little ol' ranch hands—all of 'em. Love their vittles and them home-like western tunes. These eatin' folks are buyin' folks, live mighty high on the hog. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station.

10,000 watts covering the greater Los Angeles market

1110 on the dial **KXLA**

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco

SPONSOR SPEAKS

Why we rated the reps

Ever since "Timebuyers rate the reps" appeared in our 29 June issue, the phones have been humming. Timebuyers have called to say "thanks, you're helping everybody by highlighting rep service and selling."

Reps have called with their own commendations (but always getting around to the natural question: "Say, how did *we* do in the survey?").

Stations have called from as far west as the Pacific Coast to say "congratulations. . . . Tell me, how did *our* rep do?"

We're grateful to the industry for its response, gratified at the interest. But we want to make clear that our purpose was not to conduct any popularity polls or to divulge how one rep is rated over another. Rather, we undertook the survey to serve a constructive purpose for the entire industry.

The basic conclusion our survey leads to is that a group of five or six rep firms is far out in front. It's no secret why.

Their salesmen are expert; their training of new salesmen is well organized; their services backing up the salesmen are superior; their business methods are streamlined.

Having documented these facts, SPONSOR's objective now is to help raise the level of performance throughout the field of national representation. We merely seek to serve as a bridge between buyer and seller, passing on to the seller the constructive suggestions of timebuyers.

This we did as part of our 29 June report. In this issue, again, (see page 42) we transmit suggestions from timebuyers—together with the ratings of all 31 rep firms mentioned by buyers in our survey.

Later we intend to look into the sales training methods by which rep firms maintain their leadership.

We hope that by the time our series is complete this exchange of views, together with our interpretive reports, will have helped give the rep on the lower end of the list an opportunity to adapt some of the methods of firms at the top.

Then, a year hence, we'll repeat our original study and perhaps continue it over a period of years.

But don't ask us "who won?" If we do our job right, everybody in the industry will win and that's our objective.



THIS WE FIGHT FOR: *Tv can grow stale unless machinery is provided for programing experiment. The networks should start planning now to use the summertime, perhaps on a rotating basis, for new show and format tryouts.*

10-SECOND SPOTS

Wha hoppen? Gremlins got into the typesetting machine with the result that in a recent SPONSOR-SCOPE list of top tv shows, *I've Got a Secret* came out on the printed page as *I've Got a Question.* It prompted one adman to phone and say: "I've got a question—What time is it on?"

Tie-in: Howard Johnson restaurants in New England are featuring a soft drink called "BZ Breeze," named for WBZ, Boston-Springfield. If naming foodstuffs for call letters becomes a fad, here are some candidates: SAZ-parilla for WSAZ-TV, Huntington, W. Va.; SAU-sage for WSAU, Wasau, Wis.; KAKE-Mix for Wichita station KAKE.

No takers: From *Tv Guide:* "NBC's having trouble lining up people who want to get married on *Bride and Groom.*" *They might have more luck getting participants if they start granting divorces on a show called Ex and Ex.*

Conversation piece: *Talk-About,* a new weekly analysis report published by Sindlinger & Co., Ridley Park, Pa., found the fifth most talked about topic in the U. S. was "Movies on television." *We know the kind of talk—"So I was all set to hit the sack early for a change last night when I switched on the late movie. . . ."*

As you like it: Winston (via Wm. Esty) cigarettes is using a new tv commercial where a prof corrects a student for using "like" instead of "as" to salve grammarians who have criticized the slogan: "Winston tastes good *like* a cigarette should." *Our educational system is saved again!*

Eyeful: Three 21-inch tv screens are mounted in the construction fence of a new building site on New York's Lexington Avenue where a 34-story structure is going up. Via this closed-circuit tv, "sidewalk superintendents" can watch the builders at work. *Here's where the building trades unions get in trouble with AFTRA.*

Foxy: A while back we mentioned a movement in a morticians' group to limit right of members to advertise, and commented that it would be hard for them to write jingle ads anyway. But the Denver ad agency of Revill J. Fox & Co. proved us wrong. "How about," they wrote, *"to each his urn?"*

what do YOU buy?

Market?

KWK-TV serves one of America's **richest** [illegible] for your product[s] [illegible] our KATZ man can keep you covered with the complete story about the great St. Louis [illegible] LEADER in St. Louis [illegible] KWK-TV!

Local Shows?

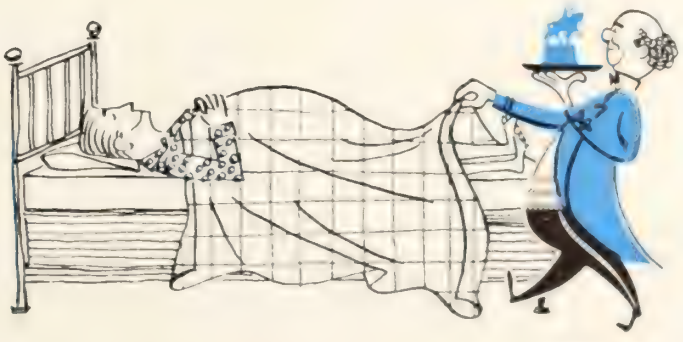
KWK-TV has the [illegible] St. Louis Television! Gil Newsome- Fred Mo[illegible] Tom Dailey--offering top ratings—low CPM—and the local touch for YOUR campaign. Consider, too, the top-rated film programs available for your SPOT campaign on KWK Channel 4. Katz will keep you covered with this info!

Package Plans?

OPERATION ID offers outstanding daytime availabilities on the LEADER in St. Louis Television—KWK-TV. Fifteen ID's per week between 9:00 a.m. and 5:00 p.m. for $412.50! Five across the board at 10:00 a.m. pull a CPM homes of FORTY CENTS. Anytime is a good-time on daytime KWK Television. Pick your times now. Check KATZ for availabilities in the KWK OPERATION ID.

By the way, the KWK-TV 5 & 10 PLAN offers 20 to 40% discount on daytime buys. Check Katz for details!

KWK-TV
has them all!



REPRESENTED NATIONALLY BY
THE KATZ AGENCY, INC.

the LEADER in St. Louis television

Serving the Great St. Louis Market

KWK TV CHANNEL 4 IN ST. LOUIS

completely keep covered

Here's Why

KMBC-TV is Watched MORE by MORE Families in Kansas City.

and Sells More Goods for Sponsors

KMBC-TV "BIG-TIME" DAY-TIME, NIGHT-TIME SCHEDU

CHANNEL 9—KANSAS CITY, MO. BASIC ABC AFFILIATE SUMMER-

TIME	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATUR
9:00		"ROMPER ROOM" — Moppets and their mothers both watch Virginia Adams as she deftly mixes fun, learning -and selling - on this enormously popular live kindergarten show.					FARM H
9:30							
10:00	RELIGIOUS	"JACKPOT MOVIE" — Top feature film fare combined with the opportunity to win hundreds of dollars through KMBC-TV jackpot phone calls make this morning show a "must" for Kansas City viewers.					COMIC
10:30	YOUR OWN HOME						
11:00	RELIGIOUS						LITTLE RA
11:30	K. C. NEWSREEL						BUFFALO B
12:00	LARIAT PLAYHOUSE	"WHIZZO'S WONDERLAND" — A wonderful children's hour that enchants youngsters, delights sponsors. Frank Wizardie as Whizzo the Clown, makes this live show a live-wire buy.					CHILDRE THEATR
12:30							
1:00	BOWLING TIME	"NOON" — A full-hour variety show featuring popular emcee Rev Mullins, vocalist, Norma Sinclair, music by the Texas Rangers and appearances by visiting celebrities. Live studio audience. "Big Time Daytime TV".					
1:30							SIX GU PLAYHOU
2:00	PUBLIC DEFENDER	"HAPPY HOME THEATRE" — Excellent feature films emceed by Bea Johnson, Director of Women's Activities for KMBC-TV. Bea's personalized brand of selling gets results on this audience-rich show.					
2:30	ELLERY QUEEN						TEXAS RASSLIN
3:00	THE FALCON	"WATERFRONT" with Preston Foster					CARTOON CAR
3:30	BY-LINE	"TROUBLE WITH FATHER" with Stu Erwin					
4:00	OVERSEAS ADVENTURE	"MY LITTLE MARGIE" with Gale Storm					CIRCLE
4:30	OPEN HEARING	"BANDSTAND" Live dancing party with John Bilyeu, M.C.					MOVIE TI
5:00	MEDICAL HORIZON	"MICKEY MOUSE CLUB" — Ask your PG & W Colonel about availabilities on this highest-rated multi-weekly show in the market.					BOWLIN' WITH MOLEN
5:30	ANDY AN LEGEND						
6:00	PLAYHOUSE OF STARS	CISCO KID	SUPERMAN	SKY KING	WILD BILL HICKOK	ANNIE OAKLEY	FAMOUS FILM FESTIVAL
6:30	YOU ASKED FOR IT	BOLD JOURNEY	CHEYENNE / CONFLICT	DISNEY LAND	LONE RANGER	RIN TIN TIN	
7:00	TED MACK AMATEUR HOUR	PRESS CONFERENCE			FRONTIER	JIM BOWIE	
7:30		LAWRENCE WELK	WYATT EARP	HIGHWAY PATROL	CIRCUS TIME	CROSSROADS	LAWRENCE WELK SHOW
8:00	STAR SHOWCASE		BROKEN ARROW	WED. NIGHT FIGHTS	DANNY THOMAS	TREASURE HUNT	OZARK JUBILE
8:30	HOLLYWOOD FILM THEATRE	WIRE SERVICE	TELEPHONE TIME		COMPASS	THE VISE	
9:00			NAVY LOG	OZZIE & HARRIET	FOOL	DARTS FOR DOUGH	SATURDAY MOVIE
9:30		THE FACE AND THE STORY	I LED THREE LIVES	FORD THEATRE	CODE 3	DATE WITH THE ANGELS	
10:00	MIKE WALLACE INTERVIEW	TEN O'CLOCK NEWS • SAM MOLEN'S SPORTS • WEATHER GIRL					
10:30	PREMIERE PERFORMANCE	RACKET SQUAD	SHERLOCK HOLMES	CONFIDENTIAL FILE	PASSPORT TO DANGER	PREMIERE PLAYHOUSE	MYSTERY MOVIE
11:00		LONE WOLF	CITY DETECTIVE	CROSS CURRENT	I SPY		
11:30		THE HUNTER	MAN BEHIND THE BADGE	BIFF BAKER	FEDERAL MEN		





It's easy to see why

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station

PETERS, GRIFFIN, WOODWARD, INC.

DON DAVIS, President
JOHN SCHILLING, Executive Vice
GEORGE HIGGINS, Vice Pres. & S.
MORI GREINER, Manager of Televi
DICK SMITH, Manager of Radio

and in Radio, it's **KMBC** *of* **Kansas City—KFRM** *for* **the State of Kan**

N L JOY-L.I 274
NBC
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20 JULY 1957
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SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

NATIONAL BROADCASTING COMPANY, INC
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HOUSTON WAKES UP TO FUN RADIO ON KILT

NOW TRENDEX AND PULSE CONFIRM HOOPER — FIRST IN 30 DAYS!

It's a new world's record! On Tuesday, May 14, the McLendon Corporation changed the call letters of Houston's KLBS to KILT and began a sensational new *fun radio* format. On May 14, KILT was *last* in the Houston market with only 4.6% of the Houston audience (May '57 Hooper). On June 15th — just 30 days later — KILT had jumped to 30.5% of the Houston audience (June '57 Hooper) — *first both morning and afternoon!* And now, Trendex corroborates it to the very percentage point — giving KILT a solid 30.2% all day long — first place mornings and afternoons! And so does Pulse — June, '57 Pulse figures show KILT a solid overall first place! If you're still looking at the Houston market through sleepy May eyes, wake up with the new Houston where everything has been going full Kilt on KILT, the station that's Kilt 'em in Houston.

affiliated with

KLIF/DALLAS and KTSA/SAN ANTONIO

NATIONAL BROADCASTING COMPANY, INC
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COMPETE WITH THE BIG BOYS —AND WIN

Earle Ludgin says the answer for the medium-size client or agency is more creativity—in media buying and strategy as well as copy

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17 Timebuyers take "See-for-yourself" tour

Page 32

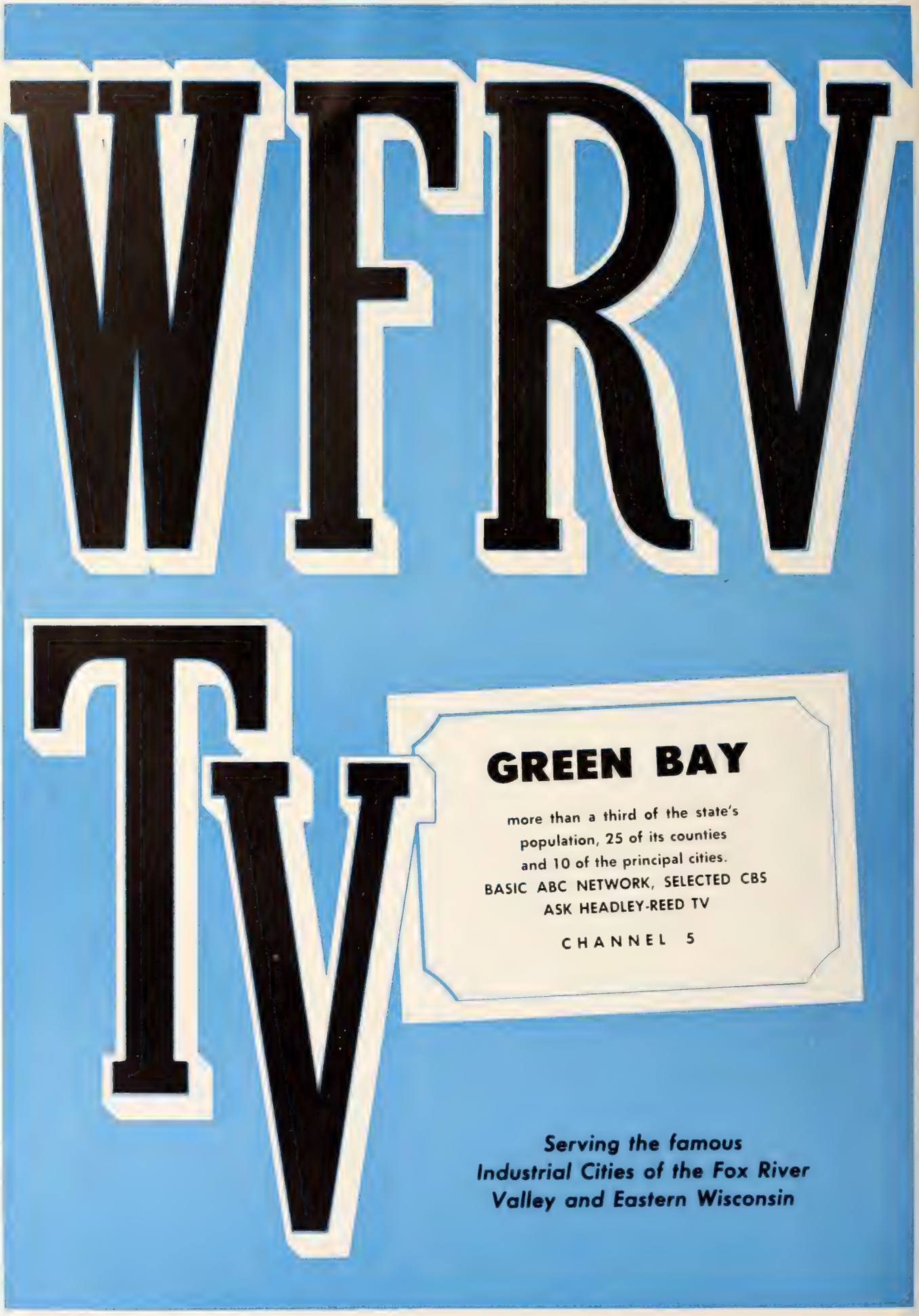
Tv commercials with that continental touch

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Radio Basics: Spot audience, network clients

Page 39

DIGEST ON PAGE 2


WFRV
TV
GREEN BAY
more than a third of the state's
population, 25 of its counties
and 10 of the principal cities.
BASIC ABC NETWORK, SELECTED CBS
ASK HEADLEY-REED TV
CHANNEL 5
Serving the famous
Industrial Cities of the Fox River
Valley and Eastern Wisconsin

Again -- Pulse Proves: KRNT Radio Dominates in the big DES MOINES Market in Iowa!.... 102 FIRSTS out of 143 Periods. KRNT leads Morning, Afternoon & Evening. KATZ has the latest facts on this Cowles operation.

KRNT - The Station With The Fabulous Personalities and the Astronomical Ratings

20 JULY 1957 • *Vol. 11, No. 29*

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THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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You don't have to be a giant to compete

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Timebuyers see for themselves

32 A group of 17 buyers from three cities took an unusual station junket. This one included a real look at a market's industry, habits—and fun

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34 Skuttle Manufacturing Co., pioneer in humidifier field, uses WOOD-TV, Grand Rapids, weather show to educate people on moisture control

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35 A report on producers in Europe whose techniques are new, unusual and attractive. Paris is only a few hours further than Hollywood by plane

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11th Annual "Tv and Radio Basics"

SPONSOR's annual Tv and Radio Basics (formerly Fall Facts Basics) will be out with the 27 July issue packed with facts and interpretive reports

A giant agency's growth plan

J. Walter Thompson with billings over $250 million is a giant growing even larger. Here is its streamlined formula for effective growth

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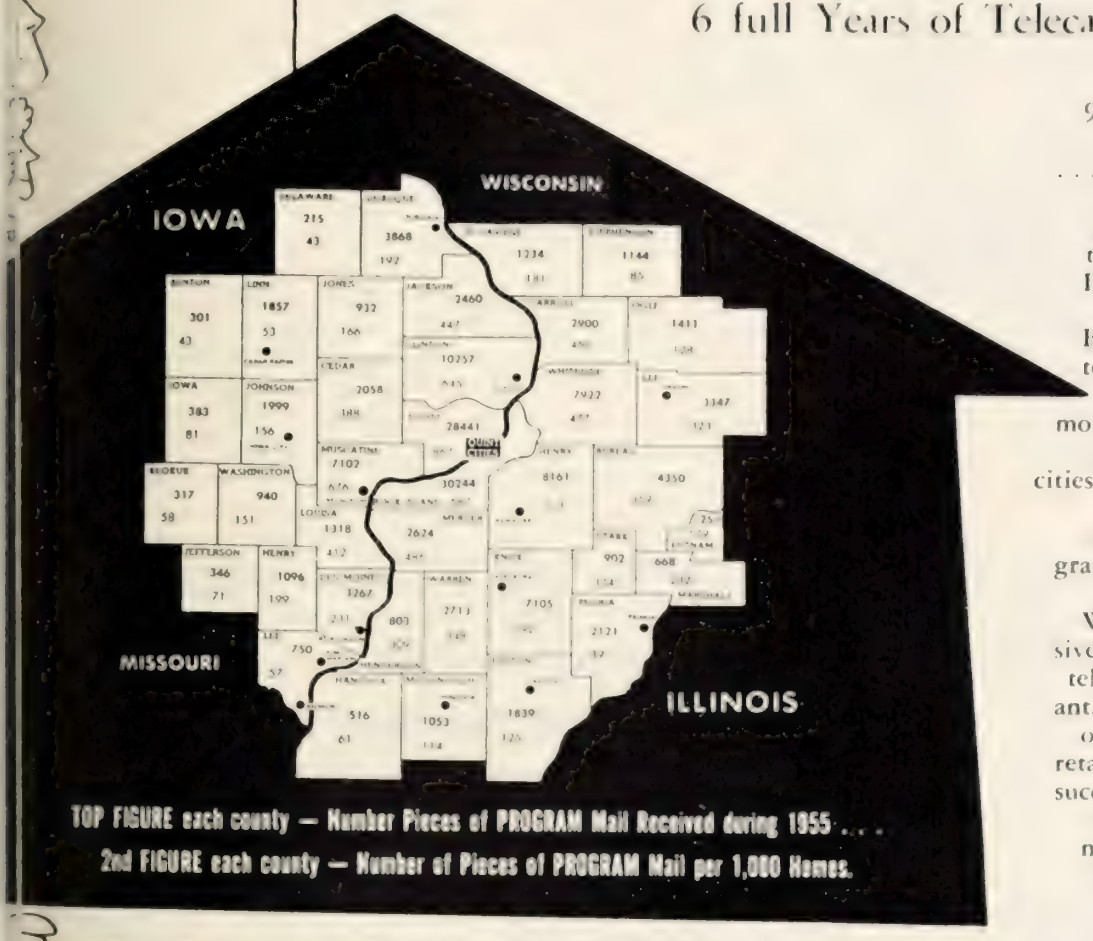
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Sponsor Publications Inc.

WOC TV

They get the 1 Picture

Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .



This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective Buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company, Davenport, Iowa

The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois

WOC TV

Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wodlinger, resident sales manage
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative



*YOU MIGHT CAST A TROUT FLY 194 FEET**-

BUT... YOU NEED WKZO-TV TO "MAKE THEM BITE" IN KALAMAZOO-GRAND RAPIDS!

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: Survey based on sampling in the following proportions—Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).

Take a look at those March 1957 ARB figures at the left. WKZO-TV is first in 327 out of 416 quarter hours—*or 78.6% of the time!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Telecasts on Channel 3 with 100,000 watts from a 1000′ tower. Serves one of America's top-20 TV markets—*over 600,000 television homes in Western Michigan and Northern Indiana.*

100,000 WATTS • CHANNEL 3 • 1000′ TOWER

WKZO-TV

Studios in *Both* Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

**Jack Crossfield, San Francisco, California holds this world's record.*

NEWSMAKER of the week

Harry B. Cohen Advertising Co., which grew from $600,000 to $8-$10 million billings in 10 years, has broadened top management responsibilities by appointing Edward Aleshire president of the agency, now renamed Cohen & Aleshire. Chairman of the board Harry B. Cohen attributes move to growth of billing, need to give clients top-level counsel.

The newsmaker: "The strength of an agency our size, beyond shaping creative media and copy approaches, is the individual, in-depth marketing advice each client can get from our top management," says Edward Aleshire.

The responsibility of the modern agency, he believes, is to render personalized business service for the client, going in depth into all those areas of marketing that have an influence upon the client's broad advertising aims.

"This means, to us, that each account has the right to personal attention from the agency principals," he told SPONSOR.

Because of the agency's growth (from nine employees in 1947 to more than 100 in 1957), Harry B. Cohen felt that the top management responsibilities need to be shared. Today he has a team of three high-level men in key management positions and "no more than three weeks ever go by but what all three of us have talked with each client. We all attend every important business meeting any client holds."

Aleshire sees Cohen & Aleshire as "business counsellors rather than advertising agents. Each of our accounts opens the books to us completely. This is vital on packaged goods where advertising is the only controllable variable between one brand and another.

While he feels that it is difficult to delineate responsibilities in a clear line at the helm of an agency, it is generally believed that Harry Cohen will concentrate on top management client contact, while Aleshire will bring to management conferences his long background in the various creative areas of advertising.

"Creative people seldom get into management," he says, "either because they aren't given the chance or because they don't want to." Nonetheless, Aleshire has long felt that the agencyman on the planning level must combine the creative and business functions to be effective. The emphasis upon a broad marketing approach to advertising, he adds, has put a new stress on "business-awareness" on every level of copy and media strategy development.

Aleshire himself combined the two functions as the agency's creative director and executive v.p. during the past 10 years. In this capacity he supervised all planning, art and copy on such major package goods accounts as Grove Laboratories, Doeskin, Utica Club beer, Lydia Pinkham and Pharma-Craft.

The smart creative person, he concludes, can find the thing most important to any product, "the selling idea, the copy hook, the reason for the existence of the product. Then the copy starts. Copy's no good unless you complete this second step of crystallizing scientific or product research into copy people will understand. There's no feeling in the world like seeing a commercial move many thousands of people to perform one small act—buying."



BIG 4
IS THE
BIG BUY!

★ Over 100,000 TV Sets
★ Nearly $200,000,000 in Retail Sales in the Area

SERVED BEST BY
BIG 4

POWER: Visual 100 KW
Aural 50 KW
Antenna Height 833' above ground

KGNC-TV
Channel 4
AMARILLO, TEXAS



Leadership is a family affair

John Quincy Adams, newly elected President, gazed reflectively at the portrait on the wall. How proud he must have felt following the footsteps of his illustrious father, John Adams, into the White House!

Just as leadership was a tradition of the Adams family, so it is of the WKY Television System family of stations. This leadership has produced stations outstanding in their markets—the logical choice for your advertising.

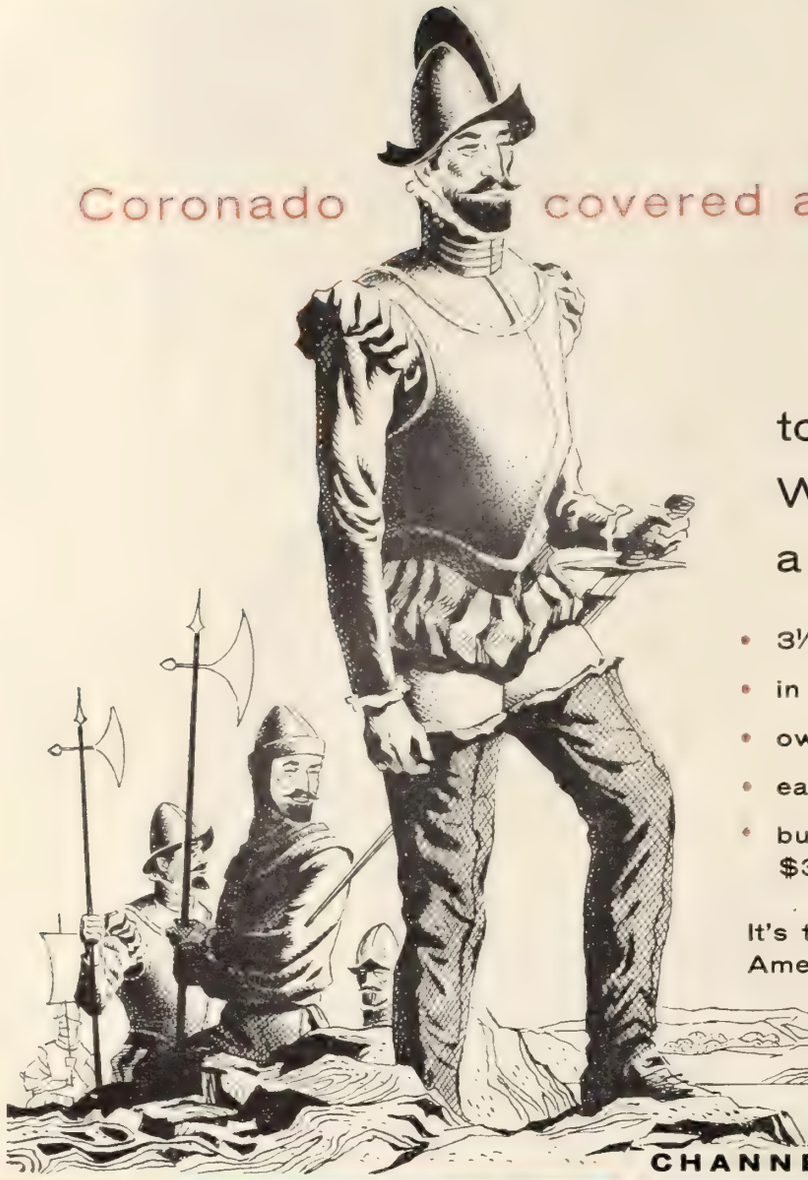
THE WKY TELEVISION SYSTEM, INC.



WKY-TV Oklahoma City
WKY Radio Oklahoma City
WSFA-TV Montgomery
WTVT Tampa-St. Petersburg
Represented by the Katz Agency



Coronado covered a vast territory . . .



Francisco Vasquez de Coronado, sixteenth-century Spanish explorer, ranged over thousands of miles in his search for the Seven Cities of Cibola and their golden treasure.

today
WGAL-TV covers
a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning $6¼ billion annually
- buying consumer goods that add up to $3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

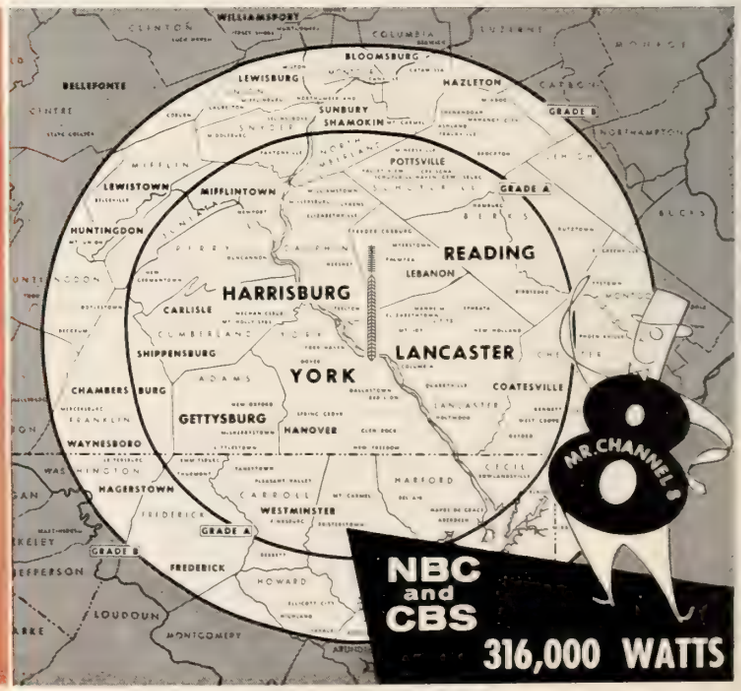
CHANNEL 8 MULTI-CITY MARKET

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



Representative: The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

20 JULY

Copyright 1957
SPONSOR PUBLICATIONS INC

The quickest way to generate heat in the industry this week was to start a discussion of tv barter deals.

In part the commotion has been stirred up anew over the possibility that P&G would enter into one of the manifold time-for-film propositions. **The fact that P&G eventually didn't do it is a genuine consolation for the anti-barter forces, but no end to the controversy as a whole.**

In a nutshell, the contenders in the barter arena define their stances thus:

- **The anti-barter fellows claim that in the long run the practice is bad for the business from every angle, because it is based on "fringes"** — the lesser stations searching for near-free programing, the ultra-sharp advertisers looking for bargains. This, say the opponents, will corrupt the medium eventually in that quality will become vastly secondary to price.
- **The barter boys meantime contend that they are filling a vacuum economically** which hasn't been filled in any other way.

These quotes gathered by SPONSOR-SCOPE this week reflect some of the mounting uneasiness created by the barter problem:

MEDIA DIRECTOR OF AN AGENCY BILLING OVER $50 MILLION IN TV: Any device that evades the standard procedure of buying according to card-rate or quoted program price in the long run can do irreparable damage to both tv and the agencies.

HEAD TIMEBUYER OF AN AGENCY DOING OVER $10 MILLION IN SPOT: It looks to me as though tv hasn't done a hard enough creative selling job on the smaller advertiser. Here's the area the barter boys have been quick to exploit.

A MAJOR REP: Unless this bedlam is controlled — if not discouraged altogether — it can turn into a destructive economic force for every facet of the television industry.

SALES MANAGER OF A LEADING TV FILM FIRM: We are deeply disturbed by the penetration of barter deals, but we can't idly sit by while competitors feed the barter pool. So, just this week we assigned somebody in our organization to examine all aspects of barter.

(See 3 August SPONSOR for a definitive updating of the barter situation.)

Spot radio seems headed for a spectacular summer.

SPONSOR-SCOPE this week checked with a number of reps on how radio stacked up on their books: It found that **business was running anywhere from 40 to 60% over last year's levels.**

Don't be surprised to find P&G back in the network radio fold in the near future. (After virtually underwriting daytime radio 20 years ago, P&G has eschewed the medium of late except for sporadic spot.)

Two of the Cincinnati giant's agencies — **Y&R and Compton—are putting together material on the current status of network radio for P&G appraisal.**

Y&R's project among other things will (1) **classify the various ways of buying** network radio today, and (2) outline **how some of the "tonnage" buys can be used for special promotional effects.**

Afternoon network tv may develop into one of the hottest competitive sectors this fall.

A new and lively contender, ABC TV, is set to tee off with Lucky Lady (specially developed as an afternoon magnet). Moreover, this week various media people told SPONSOR-SCOPE that ABC's daytime rate structure is beginning to draw real attention.

Earlier in the year **ABC sliced its daytime rates to a third the night-time rate.** An added inducement for the close buyer: The network's maximum discount is 32.5%, compared to the competitors' earnable peaks of 25%.

This item should set Hollywood back on its heels: **A tv advertiser has exacted the right to reject any film script for whatever reason he sees fit.**

The client that broke the story-control barrier is **Goodyear—with Y&R providing the strategy.**

The series involved is the **Alcoa-Goodyear Anthology,** scheduled for this fall.

All the major agencies work closely with tv film producers on script supervision. But this makes **the first known instance where the buyer's absolute powers are stipulated by contract.**

Here is a would-be news item that conked out this week, but is reported nevertheless because of its straw-in-the-wind value:

Revlon's Revson Bros. were faced with their own multi-million question: Should they move the $64,000 Question from CBS TV to ABC TV?

They didn't. It stays with CBS for a third season.

But there was some soul-searching before the decision was finalized, and that mere fact made the media fraternity pick up its ears. For **one of the Revlon agencies had contended strongly that—without changing time or number of stations—a switch would save about $2.5 million** over the next 70 weeks.

The potential moral, as Madison Avenue sees it: **Can a network always be sure of its traditionally dominant position when the shows are controlled by somebody else?**

There's a growing school of researchers in agencies which holds that, regardless of ratings, it's advantageous to switch network tv shows every two or three years.

Their reasoning: You get a **high degree of audience conversion for your commercials** with every program change.

Exception: Those shows which use **different people** each week or have periodic **turnovers in their personalities.**

Pharmaceuticals, which—like Revlon—had been riding high on the tv boom the past two years, expects to increase its network investment to $12 million during 1957-58.

Last season the figure ran to $10.5 million.

Like all big spenders in tv, **Pharmaceuticals is now faced with the penalty of its own success: How to get enough new products** to feed the demand it is creating. It has several new ones on tap.

You'll hear more and more about pre-planning where pilots of tv series are concerned.

TPA will announce this new policy: 1) Pilots to be produced only after extensive consultation with advertisers, agencies, networks, stations; and 2) after extensive audience reaction studies.

With policy TPA has created new "produce to order" department, under Bruce Eells, TPA West Coast v.p.

Previously RKO Teleradio and NBC TV Films had put similar emphasis on pre-planning before production.

Sale of the Mutual Network may have this warning for the business: Guaranteed circulation is a ticklish tool for air media to work with.

As SPONSOR-SCOPE went to press, **Tom O'Neil** (RKO Teleradio) and **Paul Roberts** (West Coast broadcaster who heads the group dickering for MBS) were still arranging the bookkeeping details of the deal.

Transfer of ownership is to take effect 31 July.

Historical note: The nucleus of Mutual was formed in September 1934. Among its presidents were **Frank White** and **Edgar Kobak.** The founding general manager was **Fred Weber.**

The Mrs. Scott Bullitt interests in the Northwest this week joined the widening group-ownership list with the purchase of KREM and KREM-TV, Spokane, for $2 million.

Bullitt also owns KING and KING-TV, Seattle, and KGW and KGW-TV, Portland.

Judging from a rate sheet issued to agencies this week, **Pat Weaver's Program Service appears to be putting sales emphasis pretty much on the spot formula.**

The sheet offered **one-minute participations in the Monday through Friday Mary Margaret McBride** tv show (half-hour) on this basis:

- Gross program cost: $450.
- Approximate time costs in eight markets: $610.
- Approximate time costs in five additional markets: $170.

According to the sheet, basic eight markets cover 34.5% of U. S. tv homes, while the 13 provide 45.9% coverage.

(See News Wrap-Up for Ding-Dong School-Climax Industries sales.)

Edsel will unveil its line to the press late in August.

Meanwhile **Ford is negotiating with Bing Crosby, through CBS TV, for a 90-minute special** to introduce the newcomer to the public some time in September.

The first set of Edsel commericals have been completed (the films are being guarded as closely as Fort Knox).

With Chevrolet (naturally) as target, Blair this week presented its updated story on spot radio to Campbell-Ewald in Detroit.

Blair's plan is to make the rounds of all the major automotive agencies with this presentation as quickly as possible.

One of the key points: **Car makers are underestimating the effectiveness of spot radio by using it only on a seasonal basis**—a continuous program would pay much higher dividends comparatively.

American Tobacco assured SPONSOR-SCOPE this week that the big bundle it's pouring into spot radio the next 13 weeks is in no way connected with the latest cancer uproar (as some in the trade seem to think).

These **saturation campaigns** in behalf of Lucky Strike, Hit Parade, and Pall Mall, say ATC adman, were planned long ago.

Some **80 markets plus the Keystone Network** are on the schedule.

In many of the markets there's **this change of strategy: From news periods to announcements.**

Reps contacted for availabilities had to skirt this pitfall: How their stations would be able to slot these three brands among the other cigarettes already on schedule.

Spot radio this week was also happy over schedules from two competitors in the cake-mix field—General Mills and Duncan Hines (P&G).

General Mills is buying 20 announcements a week for 10 weeks, using **two and three stations in a market.** The 10-week budget: $230,000 (BBDO).

FCB's initial move in taking over the Tidewater Oil account was to point it in the syndication direction via Highway Patrol (Ziv) in 126 markets.

TvB credits Tidewater with an expenditure of $320,000 in spot tv time for 1956.

Nestle (Bryan Houston) is switching the money it's been spending on Blondie (NBC TV) to half-hour syndicated films.

It wants to concentrate its fire in the markets where its most needed.

Flav-R-Straws is annexing another grocery store item which it thinks it put over with the help of tv.

The new product is **Easy-Juicer, a plastic lemon-shaped container of pure lemon juice,** introduced by the Luther Breck Co., of Boston. Tv would be the wheelhouse, as was the case with Flav-R-Straw.

(Flav-R-Straw spent $1.6 million in spot tv last year.)

At the rate P&G now is racing along in daytime network tv it's perhaps getting as many brand impressions weekly as it gathered in its radio heyday.

SPONSOR-SCOPE's analysis of P&G's current daytime picture in thumbnail arithmetical form:

NO. PROGRAM SERIES	NO. ¼ HRS. PER WK.	NO. COMMERCIALS	NO. IMPRESSIONS
8	41	123	246 per home

What would be the impact on advertising if the highest courts upheld the right of Masters, the discount chain, to ship appliances to consumers in fair-trade states?

SPONSOR-SCOPE this week quizzed key agency marketing men on the topic, and got this almost unanimous response:

- **Wherever a variable price structure springs up, you have to fight for more volume to keep profits coming in.**
- The only way that volume can be achieved is through **more advertising.**

GE is pressing the litigation against Masters.

Manufacturers apparently are convinced that to survive competition they must depend more and more on mass advertising and promotion and less on personal selling.

This point was sharply driven home by findings reported this week by the **American Management Association.** Here's the line of reasoning:

1) Marketing expenses took an average of one-tenth of the total sales income dollar in 64 companies recently surveyed by the AMA.

2) **That 10% represents a bigger bite than ever.** So to keep it in check, the manufacturer must rely on the **economies of mass advertising.**

Joe Culligan, NBC Radio major-domo, waxed philosophical this week about the virtues of sticking with an idea until it pans out.

He recalled how **Monitor,** after its first blush, took a dive in ratings and advertiser interest.

Monitor's present status: **The SRO sign will be out this fall.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 50; News and Idea Wrap-Up, page 52; Washington Week, page 61; SPONSOR Hears, page 64; and Tv and Radio Newsmakers, page 70.





WIDE, WIDE TEXAS

The show — Wide, Wide World, the engineering and production facility — KPRC-TV, the assignment — live camera coverage of the 70-mile Houston ship channel from sea, air and land in a 20-minute period. A 48-man KPRC-TV staff with supplementary personnel and equipment delivered coverage for the network, using nine cameras located on a shrimp boat, helicopter, battleship, moving truck and atop a grain elevator. The art of knowing how in Houston belongs to KPRC-TV . . . the most potent advertising force in the Houston market!

NETWORK QUALITY

at the local level!

KPRC-TV

HOUSTON

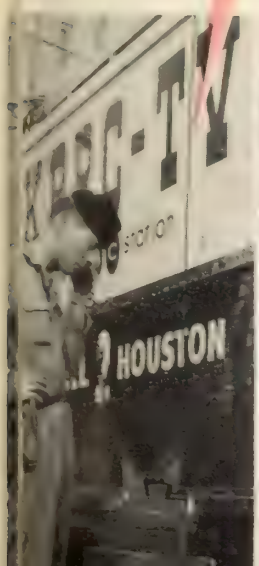
CHANNEL 2

JACK HARRIS
Vice President and General Manager

JACK McGREW
National Sales Manager

EDWARD PETRY & CO.
National Representatives

KPRC-TV . . . FIRST IN EXPERIENCE WITH OVER 900 MAN-YEARS









EVERY DAY OF THE YEAR produces success stories for *listeners* as well as advertisers on KBIG, as Mrs. Helen M. Sparks (left above) and Mrs. Esther Bodge will testify.

SHOWN AT THE PEAK OF THEIR TOUR of the Dole pineapple factory on their free Honolulu vacation as guests of KBIG, these Corona housewives typify the thousands of Southern Californians who have become even warmer friends of the Catalina Station through winning its daily Big Trip Contest over the past two years.

KBIG SENDS DELIGHTFUL COUPLES, expense-free, to Honolulu and Acapulco every month; to Las Vegas and Santa Barbara every week; to an evening of dinner dancing and top floor show entertainment at the Hollywood Moulin Rouge every day. Jaunts from the mainland to Catalina and daily merchandise awards supplement the regular prizes.

EACH KBIG HOURLY 5-MINUTE NEWSCAST is climaxed with the announcement of the prize winners of the day . . . a constant tune-in incentive for all station advertisers, and a very special attention-holding plus for news sponsors. Your KBIG or Weed representative has the full story on a few award-winning news strips still available for sale.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Bob Glatzer, Ben Sackheim, New York, says: "Presently our agency is closing one of the largest spot buys ever made for a first-time regional television advertiser. Our client, Nationwide Insurance Co. of Columbus, Ohio, has bought *I Remember Mama.* It will run in 36 Eastern and Midwestern markets for 52 weeks starting October 1st. We feel the buy is a healthy departure from the current practice among Nationwide's competitors, who are buying news, sports and network spectaculars. Our campaign is calculated to bring home on the local level the meaning of Nationwide's maxim, 'In Service with People.' We expect *I Remember Mama,* with its readily identifiable home characters, to create a climate of warmth and respect for Nationwide's agents in their communities, in keeping with the company's long history of service and integrity. We've kept this basic point in mind in our discussions with the stations. Since we expect the stations to carry the burden of local show promotion and merchandising, we are selecting stations which can show us results in this field, since promotion and merchandising are as vital as the programing itself."



Marie Coleman, Donahue & Coe, New York, says: "Introducing the new product to the public is an important timebuying challenge. I feel it's best to initiate a campaign which has scope, rather than select a single target for your advertising. It's too early to tell who the potential buyers will be. Many advertisers have made the mistake of too quickly calculating the market for their product, to find later through research that their product was selling to entirely different customers. Or others have found that they were only tapping a fraction of their potential market. Even when it's more or less pre-determined by type of product who will buy, serious errors can be made that can handicap the selling of the product—perhaps not as to market, but as to the type of programing that will best create a demand. If similar products are already being sold, their programing isn't necessarily a good guide. Remember, your product is new and mustn't get lost in the spot shuffle. Since there is no formula, the advertiser should seek a large audience provided by 'round-the-clock saturation combined with special announcements for the audience most likely to buy."



NOW! ZIV'S SPECTACULAR NEW

ACTION



SERIES...

ZIV's BRILLIANT NEW SHOW . . . A LAW ENFORCEMENT AGENCY

NEVER BEFORE DRAMATIZED ON TV!

"HARBOR COMMAND"



DANGER!
THRILLS!
ACTION!

Based on actual experiences of America's Harbor Police, Coast Guard Units, Port Authorities!

with an exciting Hollywood star . . . **WENDELL COREY**

AS CHIEF OF THE HARBOR COMMAND

10 NEW SALES RECORDS!

SMASHING TO NEW SALES RECORDS!

Already bought by:

- HAMM'S BEER
- MILES LABORATORIES
- BLUE CROSS in Buffalo
- KBAK-TV — Bakersfield, Calif
- KBOI-TV — Boise
- WNAC-TV — Boston
- KTTV — Los Angeles
- WTVJ-TV — Miami
- KTVX-TV — Tulsa-Muskogie
- WOR-TV — New York City
- KPHO-TV — Phoenix
- WIIC-TV — Pittsburgh
- KSL-TV — Salt Lake City
- KRON-TV — San Francisco
- KTNT-TV — Tacoma
- WFGA-TV — Jacksonville
- KOVR-TV — Stockton, Calif
- WCAU-TV — Philadelphia
- WTVY-TV — Dothan, Ala

ZIV Television





FILMED ON LOCATIONS

NEW AND FRESH

TO TV...

SHOWMANSHIP THAT WILL DELIVER A BIG AUDIENCE FAST!



ABOARD ocean liners, police boats, tramp steamers, fire boats.



ALOFT in Port Authority Helicopters and Coast Guard Planes.



AT SEA with the fishing fleets, Coast Guard Cutters, pleasure craft.



ON SHORE in warehouses, U. S. Customs Offices, Oceanography Labs.

THE MIDDLE OF
WASHINGTON STATE

KPQ

WENATCHEE

5000W

560KC

IN A MARKET BY ITSELF

Mountains and miles separate our Central Washington market from Seattle and Spokane. Coverage comes from WITHIN our farm and industrial area, not from without.

Retail Sales

$438,983,000

Radio Homes

116,594

Radio Farm Homes

20,000

WE GUARANTEE
to outpull all other
North Central Washington
Media

2 to 1

KPQ

WENATCHEE, WASHINGTON
"Apple Capitol of the World"
(ABC-NBC Affiliate)

National Reps: Forjoe & Co., Inc.
Seattle & Portland Reps: Art Moore & Assoc.

National Sales:
Pat O'Halloran
NOrmandy 3-5121
Wenatchee

by Bob Foreman

Agency ad libs

Excitement in Alaskan television



I'd like to devote these picas to three subjects, the first being Station KENI-TV, Anchorage, Alaska. Here brevity is essential since I spent only a short time with two gentlemen from this outlet on the way to and from a recent Alaskan fishing trip.

However, one need not take long to become infected with the enthusiasm for their market and devotion to the medium which Hal Champeness and his boss Al Bramstedt, possess in abundance.

Anchorage is a non-interconnected community of approximately 45,000 people, growing faster than almost any we have here in the States. It is a fiercely proud, modern town and as tv-minded as any you've witnessed.

Not a Tundra & Blubber operation

Success stories (a milk company contest, for example); the pride in their remote programing (of the annual dog sled race); their modern equipment, quickly dispel any ideas you might have had about this being strictly a Tundra & Blubber operation. From a hard-headed business point-of-view, KENI-TV is as exciting as Alaska itself. More can't be said! It does a Madison Avenue-ite good to get away once in a while from a town where million-dollar budgets are commonplace bar-talk and six-camera set-ups are the order of the day. By the same token it is refreshing to get a first-hand glimpse of what skill, ingenuity and unflagging devotion can do—even with one camera!

By the way, you might be interested in a quick run-down from a recent Saturday's *Anchorage Times* as evidence of the part tv plays in the community. In addition to a detailed listing of the week's television on both KTVA and KENI-TV, there's the same for radio—all three stations. There are two tune-in ads—both on NTA features, and both starring Gene Tierney. There are several by-lined articles, one about the demise of the Caesar program, another about the Fairy Tale kick of the up-coming season, all up-to-date matter in the jargon and tempo of our fair trade.

Point two—wherein I believe television can take a leaf from the success stories of the print copywriters. There has been, of late, a rash of advertising campaigns in newspapers and magazines in which the models used were *real* people who look like real people. Big switch! In place of the model agency favorites with vapid look, brainless stare and characterless face, *The New York Times*, for example, is using human beings. It just so happens I know most of them, so I can vouch for the fact that they live in houses, pay taxes, have children and *do not* carry patent leather hat boxes or wear

KRON is TV in SF



San Franciscans are sold on KRON-TV

BEST
TV FIGHTS
Tues.-Wed.-Thurs. 7:30
AVAILABLE

• SAN FRANCISCO CHRONICLE • NBC AFFILIATE • CHANNEL 4 • PETERS, GRIFFIN, WOODWARD •

KOBY in San Francisco
KOSI in Denver



BOTH "BOUNCED" TO
NO. 1 STATIONS
ratings STILL climbing
by leaps and bounds!

KOBY IN SAN FRANCISCO—

Ratings prove KOBY's popularity—Mar.-Apr. Pulse: weekdays 6 a.m. to mid. 7.3, Sat. 7.6, Sun. 9.3! May-June Hooper: weekdays 7 a.m. to noon 21.6—noon—6 p.m. 24.0 . . . 22.8 all day average. Nielsen agrees—rates KOBY at 21,100 NSI 6 a.m. to mid. KOBY operates full time . . . 10,000 watts—the bay area's most powerful independent. Contact Edward Petry & Company, Inc.

KOSI IN DENVER—

All ratings are on a constant upswing, leaving no doubt KOSI is No. 1. May-June Hooper, 19.4 a.m.—22.1 p.m. share. February Pulse: 15.5 all day average. KOSI sells full time—to a big, big audience in the mile high Denver area. KOSI operates at 5,000 watts . . . Represented nationally by Forjoe.

MID-AMERICA
Broadcasting Company

In Greenville, Mississippi WGVM is No. 1 in Hooper and Nielsen

wedgies in the shower. For the above reason, the ads in which they appear are believable, interesting and vital.

Other recent print campaigns have been achieving this effect too. How unlike most television copy where the damsel in the kitchen looks as if she were scared the washer would bite her and whose Boston accent (as she scrubs hubby's grimy work clothes) is as out of place as Yogi Berra at a Back Bay lawn party. Maybe *we* ought to try real people too!

Finally, I'd like to spend a word or two in an attempt to admonish the publishers of this sheet for bothering to present the nonsense that Mr. Budd Schulberg spread upon these pages several issues ago. Since the purpose of a trade book is, I believe, to be of constructive assistance to an industry, little can be served by the exaggerations and contrived accusations of this author. We can take criticism of course. Also we deserve some. But not of the type leveled at us by Mr. S. Since we're used to such drivel, we usually pay it no attention, yet when one of our own publications devotes space to it—well, that's a bit different.

Bush league reporter

Mr. Schulberg has long made a good thing out of fictionizing. He should stick to it. When he tries to be a reporter (though I must say he didn't try very hard) he's a real bush leaguer. Where or from whom he gained his "knowledge" of agency people and practices I can't say. I can't even guess. Maybe he did sit in briefly on an actual meeting to gain the depth of knowledge he blithely owns up to. Sort of like the guy who spent 20 minutes between planes in Moscow and then lectures on Communism and the USSR. Or the fellow who went to Alaska for a week and is an expert on Arctic tv.

I haven't seen Mr. Schulberg's movie yet. Expect to soon and I know I'll enjoy it thoroughly—not as social document, but as an hour-plus of diversion, enhanced by Necco wafers and Crackerjack. I don't even resent Mr. Schulberg. In fact I admire him. But I do wince at the editors of this book falling for such a shoddy and obvious publicity piece.

SPONSOR's reply to Bob Foreman

There are few occasions on which SPONSOR disagrees with Bob Foreman whose depth of ability and judgment is widely recognized. This is one of those rare occasions. We suspect Bob is less objective on this subject than he is on most other topics. Though we share his anger at uninformed critics, we do not believe the advertising business itself can afford to ignore attacks from public figures like Budd Schulberg who command a large audience. And so we carried (1) Schulberg's viewpoint, (2) a followup in which admen explained fallacies in that viewpoint and (3) an editorial calling for advertising to do a better job of selling its role to the public. We believe such a p.r. effort is badly needed; we doubt much will be done about it if critics are merely dismissed as uninformed.



GIVES PERSONAL SERVICE TO *the Land of Milk & ~~Honey~~ M*!

*SMALL CITIES & BIG FARMS...360,000 FAMILIES


your host serves
COFFEE



BUFFALO'S OWN AGENCIES AND ADVERTISERS CHOOSE WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To keep 18 "Your Host" Restaurants busy 24 hours a day, and to get new units off to a fast start, the Robert S. Risman Advertising Agency, Inc. buys nighttime station-breaks on WBUF . . .

NIGHTTIME STATION-BREAKS, because these good adjacencies at a good price mean "Your Host" reaches more people, with greater frequency, stimulating traffic just when restaurant activity hits the late-evening lull.

WBUF, because, in the words of Robert S. Risman, president of the Robert S. Risman Advertising Agency, "we believed that under NBC management, WBUF would live up to its great potential. In buying more time on WBUF than on all other television stations in the area combined, we anticipated a substantial metropolitan, rural and Canadian audience, at reasonable cost.

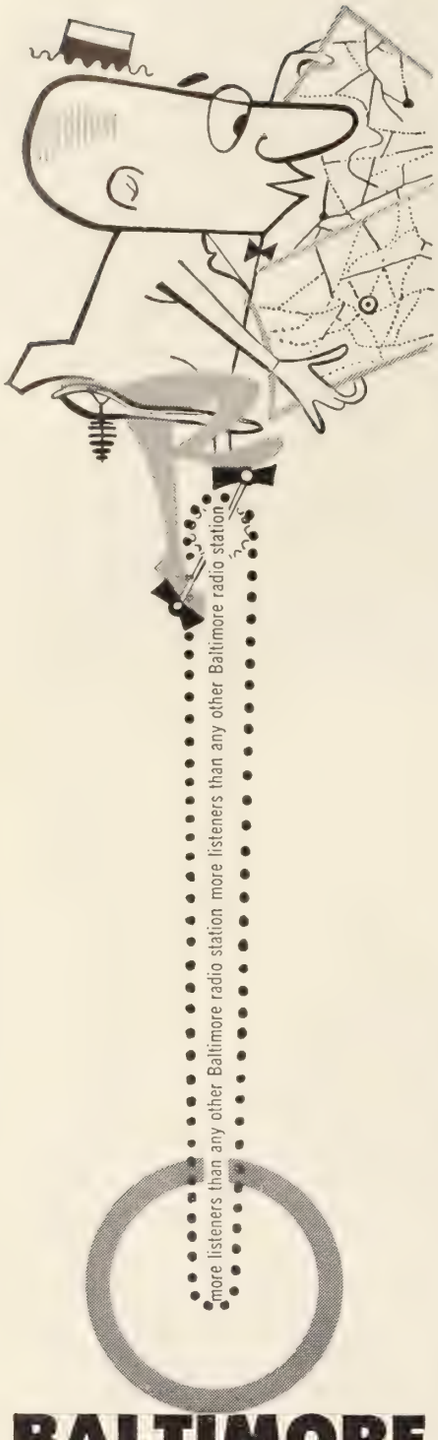
"Our faith has been completely justified. Our client's business volume is up. The 'Your Host' restaurant chain is continuing to expand. And much of the credit must go to television station WBUF, where our spots now reach 77% more audience than when we started a year ago."

A bright and continuing history of sales successes for sponsors makes WBUF the fastest-moving force in Buffalo today. This force is ready to do a selling job for you! Right now!

WBUF·17

BUFFALO, N.Y. SOLD BY NBC SPOT SALES

Foreground, l. to r.: Robert S. Risman, President, Robert S. Risman Advertising Agency, Inc.; Robert McAuliffe, Sales Representative, WBUF. In the background, members of WBUF's technical staff.



BALTIMORE

is easier to reach
when you ride on

WFBR

REPRESENTED BY

JOHN BLAIR AND CO.

Women's week

Christmas in July: "Seasons are mixed up for agency stylists," says Y&R tv stylist Pat Miller. "We're shooting Christmas commercials right now. This means trying to second-guess what the Paris fashions this fall might do to the feminine line by winter."

Her tips on how to stay ahead of the times in dressing gals for commercials:

1. Stick to simple fashions because you can't guess as wrong on these.
2. Make costumes appropriate for the occasion to be filmed.
3. Have girls dress in clothes the viewers can identify with. (This rules out high fashion for most commercials. Of course, there are exceptions in commercials that try to convey a glamor mood with evening clothes, but here too the classic styles are safest.)

The tv stylist's nightmare: Another Dior revolution.

Women and cars: There may be a day when women industrial designers will become the trend in Detroit. Certainly women are playing an increasingly important role in influencing the designing and styling of cars.

"The woman's most important with the second-car market," says Lou Hagopian, Plymouth director of advertising. "But with the first car, she at least has a veto power."

Conscious of the woman's power, every major car manufacturer in Detroit today employs fashion consultants and agencies to advise on color schemes, upholstery patterns . . . and, even the dress styles for the next year, since these might dictate major car styling changes.

Cigar-smoking manners: Rose-Martin Advertising, agency for E. Regensburg & Sons (Medalist cigars), is convinced that women have a big effect upon cigar smoking.

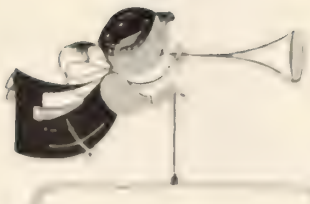
"A strong protest from the wife can kill that after-dinner cigar," says Irl W. Rose, II, president of the agency.

To squelch this protest, Rose-Martin has put its cigar account p.r. campaign into the hands of Stearn Hillstrom, the agency's lady p.r. vice president. After her return from a European vacation, Stearn will be promoting cigar-puffing as "soul-satisfying."

To the cigar-smokers of America, she proposes the following woman-tested etiquette:

1. Don't chew on an unlit or wet cigar butt.
2. Take cigar out of mouth when talking.
3. Use ashtrays large enough to hold the ashes.
4. Don't trail ashes behind you in office, restaurant or home.
5. Keep live ash short. Suspense is unpleasant for onlookers.

Adds Stanley Kolker, assistant to the president of the Cigar institute of America: "Cigar smoking manners are important if people around a smoker are to enjoy the smoker's pleasure."



AVAILABLE THIS SEPTEMBER



SPONSORSHIP OF PROGRAMS

Like "Dr. Hudson's Secret Journal", "Whirlybirds", etc.



FULL MINUTES IN TOP MOVIES

Like "African Queen", "Moulin Rouge", etc.



ALL IN PRIME VIEWING TIME

Full-length movies at 7:30 and 10:15 nightly, plus top-rated syndicated films.



FIRST FULL COVERAGE OF SOUTHERN NEW ENGLAND





FOR DETAILS

Call Irwin Cowper, WTIC-TV General Sales Manager, or your nearest Harrington, Righter, & Parsons man.

WTIC-TV 3

HARTFORD, CONNECTICUT

GENERAL
ADVERTISING
Misses
573,000
SPANISH-SPEAKING
PEOPLE IN
METROPOLITAN
LOS ANGELES

KWKW
DELIVERS
THIS
CITY-WITHIN-
A-CITY



L.A.—RYan 1-6744
S.F.—Theo B. Hall
Eastern Rep.—National Time Sales

49th and Madison

When do commercials lose impact?

We are looking for some research material pertaining to the saturation of commercials. We are particularly interested in the impact curve of commercials on sales as it pertains to the number of times a particular commercial is used, over what span of time or number of programs, or whatever else has been developed and reported in this field.

Ralph Carson, *Carson-Roberts Advertising, Los Angeles*

*For a valuable guide to audience delivered depending on the degree of "saturation," see Radio Basics section of Tv and Radio Basics, out next week.

Swap results for ratings

I noticed in the SPONSOR issue of 6 July that in "This We Fight For" portion of Sponsor Speaks you talked of cash results rather than ratings.

Needless to say, that when and if this day ever arrives it will be a great day in the history of broadcasting business.

Bob A. Roth
commercial manager, KONO-TV, San Antonio

Two fm's make beautiful music

I was gratified to see a mention of fm radio in your item about stereophonic sound. Is it that there's so little news in the fm field? Naturally, those of us in fm, and especially those of us in fm only, feel that the medium is being overlooked. May I suggest that you keep a news eye on the Fm Development Association.

In the stereophonic article (29 June 1957, page 68) you mentioned that the necessary ingredients for stereo are "1) two stations (either two am or an am and an fm)." Please be advised two of our brothers in the Los Angeles area are broadcasting stereo, and they are fm only. For several months KCBH-FM and KHOF-FM have been broadcasting two hours of stereo each Sunday afternoon. Just this month, KCBH-FM and KMLA-FM have started broadcasting six hours of stereo every Sunday. As interest in stereo usually comes as a follow-up of high fidelity, no other system can offer the listener the advantages of both stereo and high fidelity as can two fm stations.

Your omission was small, but it's big to the fm-only operators. Even though you seldom mention my medium, I still read your magazine from cover to cover.

Jim Hodges
commercial manager, KQXR, Bakersfield, Calif.

High results not high pressure

In your "Sponsor Hears" section, June 29 issue, you attribute the large number of commercials heard on small town stations to the work of "high-pressure contest promoters," and mention that there are some thirty such groups operating out of New York.

I do not take issue with your figures regarding the organized high-pressure sales groups, but I do take exception to your implication that most small town stations running a full commercial schedule do so because of the efforts of these hit-and-runners. Certainly, many small market radio stations do allow outside crews to come in and sell a quick gimmick-deal, but by far the greater majority of the successful small market station operators have made their own success. The small station owner has always derived the major share of his income from the local merchant, and during the period of television's ascent felt far less financial pain than those larger stations who depended so much on national business. The small town retail advertiser is one of radio's greatest fans—he has seen radio bring him results at point of sale and knows its value.

So, next time you tune your car radio to a small town station, chances are *not* that a ". . . crew of high-pressure contest promoters has been working in the area." Odds are that you are listening to a station operated by a good businessman who has been getting results for other good businessmen for many, many years.

W. J. Taylor, *managing director, Southern California B'dcasters Ass'n, Los Angeles*

The status quo in Atlanta remains the same—*only more so*. NCS No. 2 detailed for advertisers the overwhelmingly dominant *coverage* advantage they enjoy on WSB-TV. Now, ARB gives you a picture of the big *audience* dominance which is yours only on WSB-TV—with share of audience ranging as high as 65.1.
Ask your Petry man to show you the new graphic chart detailing this information.
It's a pretty picture for WSB-TV advertisers.



Atlanta's DOMINANT station...WSB/TV

***DOMINANT IN AUDIENCE**
Sign-on to sign-off:
WSB-TV has 41.3% of the audience
Station B has 36.2% of the audience
Station C has 23% of the audience

****DOMINANT IN COVERAGE**
In the 50% or better penetration areas:
WSB-TV covers 100 counties
25% more than Station B covers
72% more than Station C covers

*ARB, June 1957 **NCS No. 2

Atlanta's WSB/TV

Represented by Edw. Petry & Co.
Affiliated with The Atlanta Journal and Constitution
NBC affiliate

It's happened in Minneapolis-St. Paul

WDGY takes over first place — and 3 surveys say so!

May-June Hooper says it. WDGY has *25.6%* average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it. WDGY has *29.9%* average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Nielsen says it. WDGY first NSI area 9 a.m.-6 p.m., Monday through Saturday.

Latest Pulse (back in March-April) said WDGY is *first* every afternoon.

Storz Station programming excitement has overturned radio listening—and *time-buying*—habits of a generation. Get details from your Blair man . . . or talk to WDGY General Manager Jack Thayer.



WDGY

50,000 watts

Minneapolis-St. Paul

5 4 3 2

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

YOU DON'T HAVE TO BE A GIANT TO COMPETE

So says Earle Ludgin of Chicago agency of the same name. Small agency or client can fight the majors—and win—with creativity. What's creativity? Surprise, agility, imagination and humor

CHICAGO

"You don't have to be a giant to compete with one."

This is what Earle Ludgin, board chairman of the Chicago agency bearing his name, illustrates with ideas and action for his accounts and his staff every minute of the advertising day. His agency and its $14 million billing appear bite size in comparison with the giant maw of a J. Walter Thompson. And many of his accounts appear Lilliputian in contrast to their own multi-million-dollar competitors.

But Ludgin competes with JWT and Rath, previously an unknown from Waterloo, Iowa, now bests many a meat packer in its own trade.

A midget can compete with any giant if he can best him on one score—the vital area mystically described as creativity. This is the credo of Ludgin the man and Ludgin the agency.

Ludgin, as everyone knows, is a cre-



Creativity by osmosis: Modern handwoven rug, part of extensive art collection, frames (from l.) Earle Ludgin, bd. chm.; Jane Daly, v.p., tv-radio; Vincent Bliss, president

Ludgin says the agency with a future has to have a bedrock in marketing solidified by creative people and new, adventuresome ideas

ative agency. It hires creative people, spends laborious hours planning creative campaigns, sends out top-echelon speakers to beat industry bushes with words designed to enflame all onlookers with the need for creativity.

What most people *don't* know is what creative means in Earle Ludgin's dictionary. The term is no artificial barrier dividing the writing and art units from such areas as the account group, administration and research. Earle Ludgin and Co. is first a marketing agency, secondly a creative agency, thirdly an operation geared to creative marketing at every job level in the company.

An example of this integration: Rath Packing, which had never advertised nationally, was studied by Ludgin marketers intensively for some seven months before the first campaign specific was put on paper. The recommendation: spot television to gain distribution and to make sales for the frozen pork, beef and veal Chopettes. Creative copy and creative buying which followed creative planning have led to an outstanding sales record for the company.

What are the components of a creative agency? Earle Ludgin gives some of his reasoning.

"A creative agency doesn't rely on formulae of any kind. Every advertiser's problem is a different one and the first requirement is to isolate the problem itself. Within each problem there is and must be a solution. As a marketing agency, our concern is to consider the facts first as presented by marketing and then proceed to the creative."

What gives an agency that margin of difference from its colleagues which makes it able to compete with giants? Ludgin says the "unexpected will do it," imagination, agility, humor — but you have to use it judiciously—and the "offbeat which is still in beat."

These qualities are unusually effective giant-killers in broadcast media campaigns, says Ludgin. "A formula was developed in the days of radio, a formula of triteness and repetition in programs and commercials which gave the agency and the client great wealth. They'd rotate the same commercials in a regular pattern over the standard three-, six- or 12-week cycle and it worked commercially. Artistically, it was terrible.

"This pattern is no longer valid. The agency which repeats a success in the hope that this will be a formula rather than a simple pattern is in trouble. The very weight of advertising is suffocating some advertising. There's just too much of it. People shrug it off or they can't remember it at all or they have only a vague notion. Nothing can be more expensive than to have a good commercial not remembered.

"This is the creative job we have to do: first, to get ourselves seen or heard and then to get us recognized for who we are. *Then* we can make the sale."

How to get this recognition:

- *Unexpectedness:* "If the viewer or listener knows what you're going to do, you need a lot of weight to do it. Weight is insistence you can't avoid, so pervasive that the consumer can't escape. Few advertisers have the kind of money which buys this heavy weight. A normal advertiser with a normal budget must make himself seen, heard and felt against tremendous competition. The unexpected is the best way."
- *Humor:* "Humor must be treated very carefully so it doesn't overwhelm the story. It can't take possession of what is being done. We think a series of Helene Curtis commercials does this perfectly. Perhaps no more than 25% of the women used hair sprays when we introduced our European series of commercials for Spray Net. We used cities there for a connotation of pleasure, but every frame did some selling. We showed a London barrister whose wig was stiff, and told women theirs needn't be."
- *Imagination:* "The people we hire must be willing to go beyond their own experience, their own limitations. Some agency people do only what they have learned elsewhere; others are not basically original and they prefer patterns. Still others are oppressed. We don't want people who are comfortable in knowing a proven track. We try to find a different way before we accept the current way."

The agency administrators, headed by Earle Ludgin and by Vincent Bliss, its president, use their own imagination in finding things which will spark the free-wheeling ideas of the staff.

Some of these devices are more obvious than others. Ludgin's personal painting collection, a well known ex-

Midget to major is story of McLaughlin's Manor House coffee, regional account with almost 100% of budget in tv spot. Film commercial screening gets check by writers, producer. About 55% of Ludgin's $14 million goes to broadcast media



Midget-to-major epic is duplicated by Stopette, first spray deodorant on market which zoomed to incredible success with tv. Underwater film sequence, top award-winner at Chicago Federated Ad Club, shows "clean feeling" of product



ample, is valued at several million dollars and is hung on almost every wall of six floors in the LaSalle-Wacker Building on Chicago's riverfront. The paintings are rotated for the same reason tv and radio commercials are switched: to gain awareness, give the viewer new horizons, implant a feeling of pleasure accompanied by progressive change. There are also mobiles and sculptures.

Other approaches to sparking employee creativity are less obvious. Tv producer Clair Callihan recently arranged for half-hour film showings for all employees in the 36th floor conference room each month, one at noon and the other at 5 o'clock. Company officers, account executives, clerical workers and research people—all staffers—have a chance to see the visual techniques used in the world's classic movie productions rented from the Museum of Modern Art in New York.

This continued exposure—both direct and subtle—to new ideas is aimed at heightening awareness of concepts which are fresh and experimental as well as those which are old and proven. It all adds up, Ludgin thinks, to smarter employees, happier ones, more creative and productive ones.

President Bliss says "We struggle hard to break the patterns of behavior every time it can be done sensibly. We look for the roving thought. We channel the creative instinct toward an expanding market when we're talking with our clients. Creative thought applies to other than the techniques of creative expression. That's why our writers spend as much time on research as they do on writing.

"The giants are slower on their feet than we are. We want to increase the production and sales of our accounts by imaginative marketing and we're willing to go to much more than reasonable lengths in giving rein to special talents of our people. We don't want an inflexible organizational chart.

"We try to fit the business to our people. It's more difficult to keep our business well organized without a blueprint yet we know people work better without one. There just aren't enough good people in advertising."

The roving thought of which Bliss speaks has more room in which to rove in television, he says.

The agency, at this mid-year point, is billing some $14 million and about 55% of this goes into broadcast media—primarily in tv. Billing has more than doubled since 1953, and the rundown of accounts today includes: The Best Foods, Inc., New York, for Rit dyes and Shinola and Dress Parade shoe polishes; Helene Curtis Industries, Inc., Chicago, for Spray Net, Stopette deodorant and Lentheric perfumes; The Rath Packing Co., Waterloo, Iowa,

(*Please turn to page 66*)

A STUDY IN CONTRAST

On these pages: *Earle Ludgin & Co. billing $14 million*

Despite its medium size, Ludgin competes successfully at marketing and creative levels with much bigger agencies. Many of its new or small accounts fight toe to toe with giant competitors. Creativity is their answer.

Next week: *J. Walter Thompson with billings over $250 million*

Giant and growing larger, JWT, under Norman Strouse's leadership, applies streamlined formula for meshing tv, media research departments on campaigns. Small account groups with top-level counsel is today's approach.

Broadcast planners on seven out of nine accounts are Ruth Babick, chief timebuyer, and Clair Callihan, one of three producers



Account planning is sometimes done five years in advance as with Rath Packing, another tv success. Agency's biggest broadcast client is Helene Curtis Industries. V.p. Ralph Whiting, accnt. super., directs expansion of Stopette, Spray Net, Lentheric, all big net tv sponsors





Big-city media people toured 200 miles in two days in a private bus. First day's tour was planned by WSTV-TV; second by Ohio group

TIMEBUYERS' TOUR

Some stations find it more profitable to take the agency buyer to the market than to sit in a far-away buying center and try to talk about an area. WSTV-TV, Steubenville, toured 17 media people thru Ohio's valley area for two days showing cities, industry and people

One of the roughest problems tackled by any station or rep is explaining a far-away market to a timebuyer or media man. How do you describe a city and trading zone, its people and customs, its station facilities and talent or its buying potential to a buyer who works in an office 1,000 miles away?

Some stations, such as WSTV-TV, Steubenville, Ohio, have found one answer: instead of taking the market to the buyers they deliver the buyers to the market. WSTV-TV recently conducted a two-day flurry of touring, sightseeing, education and fun for 17 buyers from three major advertising agency centers—New York, Chicago and Minneapolis.

Seventeen executives from The Friendly Group, which operates WSTV, Inc., and other outlets, were joined by three members of Avery-Knodel station representative firm as hosts to the buyers and media people. Station president Jack N. Berkman and executive vice president John J. Laux toured the group in a private bus over 200 miles through the upper Ohio River valley.

They showed the buyers at first-hand evidences of the industrial boom in that area which last year brought in 16 new industries and created 5,000 new jobs. New construction within a 50-mile radius of the station is estimated to have cost more than $550 million.

The tv station conducted its own broadcast and fun tour the first day; the Ohio River Valley Development Council took over the second day.

Here are some of the tour features:

Jack Berkman was host at a cocktail party in his home after the guests arrived by plane from the various cities. The following morning the group toured Steubenville Pottery, where the well known Russell Wright pottery is made. President Harry Wintringer showed the baking ovens in which the pieces are fashioned, taking the tour to the final step of hand decoration.

Next stop was the construction site of the new Cumberland locks and dam, a $75 million project just North of the city which is part of the modernization program to improve Ohio River navigation. Next to it the visitors saw the $116 million Ohio Edison power plant now being constructed to provide power for new industry in the valley.



Buyers saw famous Russell Wright pottery in ovens



Boat ride gave a night view of Ohio River, steel mills



Coverage of WSTV-TV was shown on map before tour



Picnickers ate ox meat roasted for them in public park



Plant visit to Weirton Steel showed visitors typical industry in area which saw $350 million in new construction last year, 16 new industries, 5,000 new jobs

Guests came from three major buying centers. They included (front row, from l.) George Clinton, WBLK-WPAR, Clarksburg, Parkersburg, W. Va.; Lou Kennedy, K&E, New York; Packy MacFarland, WSTV-TV; Bob Kizer, Avery-Knodel, New York; Bill Rhodes, WSTV-TV; Bill Harms, Avery-Knodel, Chicago; Don Ioset, WPIT, Pittsburgh; Carl Weinman, WSTV, Inc.; (first row, standing, from l.) John J. Laux, WSTV, Inc.; Joseph M. Troesch, WSTV, Inc.; Susan Nelson, Chicago; Genevieve Lemper, FC&B, Chicago; Ray Jones, Y&R, New York; Genevieve Schubert, Compton, New York; Marian Manzer, Campbell-Mithun, Minneapolis; Wendell Eastling, Knox-Reeves, Minneapolis; John Cole, McCann-Erickson, Chicago; Jack N. Berkman, WSTV, Inc.; Fred Weber, WSTV, Inc.; (third and fourth rows, as faces appear) Sam Vitt, DCS&S, New York; Virginia Griffin, WSTV-TV; Pete Dalton, B&B, New York; Lou Nelson, Goeffrey Wade, Chicago; Rod Gibson, WSTV, Inc.; Gertrude Scanlon, BBDO, New York; Dave Seidel, Leo Burnett, Chicago; Lee Gaynor, D-F-S, New York; John Deacon, Tatham-Laird, Chicago; Harold Spielberg, Toni Co., Chicago; Bill Kennedy, JWT, Chicago; Glenn Gilbert, Avery-Knodel, Detroit; Rex King, WSTV-TV; Harry Burke, KODE-TV, Joplin, Mo. Jack Berkman was host

Crossing the river into West Virginia, buyers lunched at a country club and toured the Weirton Steel Co. which employs 14,000 persons. Tracing production of steel, they saw molten steel being poured into cauldrons and the giant slabs being rolled down into thin sheets.

Returning to Steubenville they attended a cocktail party where they met Ohio Governor William C. O'Neill, key speaker at a banquet which followed. The group then split up among three boats to travel the Ohio River for a night view of the city and some of its all-night industry operations.

On the second day buyers went to Olin Mathieson and Revere Copper's new $230 million aluminum plant in



THE PERFECT PRODUCT FOR A TV WEATHERCAST

Everyone knows about air-conditioning, especially in the hot months, but here's an advertiser who turned on the heat in the winter by talking about humidity. The Skuttle Manufacturing Co. of Milford, Mich., a pioneer in humidifiers and interior moisture control, decided to try and make the public humidity-conscious.

The firm launched a tv test campaign in the Grand Rapids area via Jaqua Co., its agency. The buy: a five-minute weather report on WOOD-TV, Grand Rapids, featuring meteorologist Frank Slaymaker. The idea: a combination of Slaymaker's delivery and the program content would command more than routine attention for the commercial message.

The reasoning was right and the result impressive. In a six-month period (1 July through 31 December 1956) dealers sold over twice the number of humidifiers they had moved in the preceding 12 months, an increase of more than 200%.

The media strategy was straightforward. Television was selected because of its ability to both demonstrate the product and educate the public as to the effects and methods of controlling moisture in the air. The Grand Rapids test area, since it's the home base of the agency, allowed for a close check of the program, commercials and consumer response.

Originally signed for 13 weeks, the show was renewed to run until the end of the heating season. After the schedule was completed word-of-mouth assistance snowballed public response well into the summer months.

Meteorologist Frank Slaymaker delivers humidifier commercial on WOOD-TV weather report. Program more than quadrupled sales in tv test area



nearby Clarington where they were met by a local high school band. They then visited the county seat, where again a band turned out to welcome them, and heard the mayor talk of the town, its citizens and local industry.

Wind-up to the tour was an ox roast in another small Ohio town, Barnesville, where local people were hosts at the feast in a city park. Manufacturers and businesses in the area set up an exhibit for the visitors to see.

Each phase of the tour was designed to give the far-away buyers a better understanding of the character and mood of the Ohio valley communities and the people who live in them. They contrasted urban with rural residents and got a briefing on the history of the area and its future goals.

The Avery-Knodel people there were Glenn Gilbert of the Detroit office, Bill Harms of Chicago and Bob Kizer of New York. Other Friendly Group executives attending were Harry Burke, vice president and general manager of KODE-TV, Joplin, Mo.; George Clinton, vice president and general manager of WBLK, Clarksburg, and WPAR, Parkersburg, W. Va.; Don Ioset, vice president and general manager, WPIT, Pittsburgh. Others from WSTV, Inc.: Louis Berkman, vice president; Carl A. Weinman, secretary-treasurer; Joseph M. Troesch, vice president and assistant general manager; Rod Gibson, national sales manager, New York. The names of all the timebuyer guests are on the preceding page.

Why should a station go to the trouble and heavy expense of such an elaborate tour for so many people?

Many stations don't think it is trouble and they figure the cost is saved many times over by giving the buyer first-hand familiarity with the market. And this kind of maneuver ends up saving everyone a lot of time: the media person in the agency, the rep and—many times—the visiting manager or salesman from the station.

For comments on this subject, see answers to "What is there about *your* market that a buyer must see personally to understand?" in SPONSOR Asks on page 44 of this issue. Among the big reasons: location, ratings, brochures and sales figures don't tell the whole station story; there are many variables in social and economic tastes and trends; cities are changing fast; each market area is unique and has certain pluses on which a buyer can capitalize.



Giant: This oversize model of a Frigidaire was constructed in Cinema et Publicite studios in Paris for a live-action commercial that turned demonstration technique into a glamour spec

TV COMMERCIALS WITH THE CONTINENTAL TOUCH

Like foreign movies and sports cars, the European filmed tv commercial fills a special niche without threatening U.S. product

Not every American in Paris these days is a tourist from the corn belt: he may well be a tv commercial producer from Madison Avenue. It could be a Joe Forest of Esty or a Mark Lawrence of MacManus, John and Adams, or some other U. S. adman on the continent to supervise shooting for some 60-second spots.

This does not imply a rush away from U. S. film studios and into the arms of overseas producers. Foreign-produced tv commercials still represent only a fraction of those showing up on American picture tubes. Their part in American tv is comparable to the role of foreign movies in the U. S. —not sufficient sales to threaten our market but, in their sphere, exciting enough to stimulate local creativity.

The increasing use of these foreign commercials is indicative of a constant effort on the part of U. S. agencies and their clients for the betterment of commercials. The televiewer in his living room may enjoy the show, but his gratitude to the sponsor does not obligate him to watch the commercial. So there is a natural concern among advertisers to produce commercials that command rather than repel audience attention.

"Here in the tv production department," one adman told SPONSOR, "we

must face the fact that fee tv is a left-handed way of saying, 'Wouldn't it be nice to see the show without the commercials!'" So the quest for fresh approaches and techniques will go on and oceans will not be barriers.

On this side of the Atlantic, some of the large tv commercial studios beyond U. S. borders are S. W. Caldwell, Robert Lawrence Productions, Williams & Hill, Crawley Films and Meridian, all in Canada, and Tompkins Productions in Mexico City. In Europe, some of the majors serving U. S. clients are: Joop Geesink (pronounced Yope Geezink), Amsterdam; Global Telefilms, Munich; Pearl and Deane, Ltd., London; and in Paris, Cinema et Publicité; Les Films—Pierre Rémont; Post Parisien; Le Comete and Surat.

Many have U. S. representatives. Global, for example, has its headquarters in New York but its production staff in Munich. Joop Geesink (which is really the name of the studio's head; the studio itself is called Dollywood since it specializes in wooden puppets) is represented in this country by Transfilm of New York. Arco Film Productions, Inc., New York, has under contract the English studios of Pearl and Deane and the French firms of Cinema et Publicité, Les Films—Pierre Rémont and Post Parisien.

Currently in production at Arco's Parisian studios is a 15-minute sponsored film for tv and non-theatrical distribution for Minnesota Mining & Mfg. Co. (MacManus, John and Adams). Other Arco clients include: P&G (B&B and Compton), Prudential Life Insurance (Calkins & Holden), Old Gold (Lennen & Newell), Chevrolet (Campbell-Ewald) and Chrysler (McCann-Erickson). The latter's film is the show opening for *Shower of Stars;* Arco did the multiplane and animation while Van Praag in the U. S. filmed the live sequences.

Joop Geesink's Amsterdam studio is currently producing the Ballantine Ale "Brewer's Gold" commercials for Wm. Esty Co. Among Global Telefilm's clients are Remington Shavers (Y&R) and Brylcreem (Atherton & Currier).

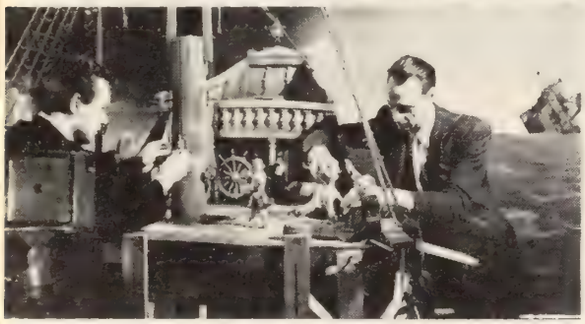
Many of these American clients are buying their commercials in color, not because they are using them in color now, but as an investment. Meanwhile they are using black-and-white prints for current telecasting.

What attracts clients into the fold of the foreign commercial producers? Price? Not necessarily. "Production costs are comparable to those in the United States," says René Oulman, president of Arco. "The advantage of using the French facilities is the availability of more production talent and more advanced types of animation and other effects for the same budget bracket."

This is not surprising, since France was the cradle of animation. Walt Disney and Max Fleishman before him brought back the technique from Paris in the early 1920's and introduced it to American theatregoers. This does not mean that French designers have held supremacy in the years since then. The U. S. developed animation to a very high degree. What has happened, however, is that in recent years the short subject field in Hollywood has dropped off with the result that today America is not offering the same high caliber of schooling in animation and design as in the 1930's.

The development of the French film commercial has meanwhile been furthered through the very nature of its use. These commercials weren't designed originally for television but for movie theatres. There they are screened between programs and they have had to be sufficiently entertaining to keep Gallic audiences (who have paid for





Puppets were chosen by Wm. Esty Co. for Ballantine Ale commercials to avoid confusion with their Beer spots. Joop Geesink's Dollywood studios in Amsterdam created the dolls and produced the series



Ballet, with original musical scores, is forte of Parisian film studios. Above is 60-second wine commercial for showing in French movie houses, a primary medium there. Spots are often applauded

"Take trois:" The set is ready for action at Cinema et Publicite in Paris. As in foreign feature films, European commercials get top creative care and art treatment





Wings for admen: Mark Lawrence, vice president of MacManus, John & Adams takes off with his wife to supervise Minnesota Mining commercial being shot in Paris

their seats) entertained. An added burden on the creativity of the producers is the fact that these advertising shorts are screened seven or eight in succession so they compete with each other for attention. In France, these "minute movies" have become a major media. They are often applauded.

The pictures, all with original musical scores, are made on 35 mm. Eastman color. Multiplane animation is combined with live-action or with model animation. Sets are imaginative, color effects are lavish.

Animation costs, including original scores range from $60 a foot for the simpler techniques to $150 a foot for such complex techniques as multiplane and rotoscope. The cost of stop-motion (a European stronghold) is about $110 a foot.

Standard live-action, including original scores and recording, ranges from $5 to $13 per foot for a 60-second commercial depending on sets, size of cast, orchestration and facilities. Special techniques range from $7,000 to $18,000 per minute commercial, the latter figure applying to the most complex techniques including kaleidoscopic scenes as well as such effects as the combination of miniature sets and live actors, known in France as "trucage." "Trucage" makes possible the illusion of sets of unlimited size and the creation in depth of any realistic background, current or historical.

But what about the cost of sending New York or Chicago agency representatives to Europe to watch over the production?

A tourist flight for one person round trip is $538 from New York and for first class, it is $766. Air sleep seats or berths are extra. These fares, according to Arco, apply to all trans-Atlantic flights and it is possible to go by one air line and return by another. Fee for a passport is $10 and it is neccessary to have a photostat of a birth certificate or affidavit attesting to date and place of birth and citizenship. You will also need, when applying for your passport, a witness who has known you for at least two years.

Living expenses in Paris—hotels and restaurants—almost exactly parallel the range of those in New York City. Key staffers in most of the European production studios are bi-lingual, so language presents no problem.

Oulman points out that, in the case of his firm, it is not necessary that an agency send a production man to Paris since Arco executives travel back and forth regularly and maintain constant liaison between agencies and studios.



Sidewalk conference: Eric Eisner, of Arco Film Productions (facing camera) discusses U.S. commercial with Parisian producer in boulevard cafe. Pogo stick is a film prop

However, most advertisers like to be on the scene and it is a good idea. Selling an American product to an American tv audience requires an American approach. The costume of a Dutch puppet may be just a shade too continental, some small mannerism of a French actress may tip off the folks back in Peoria that she is not "the all-American girl next door." Many U. S. producers in competition with the studios overseas see this "lack of understanding of the American market" as one of the pitfalls in using foreign commercials. They also believe a foreign studio's service to an agency can fall short of the service (making quick changes, etc.) offered here.

Nevertheless they recognize that for certain techniques and purposes the foreign commercial can fill a necessary niche, and they might as well live with it. For example, Zoli Vidor, A.S.C., of MPO-TV Films, Inc. will spend August in the major studio centers of Europe to observe production techniques, buy equipment and investigate possibilities of exchange agreements.

On the advertiser's side, here is a good example of why a foreign film studio was selected by a U. S. ad agency to produce commercials for a U. S. client. The commercials are the amusing "Brewer's Gold" series for Ballantine Ale, featuring the puppets and film techniques of Joop Geesink's Dollywood studios in Holland.

"Our choice to do these abroad," says Joe Forest, Esty's v.p. and commercial director, "was the result of some careful analysis. The product was the key to our thinking. Since Ballantine Beer also advertises on tv, Ballantine Ale commercials had to be outstandingly different. Ale is not beer. Yet in the public mind, and for many technical reasons, it *is* beer. Ale also represents a limited market compared with beer: it is a limited brew with a



Bill Coyle *uses kinescope equipment for filming flip-card presentation*

HOW TO PUT A FLIP-CARD PRESENTATION ON FILM

Prospective tv sponsors in the District of Columbia are getting a welcome relief from the usual flip-card sales presentation. WRC-TV, Washington, is making individual client pitches on kinescope film—and with special visual effects to boot.

It all happened when the ad manager of People's Drug Stores, Clayton Sanders, asked that a flip-card presentation prepared for him be converted into film so suppliers could see it. William E. Coyle, the station's director of public relations, promotion and advertising, set up a system of using live cameras to pick up the sales pitch for kinescope filming.

The system has other advantages; multiple prints can be supplied to a prospect's executive and field staff as well as to NBC TV Spot Salesmen in other cities for use in showing and selling a local personality, and the advertiser can see exactly how his on-the-air commercial will look.

WRC-TV has a visual effects device which adds punch to these commercials. It's developed a Magic Lens, a video effects generator, which can produce 35 optical tricks. The lens permits insertion of electronic picture cutouts into any part of the tv screen.

It's panel-controlled so the size, shape and screen location of the cutout can be easily and quickly changed. Geometrical patterns conform to an advertiser's logo, trademark or package shape. These can be used in a variety of wipes—horizontal, vertical and diagonal—as well as in split-screen techniques.

WRC-TV is using it carefully, however, because trick shots can be too gimmicky. Its best use: for commercial impact and product demonstration, says Bill Coyle.

COMMERCIALS *continued . . .*

limited budget. If the same tv commercial techniques used for Ballantine Beer were used for Ballantine Ale, it would have amounted to pouring the ale contribution into the beer ocean. We had to set up a clear-cut difference between the two.

"Puppetry had not been widely used in beer commercials," Forest went on. (For about three years up until 1955, Goebel Beer through Brook, Smith, French & Dorrance Agency, showed a puppet series called "Brewster the Rooster" but only in a few areas such as Detroit and Oakland, Cal. These too were the product of Joop Geesink through Transfilm. Some 21 commercials were filmed and Brewster the Rooster enjoyed a popularity in his markets comparable with Harry and Bert Piel in theirs.)

So Esty went to Amsterdam for an unusual technique that would give their client a decided plus. Cost was not a deciding factor. Forest figures the cost compares with that of any good U. S. animation house—about $75 to $125 per foot for raw footage. The sound tracks were done in the U. S. The release prints and mailings to tv stations were done in the U. S. also. Four "Brewer's Gold" commercials have been completed, two are in production and more are being planned.

Esty is also producing with Joop Geesink a series of 3-D commercials for Prestone "We're trying to take a nuts-and-bolts subject and make it interesting," says Forest. To him, the commerical for any product must be tackled as an individual problem. Hard and fast rules, or what technique is currently fashionable cannot be applied. High style and abstract animation, in Forest's opinion, are being overdone right now.

"Tv commercials," he says, "demand more and more ingenuity on the part of agency producers in getting closer to the people through simplicity and honesty. Too many commercials are gimmicked up and apparently produced more for the sake of impressing colleagues and entertaining co-workers."

The Esty formula obviously is to pick the studios that excel in the technique needed to convey this simplicity and honesty. A live-action film might conceivably be turned out in France or Rome, but this would depend on the kind of talent available over there or on the nature of the product to be sold.

"If you want an all-American girl in a typical American kitchen," Forest says. "better do it here."

RADIO BASICS / JULY

This is the third of SPONSOR's new Radio Basics section. It will appear every four weeks and will complement and alternate with Tv Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio clients. It provides a complete list of network advertisers as of the week beginning with the date of each issue, together with information on programs used, days of the week bought and the amount of program time purchased by each client. Suggestions from readers as to content and format will be welcomed and used as a basis for future additions and revisions. Next Radio Basics will appear in the 17 August issue.

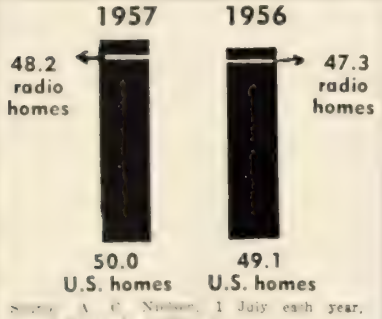
1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . **see below**

2. Spot basics provides local market listening index, data on out-of-home radio . . . **page 40**

3. Network basics comprises the complete list of current web advertisers . . . . . **page 42**

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Source: A. C. Nielsen, 1 July each year.

Radio station index

End of June 1957

	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3079	159	322	103
Fm	530	31	21	0

End of June 1956

Am	2896	124	274	173
Fm	530	16	10	1

Source: FCC monthly reports, commercial stations.

Radio set index

Set location	1957	1956
Home	84,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	128,000,000	124,000,000

Source: RAB. 1 January each year, estimates of sets in working order. *No new information.

Radio set sales index

Type	May 1957	May 1956	Five Months 1957	Five Months 1956
Home	**547,480**	366,357	**2,909,548**	2,551,272
Auto	**396,151**	282,611	**2,418,618**	2,017,395
Total	**943,631**	848,968	**5,328,166**	4,568,667

Source: RETMA. Home sales are radio sets sold by factory to dealers; auto sales are radio sets sold by factory to auto manufacturers.

2. SPOT RADIO BASICS

Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out-of-home) during April, except for Columbus, Milwaukee, Philadelphia, St. Louis, which are March - April. Data comes from Pulse, covers average quarter-hour listening Monday-through-Friday. This is the third group of markets covered in Radio Basics. Other markets will appear in this section in the future.

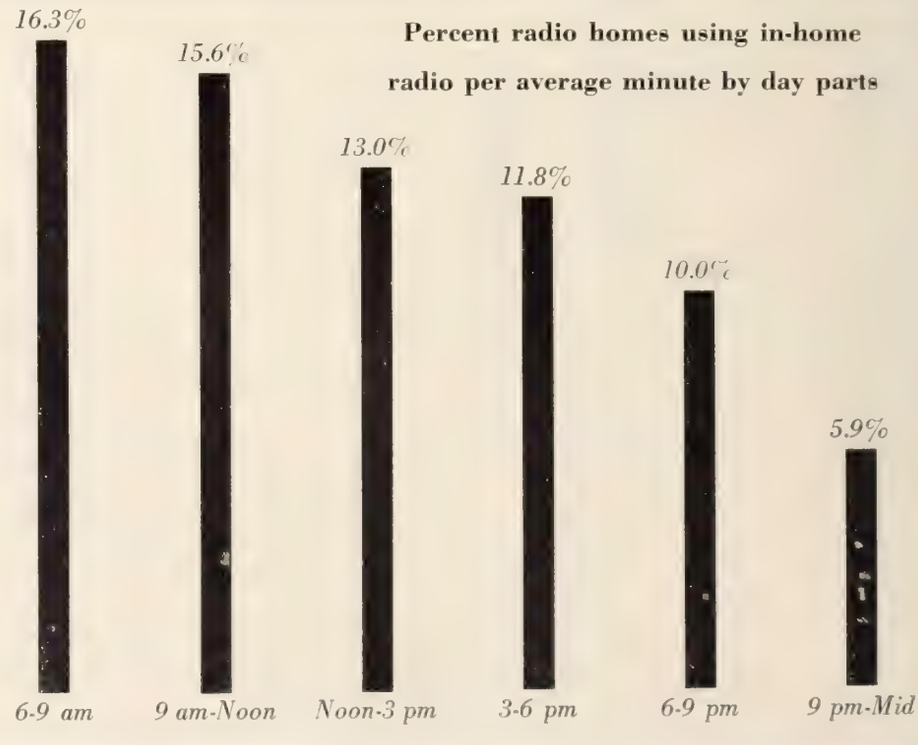
How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Akron	20.6	24.7	26.0	24.4	20.1	16.0
Columbus	23.7	26.8	25.1	25.1	20.6	14.1
Dayton	19.1	22.4	21.2	22.3	19.4	13.9
Fort Wayne	19.2	24.9	23.8	24.2	23.4	16.7
Indianapolis	20.6	24.4	25.6	24.8	22.1	15.0
Madison	19.9	25.0	24.8	25.9	22.2	14.8
Milwaukee	27.6	28.9	27.4	27.4	19.9	14.0
Philadelphia	23.3	26.8	24.6	26.1	19.7	11.6
St. Louis	24.3	26.3	24.5	26.1	21.3	13.9
Spokane	21.4	27.7	24.5	24.5	20.7	15.2

National listening figures by local time

Daily radio listening pattern is the reverse of tv, which slants up during the day. Note, however, three-hour averages can hide important variations within the three hours. Data are from U.S. Nielsen sample, January - February 1957, combines Eastern, Central, Pacific zone listening data computed on local time.

Percent radio homes using in-home radio per average minute by day parts



What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1957

	1951	1952		1953		1954		1955		1956		1957
	S	W	S	W	S	W	S	W	S	W	S	W
Atlanta		3.1		3.3	3.6	3.2	3.6	3.2		3.4	4.0	4.1
Baltimore			3.2	3.2	3.5	3.2	3.6	3.2		3.4	4.1	3.8
Birmingham		3.0	3.3	3.2	3.5	3.6	3.8	3.3	3.6	4.1	4.4	4.3
Boston	4.0	3.3	4.1	3.8	4.2	4.4	4.6	4.2	4.6	4.8	5.1	4.7
Buffalo	2.7		2.9		3.5	3.6	3.7	3.2	3.4	3.2	3.8	3.6
Chicago	2.9	2.6	3.2	3.1	3.7	3.9	4.3	4.1	4.2	4.0	4.6	4.3
Cincinnati	2.6	2.6	3.1	3.1	3.6	3.6	3.9	3.6	3.9	3.8	4.2	4.0
Columbus					3.1		3.2	3.1	3.3	3.4	4.0	3.5
Dallas					3.9			3.6	4.0	4.5	4.7	4.6
Detroit		3.0	3.0	3.0	3.8	3.9	4.2	3.9	4.2	3.8	4.3	4.2
Fort Worth										4.0		4.0
Houston			3.8		3.8	3.6	4.1	4.0	4.3	4.3	4.6	4.4
Kansas City					3.2		3.7	3.4		3.8	4.1	3.9
Los Angeles	4.1	3.5	4.3	4.2	4.4	4.5	4.8	4.5	4.7	4.4	4.7	4.7
Miami				2.9		3.1		3.3	3.7	4.4	4.6	4.7
Milwaukee						3.3	3.8	3.3	3.8	3.5	4.3	4.3
Mpls.-St. Paul	3.1	2.9	3.3	3.1	3.4	3.4	3.8	3.7	3.9	3.7	4.2	4.2
New Orleans					3.2		3.7	3.3	3.4	4.4	4.6	4.4
New York	3.9	3.5	4.0	4.0	4.4	4.4	4.8	4.4	4.4	4.6	5.0	5.1
Philadelphia	3.5	3.3	3.7	3.5	3.8	3.6	3.9	3.9	4.0	3.8	4.4	3.7
Pittsburgh		3.6				3.4		3.5	3.9	3.6	3.9	3.9
Portland, Ore.								3.6		3.9		4.4
Richmond					2.9	3.1	3.2	2.9	3.0	3.1	4.3	3.7
St. Louis		2.4			3.4	3.5	3.8	3.8	4.2	3.9	4.3	4.2
San Diego					3.2		3.5	3.5	3.8	3.6	4.1	4.0
San Francisco	4.1	3.8	4.3	3.9	4.4	4.1	4.2	4.2		4.5	4.7	4.6
Seattle		2.6	3.1	2.8	3.2	3.2	3.5	4.4	4.2	4.1	4.1	4.2
Washington		3.1	3.6	3.2	3.6	3.7	4.0	3.7	3.9	3.7	4.1	4.1
Median	**3.5**	**3.1**	**3.3**	**3.2**	**3.6**	**3.6**	**3.8**	**3.6**	**3.9**	**3.8**	**4.3**	**4.2**

Five-year span covering out-of-home listening during winter and summer shows winter increase of 35% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total, running between 50-60%. Next in importance is listening while at work.

This is one of 38 charts on radio to be found in SPONSOR's annual Tv and Radio Basics, out next week

3. NETWORK RADIO'S CURRENT CLIENTS

Compilation of program time bought by advertisers and brands is shown below by network

Network radio's complete sponsor list appears here every four weeks. The information contained here covers one week—the week beginning with the date of issue—in this case, 20 July. The data on sponsors is in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC, minute commercials are arbitrarily credited as five minutes of program time. The new MBS schedule, which started 2 June, is covered in this list.

ABC

Ac'cent International: Ac'cent; *Breakfast Club;* W; 5 min.
Admiral: appliances; *Breakfast Club;* M-F; 25 min.
AFL-CIO: institutional; *Ed. P. Morgan;* M-F; 75 min.; *J. W. Vandercook;* M-F; 25 min.
American Bird Food Mfg. Co.: *Breakfast Club;* M; 5 min.
Assemblies of God: religious; *Revivaltime;* Su; 30 min.
Atlantic Sales: French's bird food products; *My True Story;* Th,F; alt. wks.
Ball Bros.: home canning prod.; *Breakfast Club;* Tu,F; 20 min.; W,Th; 10 min.
Bankers Life & Casualty: White Cross Hospital Plan; *Paul Harvey;* Su; 15 min.
Beech Nut: Beech-Nut gum; *Breakfast Club;* Tu,W,F; 15 min.
Bridgeport Brass: various insecticides; *When A Girl Marries;* Tu-F; 20 min.
Bristol-Myers: Bufferin; *Breakfast Club;* M,W,F; 15 min.; Sal Hepatica; *Breakfast Club;* M,W,F; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club;* M; 5 min.
Carling Brewing: Red Cap Ale; *Martin Block Show;* F,Sa; 100 min.
The d-Con. Co., Inc.: Ant Prufe & Roach Prufe; *My True Story;* Tu,Th; 10 min.
Dixie Cup: paper cups & plates; *Breakfast Club;* Th; 5 min.
Ex-Lax: Ex-Lax, Jests; *My True Story;* M,W,F; 15 min.
Foster-Milburn: Doan's pills; *My True Story;* Th; 15 min.; *Whispering Streets;* Tu; 5 min.
General Foods: Calumet; *Breakfast Club;* Tu; 5 min.; Kool-Aid; *Breakfast Club;* M-F; 25 min.; Post Cereals; *Breakfast Club;* M-F; 25 min.
Gospel Broadcasting Assn.: religious; *Old Fashioned Revival Hour;* Su; 60 min.
Billy Graham: religious; *Hour of Decision;* Su; 30 min.
Highland Church of Christ: religious; *Herald of Truth;* Su; 30 min.
Charles E. Hires Co.: Hires Root Beer; *Weekday Newscasts;* M-F; 100 min.
Midas Muffler: auto mufflers; *Weekday Newscasts;* M-F; 25 min.
Miller Brewing Co.: Miller High Life Beer; *Newscasts & Sportscasts;* M-S; 85 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club;* M; 5 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys;* M-F; 25 min.
Norwich-Pharmacal: Pepto-Bismol; *Weekend Newscasts;* Sa,Su; 90 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts;* Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 60 min.
R. J. Reynolds: Camel; *Weekday Newscasts;* M-F; 100 min.; *Weekend Newscasts;* Sa,Su; 90 min.
Sandura Company: floor covering; *Breakfast Club;* Th; 5 min.
Voice of Prophecy: institutional; *Voice of Prophecy;* Su; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing;* Su; 30 min.

CBS

American Home Foods: *Arthur Godfrey;* Th; 15 min.
Amino Products: *Arthur Godfrey;* W & Th, alt. wks.; 15 min.
Bristol Myers: *Arthur Godfrey;* M,W; 60 min.
Campana Sales: *Robert Q. Lewis;* Sa; 5 min.
Chesebrough-Pond's: *Sports Time;* M,W,F; 5 min.
Chrysler: Dodge; *Amos 'n' Andy;* F; 5 min.; *Gunsmoke;* Sa,Su; 10 min.; *Mitch Miller;* Su; 5 min; *Sports Resume;* Su; 5 min.
Chun King Sales: *Arthur Godfrey;* W & F, alt. wks.; 15 min.
Clairol: *Galen Drake;* Sa; 5 min.
Colgate-Palmolive: *Our Gal Sunday;* M-F; 37½ min.; *Backstage Wife;* M-F; 37½ min.; *Strike It Rich;* M-F; 37½ min.; *2nd Mrs. Burton;* M-F; 37½ min.
Cowles Magazine: *Jack Benny;* Su, alt. wks.; 3¾ min.; *Robert Q. Lewis;* Sa; 5 min.
Curtis Circulation: *Arthur Godfrey;* Tu; 15 min.
Dixie Cup: *Robert Q. Lewis;* Sa; 5 min.
Florida Citrus Comm.: *Arthur Godfrey Time;* Th,F; 30 min.
General Foods: *Arthur Godfrey;* Tu,Th, every 4th F; 33¾ min.; *Wendy Warren;* Th; 5 min.; *World News Roundup;* Su; 5 min.; *Gunsmoke;* Su; 5 min.; *Our Miss Brooks;* Su; 5 min.; *Amos 'n' Andy Music Hall;* M-F; 25 min.; *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.
General Mills: *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.; *Gunsmoke;* Su; 5 min.; *Mitch Miller;* Su; 5 min.; *Amos 'n' Andy;* F; 5 min.
General Motors: Chevrolet; *Allan Jackson—News;* Sa; 20 min.; *Robert Trout—News;* Su, M-F; 50 min.; Delco; *Lowell Thomas;* M-F; 75 min.
Grove Laboratories: *Amos 'n' Andy;* W,Th,F; 15 min.
Hartz Mountain Products: *Arthur Godfrey;* Th & F, alt. wks.; 15 min.
Kendall Co.: Bauer & Black; *Arthur Godfrey Time;* Th; 15 min.
Lever Bros.: *Ma Perkins;* M-F alt. wks.; 37½ min.; *Romance of Helen Trent;* M-F; 37½ min.; *Ma Perkins;* M-F alt. wks.; 18¾ min.; *Young Dr. Malone;* M-F; 37½ min.; *House Party;* M-F; 37½ min.
Lewis Howe: *Robert Q. Lewis;* Sa; 5 min.
Longines-Wittnauer: *Longines Symphonette;* Su; 30 min.; on Hiatus 6/2-9/8/57.
P. Lorillard: Kent; *World Tonight;* F,Sa,Su; 15 min.; *Indictment;* Su; 5 min.; *Mitch Miller;* Su; 5 min.; *Sports Resume;* Sa,Su; 10 min.; *Saturday Night Country;* Sa; 5 min.; *Amos 'n' Andy;* F,Sa; 10 min.; *Johnny Dollar;* Su; 5 min.; *Robert Q. Lewis;* F; 5 min.; *Suspense;* Su; 5 min.; *FBI in Peace & War;* Su; 5 min.; *World News Roundup;* Su; 5 min.; *Washington Week;* Su; 5 min.
Midas Mufflers: *Gunsmoke;* Sa; 5 min.
Milner Products: *Robert Q. Lewis;* Sa; 5 min.
Philip Morris: *Country Music Show;* F; 25 min.
Mutual Benefit Health & Accident Assn.: *Arthur Godfrey;* Tu & every 4th F; 18¾ min.
North American Philips: *Herman Hickman-Sports;* M,W,F; 15 min.
Norwich Pharmacal: *Arthur Godfrey;* Tu; every 4th F; 18¾ min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each network. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to distribute which brands were advertised on each show or on which days of the week the brands were advertised. Except for General Motors and Chrysler, brands information was not available from CBS.
In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan.

Pan American Coffee Bureau: *Nora Drake*, M; 7½ min.; *Strike It Rich*, W; 7½ min.; *Our Gal Sunday*, Th; 7½ min.; *Second Mrs. Burton*, Th,F; 15 min.
Pharmacraft: *House Party*, M,Th,F; 30 min.
Pillsbury: *Arthur Godfrey*, Tu,Th; 30 min.
Reader's Digest: *Arthur Godfrey*, W; 15 min.
R. J. Reynolds: *Herman Hickman—Sports;* Tu,Th,Sa; 15 min.
Scott Paper: *Arthur Godfrey*, Th,F & every 4th F; 18¾ min.; *Backstage Wife;* F; 7½ min.; *Young Dr. Malone*, Th,F; 15 min.; *Nora Drake*, Tu,Th; 15 min.; *Ma Perkins;* Tu & W alt. wks; 7½ min.; *2nd Mrs. Burton;* Th,F; 15 min.
Sherwin-Williams: *Arthur Godfrey;* W, every 4th F; 18¾ min.
Simoniz: *Arthur Godfrey;* W; 15 min; *House Party;* W; 15 min.; *G. Herman—News;* Th,F; 10 min.; *E. Separeid—News;* Th,F; 10 min.; *News;* Sa; 15 min.; *Sports News;* Sa; 10 min.
Sleep-Eze: *House Party;* W; 7½ min.
Slenderella: *Slenderella Show;* Sa; 10 min.
A. E. Staley Mfg.: *House Party;* Tu; 15 min.; *Arthur Godfrey;* F; 15 min.
Standard Brands: *House Party;* M; 15 min.; *Arthur Godfrey;* M, & every 4th F; 37½ min.
Sterling Drug: *Gunsmoke;* Su; 5 min.
Swift: *House Party;* F; 15 min.
Vernell's Buttermints: *Robert Q. Lewis;* Sa; 5 min.
Weco Products: *Arthur Godfrey;* M; 15 min.
F. W. Woolworth: *Woolworth Hour;* Su; 60 min.
Wm. Wrigley, Jr.: *Howard Miller Show;* M-F; 75 min.; *Pat Buttram Show;* M-F; 75 min.

MBS

Billy Graham Evangelical Assn.: religious; *Billy Graham;* Su; 30 min.
Carter Products: Little Liver Pills; *Gabriel Heatter—News;* M,Tu, Th; 15 min.
Christian Reformed Church: religious; *Back To God;* Su; 30 min.
Coca-Cola: Coca-Cola; *Eddie Fisher;* Tu,Th; 30 min.
Dawn Bible Institute: religious; *Frank and Ernest;* Su; 15 min.
Drug Products, Inc.: Aslum; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
First Church of Christ, Scientist: religious; *How Christian Science Heals;* Su; 15 min.
Florists' Telegraphic Delivery Service: institutional; station breaks; M-Su; 20 20-sec.
General Tire & Rubber Company: General tires; *General Sports Time—Harry Wismer;* Su; 10 min.
S. C. Johnson & Son: Off insect repellent; *Counter Spy;* F; 5 min.; station breaks; F-Su; 40 20-sec.
Kraft Foods Co.: All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Les Higbie—News;* M-Sa; 30 min.; *Holland Engle—News;* M-Sa; 30 min.; *John B. Kennedy—News;* M-Sa; 30 min.; *Cedric Foster—News;* M-Sa; 30 min.; *Frank Singiser—News;* M-Sa; 30 min.; *Charles B. Warren—News;* Sa; 5 min.; *True Detective Mysteries;* M; 5 min.; *Treasury Agent;* Tu; 5 min.; *Gang Busters;* W; 5 min.; *Secrets of Scotland Yard;* Th; 5 min.; *Counter-Spy;* F; 5 min.
Liggett & Myers: L&M; *Ed Pettitt—News;* Sa; 5 min; *Floyd Mack—News;* Su; 5 min.; *John Scott—News;* Su; 5 min.; station breaks; M,W,F,Sa,Su; 10 20-sec.
Lutheran Laymen's League: religious; *Lutheran Hour;* Su; 30 min.
Manion Forum of Public Opinion: discussion; *Dean Clarence Manion;* Su; 15 min.
Miles Laboratories, Inc.: Nervine, One-A-Day Vitamins, Tabcine; *Steve McCormick—News;* M-Sa; 30 min.; *Robert F. Hurleigh—News;* M-F; 25 min.; *Westbrook Van Voorhis—News;* M-F; 25 min.; *John Scott—News;* M-F, Su; 60 min.; *Lyle Van—News;* M-F; 25 min.; *Lester Smith—News;* Sa; 5 min.; *Floyd Mack—News;* Sa,Su; 20 min.; *Ed Pettitt—News;* Sa,Su; 10 min.
Minute-Maid Corporation, Hi-C Div.: Hi-C products; station breaks; W,Th,F; 9 20-sec.
North American Accident Insurance Co.: insurance; *Gabriel Heatter—News;* M,W,Th,F; 20 min.
Quaker State Oil Refining Corporation: Quaker State oil; *Game of the Day;* Sa; 60 min.; *Sports Flashes With Frankie Frisch;* Sa,Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 30 min.
R. J. Reynolds Tobacco Co.: Camel; *Camel Scoreboard;* Su-Sa; 35 min.; Winston; *Winston Scoreboard*, Su-Sa; 35 min.
Sleep-Eze Co.: sleep tablet; *True Detective Mysteries*, M; 5 min.; *Gang Busters*, W; 5 min.; *Counter-Spy*, F; 5 min.
Tee-Pak: Hot Dog Mouth; station breaks; Sa,Su; 13 8-sec.
Voice of Prophecy: religious; *Voice of Prophecy*, Su; 30 min.
Wings of Healing: religious; *Wings of Healing*, Su; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour;* Sa; 30 min.

NBC

Allis-Chalmers: institutional; *Nat'l. Farm & Home Hour*, Sa; 25 min.
American Motors: Rambler; *Monitor;* Sa,Su; 55 min.
American Oil: Amoco products; *Monitor;* Sa,Su; 50 min.
Billy Graham Evangelistic Assn.: religion; *Hour of Decision;* Su; 30 min.
Bristol-Myers: Bufferin; *Hourly News;* M-F; 105 min., 21 30-sec.
Brown & Williamson: Kools, Viceroy; *Hourly News;* M-F; 215 min., 42 30-sec.
Calif. Packing: canned fruit; *Hourly News;* M-F; 110 min., 21 30-sec.
Carter Products: Arrid, 30 min.; Little Liver Pills, 60 min.; *Bandstand;* M-F; 20 min.; *True Confessions;* rot., 5 min.; *Woman In My House;* rot., 5 min.; *Hilltop House;* rot., 5 min.; *Pepper Young's Family;* rot., 5 min.; *News of The World;* Tu,W,Th; 15 min.; *Monitor;* Sa,Su; 35 min.
Chrysler: Dodge; *Monitor;* Sa,Su; 30 min., 7 30-sec.
DeSoto: DeSoto cars; *You Bet Your Life;* Sa; 30 min.
Evangelistic Foundation: religion; *Bible Study Hour;* Su; 30 min.
Ex-Lax: Ex-Lax; *Monitor;* Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand;* Tu,Th; 2 6-sec.; *Woman In My House;* M,Th,F; 10 min., 1 30-sec.; *5 Star Matinee;* Tu,Th; 2 30-sec.; *Pepper Young's Family;* M-W; 5 min., 2 30-sec.; *One Man's Family;* Th; 5 min.; *People Are Funny;* W; 5 min.; *Great Gildersleevee;* Tu; 5 min.
General Foods: Instant Postum, Jell-O; *Bandstand;* M-F; 25 min., 15 6-sec.; *Pepper Young's Family;* M-F; 25 min.; *Truth or Consequences;* M-F; 15 6-sec.
General Mills: Cheerios; *Monitor;* Sa,Su; 50 min., 10 30-sec.
Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing Bouts;* F; 25 min.
Grove Labs.: No-Doz; *News of the World;* W,Th,F; 15 min.
S. C. Johnson & Son: Off; *Monitor;* F-Su; 8 30-sec.
Lutheran Laymen's League: religion; *Lutheran Hour;* Su; 30 min.
Mack Trucks: Trucks; *Monitor;* F,Su; 15 min.
Midas: car mufflers; *Monitor;* Su; 5 min.
Morton Salt: salt; *Alex Dreier—News;* Sa; 5 min.
Mutual of Omaha: insurance; *On the Line With Considine;* Su; 15 min.
Northwest Airlines: air travel; *Monitor;* Sa,Su; 25 min.
Pabst: beer; *Great Gildersleeve;* Tu; 1 30-sec; *People Are Funny;* W; 1 30-sec.; *Truth Or Consequences;* Th; 1 30-sec.; *Vigilante;* T-Th; 9 30-sec.; *Monitor;* F-Su; 60 min., 16 30-sec.
Pan American Coffee Bureau; coffee; *Truth Or Consequences;* M-F; 5 min.; 1 30-sec.
Pepsi-Cola: Pepsi-Cola; *Monitor;* Sa,Su; 50 min., 10 30-sec.
Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor;* Sa,Su; 55 min., 9 30-sec.
Princeton Knitting Mills: mutation coats; *Monitor;* Sa,Su; 50 min.
Quaker State Oil; motor oil; *Monitor;* Sa,Su; 30 min.
Ralston-Purina: feed division; *Harkness—News;* M-F; 25 min.
RCA: various products; *Monitor;* Sa,Su; 65 min.
R. J. Reynolds: Camel; *News of the World;* M-F; 25 min.; Prince Albert; *Grand Ole Opry;* Sa; 30 min.
Richfield Oil: oil products; *Richfield Reporter;* Su-F; 90 min.
Simoniz: Simoniz; *Monitor;* F,Sa; 35 min.; Su; 6 30-sec.
Skelly Oil: oil; *Alex Dreier—News;* M-Sa; 90 min.
Sleep-Eze: sleep aids; *People Are Funny;* W; 5 min.; *One Man's Family;* T,Th; 10 min.
Sterling Drug: Haley's M-O; *Bandstand;* M,W,F; 15 min.; *Five Star Matinee;* M-F; 25 min.
Sun Oil: oil; *Three Star Extra;* M-F; 75 min.
20th Century Fox: "Bernadine"; *Monitor;* Sa,Su; 50 6-sec.
Voice of Prophecy: religion; *Voice of Prophecy;* Su; 30 min.
Waverly Bonded Fabrics: fabrics; *Monitor;* Sa,Su; 50 min.

SPONSOR ASKS

What is there about your market which a buyer has to see personally to understand ?

William McGrath, *general manager, WHDH, Boston*

We at WHDH have long felt that location, ratings, brochures, and sales figures, while providing important information for the advertiser, do not cover a significant part of our story.

What the advertiser does not learn is *the way* Boston people listen to a station. In a city filled with local pride and tradition, a radio outlet, like the home-team, the city park and the favorite restaurant must have a personality that fits into the community picture. Only if a station builds such a "favorite son" atmosphere does it provide the quality of receptive listening.

Can an adman tell the degree to which a station is woven into a city's tradition without watching the group of men clustered around the Boston Common newsstand with portables listening to our Red Sox broadcasts.

You can't put the dozens of ways a station can become part of the community life into a mailer. Relaxing on a beach, the Bostonian listens to the



"a station is woven into a city's tradition"

tunes he requested when the mobile WHDH Request Wagon rode by. A mother looks out on a wintry blizzard and checks WHDH to see if her husband's factory and her child's school is opening that morning. The evening newspaper carries a disaster story and the family knows where to tune for details. A suburban area buzzes with excitement because of a remote of a regular broadcast is being done from one of the living rooms of a friend.

The advertiser can get at the cold station facts upon request. However, it is the warm facts that equip a station with that extra selling power, and in Boston, these should be seen.

George Kapel, *general sales manager KBET-TV, Sacramento, California*

Admen who visit central California will see that Stockton is an integral part of the Sacramento area station



"Both are marketing centers for the valleys"

coverage pattern, no longer subjected to fringe signals from outside market stations. In fact, the sister cities of Sacramento and Stockton are centers of the same market, and similar in almost every respect. Sacramento and Stockton economies are similar, based on the rich surrounding farm lands. Both are marketing and cultural centers for the valleys—Sacramento for the Sacramento Valley and Stockton for the San Joachim. Both are important government centers: Sacramento a state capital and Stockton a county seat.

There are many major social and economic bonds between the cities. The people of both share habits, fashions and social customs, unlike those of highly urbanized San Francisco. Even weather-wise, Sacramento and Stockton enjoy hot summers as opposed to the coolness of San Francisco.

KBET-TV, a coverage station, serves both cities. For example, the station's *Shell News* devotes equal time to news of both cities, and gives local news unavailable from an "outside" station.

Finally, visiting timebuyers see that KBET-TV is the only station that delivers the two cities and does it with dominant ratings in both.

Charles C. Bevis, Jr., *gen. mgr. Station WBUF, Buffalo, N. Y.*

Like tv, Buffalo's Metroplitan Area (Erie and Niagara Counties) has grown phenomenally in the past seven years. Its population has jumped 19.2 per cent to nearly 1,300,000. New buildings are changing the city's face and extending its suburbs.

Businessmen view the New York State Thruway, added power from the Niagara Falls redevelopment program and the opening soon of the St. Lawrence Seaway as guarantees of further growth. They see Buffalo's diversified



"start watching television before 6:00 p.m."

industry as a bulwark against any business recession.

No faddists, residents of this 14th market area are conservative and thrifty. But manufacturers can find a solid market here. Weekly industrial earnings are $17 higher than the National average. And the people don't stint in enjoying the comforts their superior income affords. More than half own their own homes.

Tv is an excellent medium for the advertiser's dollar. Buffalo is primarily a "lunch pail town," according to the Chamber of Commerce. Home early, most working men have dined and start watching television before 6:00 p.m. But there are also many second and third shift workers to bolster the daytime viewing audience.

The attraction Niagara Falls holds for tourists is, of course, well known. There was a time when these vacationers were lost to the advertiser, but no longer. Roads leading there are lined with motels which now feature television in every room.

Eugene D. Hill, *general manager, W-GTO, Haines City, Fla*

When we started operations at W-GTO, we were fortunate to recognize some important differences in the Florida market and were in a position to capitalize on them. We based our location, our coverage area, and our programming on a thorough consideration of these "Florida differences."

When buying the Florida market, many national advertisers fail to notice that Florida is unique. The natural tendency is to buy only the metropolitan areas and assume that the ma-



"largest mobile audience in the world"

jor segment of the market has been captured. Not so many years ago, this assumption might have been correct.

However, today the area covered by W-GTO outside the Miami, Jacksonville and Tampa-St. Petersburg metropolitan centers is Florida's second largest market in population and effective buying power, and continues to grow. It would not surprise us to see Florida become almost one continuous "suburban" area within ten years.

There is another important difference in the Florida market—the huge "mobile audience": people who travel by car and listen to car radios. At Cypress Gardens, more than 1,000,000 cars park annually right next door to our new studios. Our latest count of out-of-state cars in the W-GTO coverage area shows slightly in excess of 7,000,000 cars annually, and this figure does not include local traffic.

To capture this "Auto-Plus" market —a bonus above and beyond market figures derived from rating services— we at W-GTO use billboards and roadside spectaculars extensively to remind the auto audience that we program music and news for them.

In short, at W-GTO we feel that to capture the major parts of the Florida market, you must reach not only the major metropolitan centers, but also the rich, outlying areas, particularly in central Florida, and also the largest "mobile audience" in the world—and that's what we aim to do.

(To be continued next issue)

Remember

When you invest in Maine radio coverage . . . . .

★ ★ ★ ★ ★ ★

The four stations of the

MAINE BROADCASTING SYSTEM

blanket all Maine's major markets and speak persuasively to virtually all of its effective buying power. No other Maine network can deliver so many radio homes for your advertising dollars.



Represented by Weed and Company

Now, durin
minute, the B
in daytime tel
to them



ARLENE FRANCIS
(Aug. 12, HOME's hostess begins new 10 a. m. Show. Jan Murray's Treasure Hunt follows at 10:30)
10:00 AM



BILL CULLEN
THE PRICE IS R
11:00 AM



TENNESSEE ERNIE FORD
(Bride and Groom with Frank Parker and Bob Paige premiered in this period July 1)
2:30 PM



JOHN CONTE
NBC MATINEE THEATER
3:00 PM



JACK BAILEY
QUEEN FOR A
4:00 PM

the average
gest audience
ision Comes



B BARKER
CONSEQUENCES
1:30 AM



JACK BARRY
TIC TAC DOUGH
12:00 NOON



BILL LEYDEN
IT COULD BE YOU
12:30 PM



THA SCOTT
N ROMANCES
45 PM



DICK STARK
COMEDY TIME
5:00 PM

...to the ten popular NBC Television personalities and the fresh new programs they star in, during the major networks' regular daytime schedules. There are still some availabilities in such big-audience shows as The Price Is Right with 5,000,000 viewers per average minute; Truth or Consequences with 5,300,000; and Comedy Time with 7,300,000. Take advantage now of the greatest growth story in the history of daytime television.

Source: Nielsen Television Index, AA Homes, June '57. NBC [illegible] 10 am–5:30 pm, N.Y.T. ARB [illegible] June '57

NBC TELEVISION

Famous on the Georgia Scene



IDA CASON GARDENS, attracting thousands to the world's largest man-made beach, lies near Chipley, Georgia. This is the heart of the state's rich textile and agricultural section—an area fully covered by WAGA-TV, also famous on the Georgia scene. Full power, tallest tower and top ARB and Pulse ratings give WAGA-TV first place in the Southeast's No. 1 market.



A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave. • CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

Represented Nationally by THE KATZ AGENCY, Inc



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

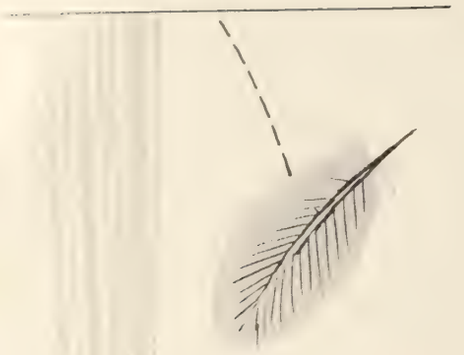
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Tobacco, NY	BBDO, NY	NBC 98	Show for a Summer Evening, Tu 9:30-10 pm, alt wks, 16 July, 9 wks
Max Factor, Hollywood	Anderson, McConnell, LA	NBC 84	Masquerade Party, W 8:30-9 pm, alt wks, 10 July, 9 wks
Ford, Dearborn	JWT, Detroit	NBC 173	High Low, Th 9:30-10 pm, 4 July, 11 wks
Kaiser Industries & Kaiser Aluminum & Chemical Corp, Oakland	Y&R, SF	ABC	Maverick, Su 7:30-8:30 pm, 22 Sept, 52 wks
Libbey-Owens-Ford Glass, Toledo	Fuller & Smith & Ross, Cleveland	NBC	NCAA Football Games, ½ spon, 21, 28 Sept, 5, 19 Oct, 2, 16, 28, 30 Nov, 7 Dec
Miller Brewing, Milwaukee	Mathisson Asso, Milwaukee	ABC	All Star Golf, Sa 4-5 pm, ½ spon, 12 Oct, 26 wks
Wildroot, Buffalo	BBDO, NY	ABC	All Star Golf, Sa 4-5 pm, ½ spon, 12 Oct, 26 wks

BROADCAST INDUSTRY EXECUTIVES

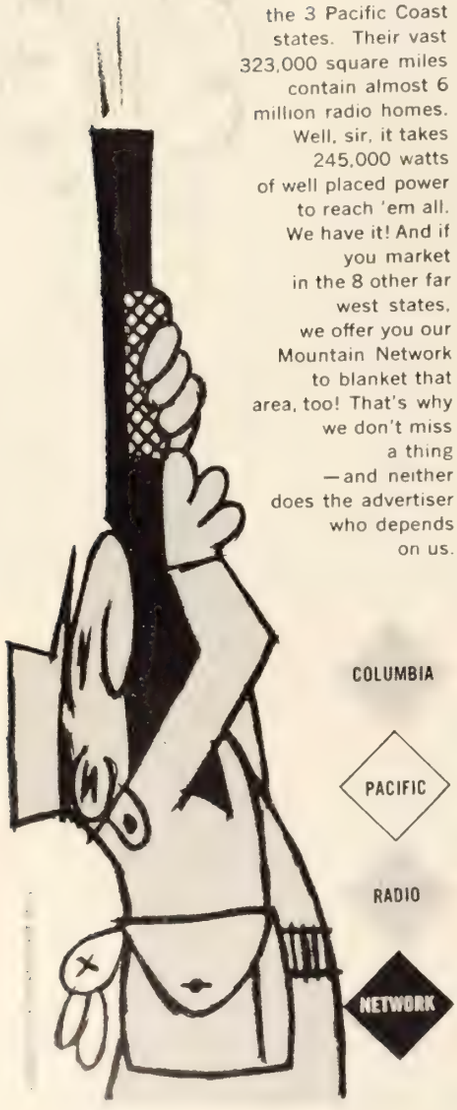
NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron E. Anderson	KSTP, Minneapolis, ntl radio sls mgr	Same, sls mgr, ntl & local
Fred Bunson	Texas Student Publications, U of T	KTBC TV, Austin, sls promotion dept
John B. Dalton	NBC, NY, acct exec, network sls dept	CBS Tv Film Sale, NY, acct exec
Earle J. Gluck	WSOC, Charlotte, pres	Same, chairman of the board
Gordon Gray, Jr	NBC, NY, co-op pgm sls	Katz Agency, NY, radio sls staff
C. George Henderson	WSOC, Charlotte	Same, exec vp
Lon King	Peters, Griffin, Woodward, NY, asst vp	Same, dir of tv sls promotion & research depts
Paul Klempner	ABC, NY, broadcasting	WQXR, NY, dir of sls development
Ben Levine	Columbia Pictures, NY, broker	A.A.P., NY, film expediter
Joseph K. Marshall	KCBS, SF, sls staff	CBS Radio Spot Sales, SF, acct exec
Eugene R. Myers	CBS Radio Spot Sales, Chi, acct exec	Same, St. Louis, mgr
Ralph R. Myers	United Printers & Publishers, Boston, asst sls promotion mgr & marketing consultant	Richard O'Connell, Inc, NY, acct exec
Robert F. Nims	WCAT, Athol, WMOO, Milford, vp-gen mgr	RAB, NY, sls rep to the membership dept
Bill Payne	KTLN, Denver, radio personality	Same, dir of promotion
Walter Rebmann, Jr	KUTV, Salt Lake City, acct exec	KVOO-TV, Tulsa, acct exec
J. Robert Reisinger	Crosley Broadcasting Corp, Chi	Same, tv sls mgr
Leon S. Rhodes	Loucks & Norling Studios, NY, production mgr	Same, vp
Robert P. Rimes		WWJ & WWJ-TV, Detroit, sls promotion dept
William Sanford	Young Television Corp, Chi, tv acct exec	Crosley Broadcasting Corp, Chi, sls staff
Richard Schutte	CBS Radio Spot Sales, SF, acct exec	KCBS, SF, sls mgr
William A. Slater	WJHP-TV, Jacksonville, local sls mgr	WTGA-TV, Jacksonville, local sls staff
Jack Thayer	WDGY, Twin Cities, broadcasting personality	Same, gen mgr
Howard F. Todman	Goodson-Todman Productions, NY, business mgr, & What's My Line, Inc, and Goodson-Todman Enterprises, treasurer	Same, dir of business affairs, & Goodson-Todman Ent, vp
Winslow E. Uebel	NBC, Chicago, network sls promotion & research	Katz Agency, LA, radio sls staff
Larry Walker	WSOC, Charlotte, exec vp	Same, pres
Charles W. Way	Morrison-Neese, Greensboro, advtg dir	WFMY-TV, Greensboro, sls staff
Jack Welch	Marlin, state legislator	KTBC Tv, Austin, sls dept
William K. Winterble	Katz Agency, LA, radio sls staff	Same, NY

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Warren Abrams	N. W. Ayer, Detroit, tv-radio dept	Same, Phila
George T. Byers	Beech-Nut Life Savers, NY	DCS&S, NY, acct exec
Robert C. Doherty	Gentry, NY, managing ed	DCS&S, NY, acct exec
Mary Dunlavey		Kastor, Farrell, Chesley & Clifford, NY, contact media exec
George Fenmore	Blaine-Thompson, NY	Same, dir public rel's & publicity comm products div
Richard Fishel	Kenyon & Eckhardt, Phila, sls promotion div copy supvsr	Ruthrauff & Ryan, NY, sls promotion dir Gerth Marston Div
S. E. Frohock	BBDO, NY, marketing specialist	Kenyon & Eckhardt, NY, merchandising exec promotion dept
Marvin Goldman	Rapid Film Technique, NY, advtg mgr	Norman D. Waters, NY, acct exec
Alfred M. Katona		N. W. Ayer, NY, traffic staff radio-tv dept
Clement W. MacKay	Roy S. Durstine, NY, vp in chg marketing & research	Same, exec vp
Charles F. Mallory	Ruthrauff & Ryan, M. B. Scott Div, acct exec	Goodman Advtg, LA, sr acct exec
Victor Miranda		Fletcher D. Richards, NY, radio-tv dept
John T. Murphy	Lynn Baker, NY, acct exec & copywriter	Burke Dowling Adams, NY, acct exec & copywriter
Desmond O'Neill	Bryan Houston, NY, asso media dir	Kenyon & Eckhardt, NY, broadcast buyer
Charles T. Rabkin		Emil Mogul, NY, acct group supvsr & member of the plans board
John H. Riordan	Roy S. Durstine, NY, acct supvsr	Geyer, NY, acct supvsr
William Vance	McCann-Erickson, NY, writing, producing tv-radio accts	Fletcher D. Richards, NY, radio-tv dept
Wayne C. Williams	N. W. Ayer, NY, radio-tv traffic	Same, live pgm production



The Columbia Pacific Radio Network doesn't miss a thing!



Consider first the 3 Pacific Coast states. Their vast 323,000 square miles contain almost 6 million radio homes. Well, sir, it takes 245,000 watts of well placed power to reach 'em all. We have it! And if you market in the 8 other far west states, we offer you our Mountain Network to blanket that area, too! That's why we don't miss a thing —and neither does the advertiser who depends on us.

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Roto-Broil Corp. of America, Rochester, is going into major markets to advertise its "Fleetwood" broiler. Campaign kicks off 1 August and will run indefinitely. Minute film commercials will be placed during daytime hours; saturation frequency will vary from market to market. Buying is not completed. Buyer: Mort Reiner. Agency: Product Services, Inc., New York.

The American Tobacco Co., New York, is buying nationwide to advertise its filter tip Tareyton cigarettes. Campaign will start in mid-August for an indefinite period. Minutes and chainbreaks during nighttime and daytime segments will be used. Buying is completed, it's believed. Buyer: Tessa Allen. Agency: Lawrence C. Gumbinner Adv., New York. (Agency declined comment.)

The Procter & Gamble Co., Cincinnati, is planning a campaign in major markets for its Duncan Hines cake mix. Schedule will begin 22 July and will run until the end of the contractual year. Minute announcements have been slotted for daytime hours; frequency will vary from market to market. Buying is not completed. Buyer: Joe Burbeck. Agency: Compton Adv., Inc., New York. (Agency declined comment on the campaign.)

Lever Bros., New York, is buying schedules for its Rinso Blue in 60 top markets. Campaign will begin 22 July and will run for nine weeks. Minute e.t.'s will be aired both daytime and nighttime to reach as wide a woman's audience as possible. Saturation frequency will depend upon the market. Buying is completed. Buyer: Tom Glynn. Agency: J. Walter Thompson, New York. (Agency could not be reached for comment.)

RADIO BUYS

General Foods Corp., White Plains, New York, is purchasing major markets for its Certo and Sure Jello-O Products for home canning and preserving. Schedule will start shortly for six weeks. Daytime live minutes will be used; average frequency per week in each market: 10. Buying is completed. Buyer: Kay Brown. Agency: Young & Rubicam, New York.

The Nestle Co., White Plains, N. Y., is buying throughout the country to push its Decaf coffee. The short-term schedule will begin 28 July. Minute e.t.'s will be slotted in both day and nighttime, with an average of 20-25 per week in each market. Buying is half-completed, it's believed. Buyer: George Walker. Agency: Dancer-Fitzgerald-Sample, New York. (Agency declined comment.)

Anahist Co., Inc., Yonkers, N .Y., is planning a campaign in major Negro markets to promote its Anahist and Super Anahist. Daytime and nighttime minutes will be purchased, with five-10 spots per week in each market. Present plans, it's believed, are to kick off mid-September for 26 weeks. Buying has not begun. Buyer: Chet Slaybaugh. Agency: Ted Bates & Co., New York. (Agency could not be reached for comment.)

DISC-MAN'S HOLIDAY

How does Pittsburgh's No. 1 disc jockey spend his vacation?

At a turntable, of course.

The disc jockey is WCAE's **Jay Michael.** The turntable is **Martin Block's,** at WABC in New York.

Jay is one of six disc jockeys picked to run The Make Believe Ballroom for the six weeks that Martin is on his vacation. The select group was chosen for the job by Martin Block himself, who sought out the outstanding men in the field to mind the store for him.

IN PITTSBURGH, FAR OUT IN FRONT

All of which adds national recognition to the man who is far and away tops in his profession around Pittsburgh.

Pulse after Pulse, Jay Michael outpulls every other afternoon radio attraction in the market. The latest report (March-April, 1957) shows the Jaybird with ratings averaging 6.0 and soaring as high as 6.7.

HEAR FOR YOURSELF

If you're within tuning distance of WABC while Jay's in New York, we invite you to listen in. The dates are July 22 to 27. The time is 11 a.m. to Noon and 3 to 6 p.m., Monday-Friday; 9 a.m. to Noon and 6 to 7:30 p.m., Saturday. Hear for yourself why, with the Jaybird on your payroll, your sales in Pittsburgh will never take a holiday.

If you can't catch Jay on his New York appearance, your **Katz** man will be glad to bring over an audition disc... availabilities, too. Call him today. Ask him also about **Davey Tyson, Tommy Riggs, Bill Nesbit** and **Gloria Abdou,** four more reasons why WCAE is Pittsburgh's salesmanship station.



WCAE · PITTSBURGH PA.

Affiliated with The Pittsburgh Sun-Telegraph · Represented by The Katz Agency, Inc.



WORLD'S FIRST RADIO STATION
Owned and Operated by THE DETROIT NEWS

National Representatives: Peters, Griffin, Woodward, Inc.



CBS
AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

News and Idea WRAP-UP

ADVERTISERS

Lever Brothers' latest promotion for Breeze, all-purpose detergent, is aimed at the teen-age market.

Reasoning behind the move:

1) The teen-age market accounts for more than a quarter of all food sales.

2) There are an estimated million new teen-age mothers each year.

3) In 1957 half of the nation's new brides will be teenagers.

Method of promotion will be premium give-away of records from among the current top 10 best sellers.

Network radio, newspapers and magazines will be the principal media used for the promotion.

Mergers and acquisitions: Bond Pickle Co. has merged with Beatrice Foods. Bond will become a division of Beatrice Foods and retain its brand identity. . . . **Ronson,** in a diversification move, has acquired Saxony Electronics. Saxony currently is producing hair dryers, heating pads and room vaporizers. . . . **Bon Ami** has bought Skour-Nu, heavy duty institutional cleaning item, previously owned by Leon D. Levy.

Focus on personalities: J. W. Stitt has been appointed advertising and sales promotion manager of the Dixie Cup Co. Stitt previously was advertising manager. **Don M. Greek** now becomes assistant sales promotion manager for home products and **Raymond R. Remaley** is assistant sales promotion manager for commercial products. . . . **Samuel N. Schell** has been promoted to assistant general sales manager and **Eugene H. Blanche** to sales service manager for Pharma-Craft Co. . . . **Dr. Arthur Greenberg,** formerly research director of Sidney Hollander Associates, has joined Charles Antell, Inc., as director of marketing research. . . . **John A. Cawley,** formerly president of the George W. Luft Co., has joined American Home Products as an assistant to the president. . . . **James H. Rosenfield** has joined Polaroid Corp. as assistant advertising manager. Rosenfield comes from NBC TV sales. . . . **Robert C. Frojen** has been named director of advertising and public relations for the Lincoln Savings & Loan Association, Los Angeles.

AGENCIES

Campbell-Mithun and Campbell-Ewald are now sharing the Kroger account. The assignment breaks up thusly:

Campbell-Mithun will handle the advertising for Kroger's manufacturing divisions and for the following operating divisions: Atlanta, Cincinnati, Columbus, Dayton, Little Rock, Louisville, Memphis, Nashville, Roanoke, Wichita, St. Louis, Kansas City and Carbondale.

Campbell-Ewald will take over the other 10 retail divisions: Charleston, Chicago, Cleveland, Detroit, Ft. Wayne, Grand Rapids, Indianapolis, Madison, Peoria and Toledo.

Up to now the Ralph H. Jones Co. has handled the bulk of Kroger's advertising, which includes much spot radio and tv.

Personality notes: Daniel Potter has joined the radio-tv department of Norman, Craig & Kummel as director of radio-tv media. Potter comes from Esty . . . **Irwin A. Goldberg** has left Grey to become research supervisor at the Charles W. Hoyt Co. . . . **Andrew Diddel** has joined Kudner as account manager for Pan American World Airways cargo advertising. Diddle formerly was New York sales manager for Eastern Air Lines . . . **Larry Gross,** formerly an account executive at J. M. Mathes, has joined Grey in the same capacity . . . **William H. Gebhardt** has joined the Walter J. Klein Co., Charlotte, N. C., as vice president and account executive. Gebhardt comes from Brooke, Smith, French & Dorrance . . . **Dr. William T. Strauss,** formerly of Ciba Pharmaceutical Products, has joined

DCSS as vice president and director of the professional division . . . **Paul Markman,** a vice president and director of BBDO, has moved to the agency's Los Angeles office as an account supervisor . . . **Anthony Alberti** has been appointed merchandising and sales vice president for Advertising Agencies, Inc., Studio City, Calif. . . . **G. B. "Brad" Battey, Jr.** has been named production manager for Mark Schreiber Advertising, Denver . . . **Jack Schlichenmaier** has been appointed vice president in charge of the San Antonio office of Glenn Advertising. He succeeds **Robert O. Holleron** who moves to full-time service on the Lone Star Brewing account . . . **Philip Wise** has been promoted to assistant account executive at Compton . . . **Hall Ballman** has joined BBDO's Los Angeles office in the media department . . . **John Emmart** is now a member of the executive staff in the San Francisco office of Roy S. Durstine, Inc. . . . **Glen Jocelyn** has joined MacFarland, Aveyard & Co. as vice president and chairman of the plans board . . . **William J. Laffey,** formerly media buyer at Donahue & Coe, has moved over to Fuller & Smith & Ross in the same capacity.

They became v.p.'s this week: Warren Fales, H. G. Bissinger, William E. Macke and **E. L. Whitney,** all of Norman, Craig & Kummell . . . **Robert Kirschbaum** and **Gul Oring** of Grey Advertising . . . **William F. Maughan** of DFS . . . **Bruce R. Abrams** and **Robert M. Bogue** of Allston Associates, New York.

NETWORKS

Bob Eastman continued this week to rip apart ABC Radio's morning schedule, tossing out three dramatic strips for the eventual substitution of personality shows.

NBC quickly picked up one of the trio, *My True Story*, an ABC standby for 15 years. The other two eliminations were *Whispering Street* and *When a Girl Marries.*

Eastman's philosophy anent the change: Live personality stanzas will not only blend in better with the a.m. anchor, *Breakfast Club*, but sidestep competing against tv with drama.

Chronological notes: (1) Eastman disclosed these policy plans after NBC Radio issued an announcement that it had taken over *My True Story*. (2) BBDO, two days later, bought a batch of participations in the show for U.S. Steel's Operations Snowflake campaign.

. . . **Robert E. Kintner,** executive vice president, television network program sales, and **Emanuel (Manie) Sacks,** vice president, television network programs, have been elected to the board of directors of NBC.

There's plenty of nighttime still open on the tv networks for the fall. The vacancies by network add up to:

ABC TV	8 half-hours
CBS TV	2 half-hours
NBC TV	5 half-hours

(See SPONSOR's Tv-Radio Basics, 27 July, for full details about the fall programing picture

Fall network tv programing notes:

ABC TV has sold the Monday 8-8:30 p.m. spot to Max Factor through Anderson-McConnell. The program is not set . . . In daytime sales ABC TV has picked up an assortment of busi-



Smartest move in Texas is to use the only facility covering the Beaumont-Port Arthur-Orange area of over 1,000,000 prosperous people.

KFDM Beaumont Radio & TV

CBS
ABC



See PETERS-GRIFFIN-WOODWARD, INC.

A pictorial review of local and national industry events

PICTURE WRAP-UP



Color television debut scheduled for first week in August on WLW-T, Cincinnati, Crosley president, Robert E. Dunville (l.) aids in unloading one of three new cameras



"World's shortest pitch" is given to Elaine Whalen, E. Mogul head timebuyer by Ernie Tannen (l.); WILY, Pittsburgh and Bernard Howard, Stars National, the station's rep



Supermarket serenade: To help launch the biggest merchandising campaign of its history, Hansen Baking Co., Seattle, bakers of Sunbeam products, engaged this gay trio



Announcing its move to new quarters at 505 Park Avenue, Reach McClinton & Co., Inc., mailed the above picture to clients. No interruption of service was stressed



Stressing teamwork between network and spot sales representatives, Robert E. Eastman, president of American Broadcasting Company Radio Network, is seen above as he addressed the Station Representatives' Association. Meeting was held at American's N.Y. headquarters



"Drive Safely . . . Be Home for Christmas" was WERE's safety campaign slogan for big 4 July holiday. Using technique a la Burma shave, station's secretaries aid promotion

Western New York's Favorite Sports Foursome

Chuck Healy, Eastern Collegiate Boxing Champ, Syracuse '39
Dick Rifenburg, All-American End, Michigan '48
Don Cunningham, Basketball Star, Dickinson '48
Ralph Hubbell, Dean of Buffalo Sportscasters since '35



on
"LET'S TALK SPORTS"
Saturday Afternoons
WBEN-TV ch. 4

The talent lineup on LET'S TALK SPORTS touches all bases . . . hits to all fields. It's a half-hour forum of facts and anecdotes, comment and criticism that the sports-minded in Western New York have come to appreciate and follow.

Typical of the Prestige Programs developed and produced by WBEN-TV for local sponsorship or participation, it combines seasoned talent of four staff sportscasters with a popular format, and presents it to the largest, most interested group your TV dollars can buy in Western New York.

LET'S TALK SPORTS precedes or follows the CBS Game of the Week (depending on game time). In the fall it follows Pro Football, in winter it will follow NHL Hockey. Twelve months a year this market is available to you. You can pick your season, name your game, and if your product fits this custom-tailored show you can look forward to sales results that will wear well and long in WBEN-TV's vast 18-county coverage area.

Give us a call—or our national representatives: Harrington, Righter and Parsons—and LET'S TALK SPORTS. You'll like what you'll hear.



WBEN-TV *CBS in Buffalo*

THE PIONEER STATION OF WESTERN NEW YORK

Maybe We Talk Too Much



. . . . when we should be quoting folks like Mrs. R. O., who says, "We are newcomers to Topeka, and from the very start it has been your radio station that made me feel at home here. Your announcers seem like old friends, and you offer programs of quality and genuine interest. Keep up the good work!"

5000 WATTS • TOPEKA, KANSAS

WREN

Rep. by John E. Pearson Company

WIN

The BIG Audience!

PLACE

Your schedule on KTRN! Let us . . .

SHOW

REAL RESULTS!

62% April-May '57 HOOPER AVERAGE!

KTRN

Wichita Falls, Texas
A. Boyd Kelley-Gen. Mgr.
Burke-Stuart-Nat'l Rep.

ness from the Sweets Co. on the 5-5:30 p.m. kid shows strip. Sweets will take half of *Superman* on Monday, alternate weeks of *Sir Lancelot* on Wednesday and alternate weeks of *The Buccaneers* on Friday. The candy firm has also bought the 5-5:30 slot for Saturday and will program *Tales of the Texas Rangers* there.

CBS TV's latest fall sales are on the daytime side with Ludens taking a quarter hour of *Captain Kangaroo* on Saturdays (9:30-9:45 a.m.). Atlantis Sales Corp. (for French Mustard) has signed up for four quarter-hours on alternate weeks on four CBS TV daytimers: *Our Miss Brooks, You Are the Jury, Edge of Night* and *Hotel Cosmopolitan*.

NBC TV has sold the 10-10:30 p.m. spot on Saturday nights to Pharmaceuticals for *What's It For*, a series explaining inventions. Kletter is the Pharmaceuticals agency . . . The network's annual coverage of the *Macy Thanksgiving Day Parade* (28 November, 11-12 noon) will be half sponsored by Ideal Toy Co. Ideal's agency is Grey.

Minnesota Mining and Manufacturing has announced that it is now putting out the world's first commercially available video recording tape.

While the new magnetic tape has been in use by all three networks since daylight saving time, it is only now that it has been developed to the status of a commercial product. Up to now the tape has been still in the experimental stage.

People in the news: Elliott F. Alexander has been named manager of advertising and promotion for ABC TV's Western division. Alexander comes from BBDO . . . **Betty Boucher** has been promoted to head of the ABC station clearance department.

TV STATIONS

Sylvester (Pat) Weaver has signed a second sponsor, Climax Industries, for *Ding Dong School*, the show that will kick-off his Program Service network plan.

Climax which manufactures Kid-O. synthetic modeling compound, joins Taylor-Reed Corp. when *Ding Dong School* starts on 26 August. The program will be carried over stations in New York, Chicago, Washington, Philadelphia, Baltimore, Cleveland, Cincinnati and St. Louis.

At least five other markets, Hartford-New Haven, Indianapolis, Milwaukee, Minneapolis and Detroit, are expected to be added by October.

Agency for Climax is Atlantic Advertising and for Taylor-Reed, Hicks & Griest.

(See SPONSOR-SCOPE for data on Weaver participation prices.)

Here's a commercial station that not only is giving time for educational shows (two hours per day) but also is training local teachers on how to use the service.

WVEC-TV, Norfolk-Hampton, Va., will provide an hour, 9-10 a.m., each weekday morning and an hour, 1-2 p.m., each afternoon during the school year for educational programs, starting next fall.

In the meantime the station is conducting an educational workshop for almost 40 teachers from the Norfolk area. Classes run the whole month of July and the tv school for teachers starts at 9 a.m. and lets out at 4 p.m.

New call letters and affiliates: KCTV are the new call letters for KTXL-TV, San Angelo, Tex. . . . **WMBD-TV,** Peoria, will go on the air 12 January as an interconnected primary affiliate of CBS TV . . . **KPAC-TV,** Beaumont-Port Arthur, Tex., will go on the air 15 September as an NBC TV affiliate. KPAC-TV is licensed to Texas Goldcoast Television, Inc. President is Julius M. Gordon and sales manager is Mack Newberry . . . **WBAP-TV,** Fort Worth, will be the new basic affiliate of NBC TV for the Dallas-Fort Worth market. The new affiliation arrangement ends the network's present affiliation with WFAA-TV, Dallas . . . **WTVH,** Peoria, has signed as a primary ABC TV affiliate.

Job notes: Allen W. Dunn is now national sales manager for KLRJ-TV, Las Vegas. Dunn comes from KNTV, San Jose, Calif. . . . **Ben A. Hudelson** has left Westinghouse Broadcasting Co. to join WRCA-TV, New York, as production manager . . . **Don Harris,** formerly of KTEL, Walla Walla, has joined the sales staff of KEPR-TV, Pasco, Wash. . . . **George Vickery**



MOUSETRAP, STEAM TRAP, SEWER TRAP

...it makes no difference

. . . the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads to mass production and volume sales . . . which means lower costs and lower prices.

Yes, "Advertising Benefits You" . . . 'specially business-paper advertising.



SPONSOR PUBLICATIONS INC.

People who know

stay at the

Hotel Lexington

- 3 Minutes from Grand Central
- Convenient to Fifth Avenue Shopping
- All Outside Rooms
- Radio; Television; Circulating Ice-Water; Tub and Shower

delightfully AIR CONDITIONED



HOME OF THE FAMOUS 'Hawaiian Room'

Known For Authentic Hawaiian Cuisine and Native Entertainment

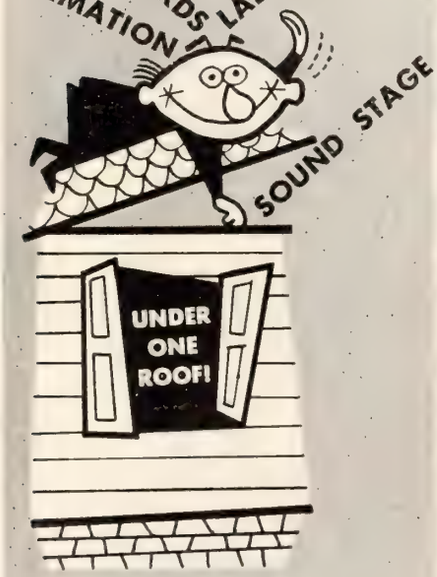
see your local travel agency or write to Promotion Dept. for Brochure 180.

Hotel Lexington

LEXINGTON AVE. at 48th ST.
NEW YORK CITY, 17

BOSTON—HANCOCK 6-6625
CHICAGO—DEARBORN 2-4432
MIAMI—FRANKLIN 9-8331

TV SPOTS
STORY BOARDS
LAB & OPTICALS
ANIMATION
SOUND STAGE



JAMIESON FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

has been appointed merchandising director of WTVJ, Miami. Vickery will retain his post as publicity director but give up his public service directorship . . . **Richard C. Landsman** has joined WBAL-TV, Baltimore. as assistant sales manager . . . **James S. McMurry** has been appointed operations manager of WPFH, Wilmington . . . **Gene M. Heard,** former timebuyer at McCann-Erickson, Houston, has joined the KTRK-TV, Houston, sales staff . . . **Lew Arnold,** general manager of KTLA, Los Angeles, has been elected a vice president and member of the board of directors of Paramount Television Productions . . . **W. A. "Spanky" Reese** has joined WEHT-TV, Henderson, Ky., as sales-service coordinator . . . **F. Douglas Chingo,** formerly with KCRG-TV, Cedar Rapids, Ia., has joined KDAL-TV, Duluth, as local sales representative . . . **Charles W. Way** has gone with WFMY-TV, Greensboro, N. C., as an account executive . . . **G. Earl Broome** has been promoted to sales manager of WITN, Washington, N. C. . . . **Harry Travis,** formerly station manager, has been appointed vice president and assistant general manager and **Tom Matthews,** formerly program director, has been made director of operations for WNEM-TV, Bay City, Mich. . . . **Charles D. Linton, Jr., Jim Javris, Milt Lewis** and **Bert Julian** have been appointed to the sales staff of WLW-I, Indianapolis.

RADIO STATIONS

Idea from KYW, Cleveland, re station's "Sing and Sell" summer sales plan:

1. KYW worked out an exclusive series of jingles tailored to tie in with such services as weather, traffic, sports and places to go.

2. Then service announcements were offered either in combination or as one exclusive service to both local and national advertisers.

Results: a complete sellout of the series in the first two warm weather months.

One of Spartanburg's Two Great Stations

WJAN

SPARTANBURG, S.C.
Call: Grant Webb & Co.

Humorous note on commercials: WVNJ, Newark, reports it has been getting letters asking if Mrs. Westing and Mrs. House are going to marry the Piel Brothers.

The ladies causing all this talk are the two commercial characters created by Westinghouse Appliance Sales Corp. for a one-station saturation test.

Original purpose was to promote the theme that the revolving agitator in the Westinghouse Laundromat does away with the need for a lint trap, but since Mrs. Westing and Mrs. House have brought out such listener response, WASCO has decided to use the two to promote other home appliances.

Here's something rather novel: An ad agency buying radio time to advertise itself.

Goodman Advertising, Los Angeles, is sponsoring a 15-minute musical show on KRHM, Los Angeles, Monday through Friday. The agency says it picked the FM station because it hoped "The very use of this unique means of FM will indicate the unusual methods and approaches Goodman Advertising might use to sell a product."

New appointments: Robert H. Dodd has joined the sales staff of KOBY, San Francisco . . . **Joe Thompson,** formerly sales manager of KHEP, Phoenix, has been named manager of KHEY, El Paso . . . **Larry Gibbons** has joined the sales department of KFBI, Wichita . . . **John McRae** has been promoted to general sales manager for KOBY, San Francisco.



"His ambition is to be top dog on KRIZ Phoenix!"

FINANCIAL

Stock market quotations: Following stocks in air media and related plied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues 9 July	Tues 16 July	Net Change
New York Stock Exchange			
AB-PT	21⅞	21⅛	— ¾
AT&T	175¾	175¼	— ½
Avco	7½	7½	
CBS "A"	31¾	32	+ ¼
Columbia Pic.	19⅞	20¼	+ ⅜
Loew's	18⅞	18¾	— ⅛
Paramount	35⅞	35⅛	— ¾
RCA	38	37½	— ½
Storer	26¼	26⅛	— ⅛
20th Fox	28⅝	27⅛	— 1½
Warner Bros.	23¼	22⅞	— ⅜
Westinghouse	67⅝	67⅜	— ¼
American Stock Exchange			
Allied Artists	3⅝	3½	— ⅛
C&C Super	1	⅞	— ⅛
Du Mont Labs.	4⅞	5	+ ⅛
Guild Films	3⅛	2⅝	— ½
NTA	7¾	7⅝	— ⅛

FILM

The first-run market continues in a most healthy state.

Pointing up this fact: Official Films this week released *Big Story* — the third of three film series put on syndicated market within a period of three months.

Two more first run series are slated for first-run availability within another two weeks. One of these is expected to be *Decoy*, starring Beverly Garland.

Official reports that advance sales on *Big Story* totals around $250,000.

Guild Films has joined the parade of syndicators who are expanding their foreign operations.

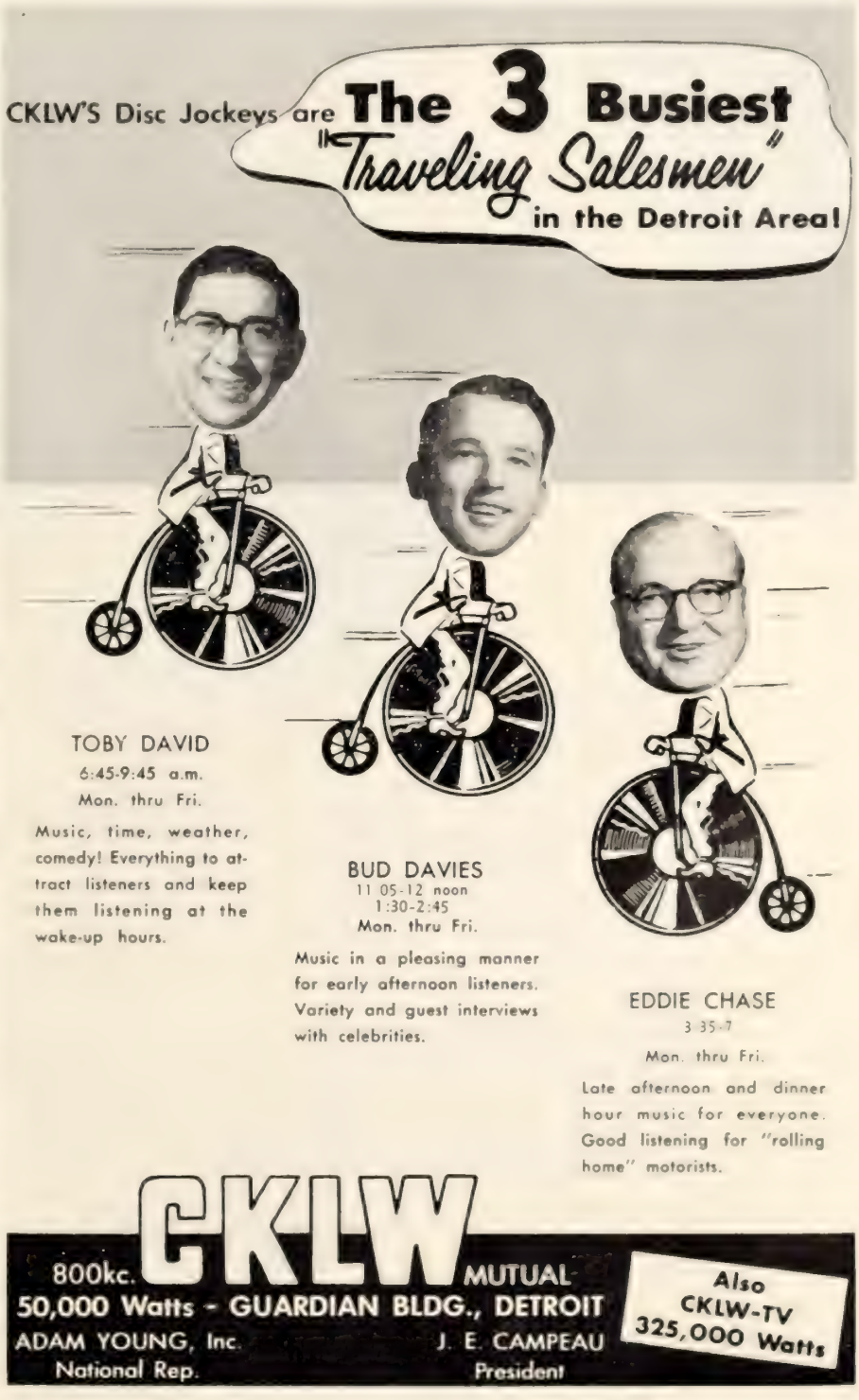
Guild's subsidiary umbrella for the foreign activities: Guild Internacional S.A., a Panama corporation with offices in Panama City, Mexico City, London, Rome and Dusseldorf.

Art Gross heads the subsidiary as managing director.

NBC Television Film's *Frontier* is commanding solid ratings out west.

For instance, in Salt Lake City *Frontier* pulled a 26.7, outdrawing *O'Henry Playhouse* and *Studio One* . . . *Frontier* also came out in front in El Paso, Colorado Springs, Tulsa and Pueblo.

AAP's third "Popeye Day" in the metropolitan area took place 13 July at Bamberger's, Newark, N. J. Latest sales of *Popeye cartoons* to WSFA-TV, Montgomery, Ala., and KLAS-TV, Las Vegas . . . **Screen Gems** reports three new appointments: William E. Young, North-Central Division manager; Harry Burbeck, Chicago sales staff; Nancy Littlefield, formerly casting director, upped to Eastern talent scout. **Herman Rush,** v.p. and member of Board of Directors, has resigned from Official Films effective 1 August . . . NTA appointed **Eric H. Haight,** financial and motion picture executive, to treasurer . . . **Walter L. Thrift** joins ABC Film Syndication's sales staff as mid-southern sales rep, headquartering in Virginia Beach, Va. . . . **Robert J. Enders, Inc.,** film producers and packagers of *"Best of the Post"* have named **Marshall Schacker,** to head New York office . . . **Screen Gems** acquired world tv rights to two Mark Hellinger pictures —*"Brute Force"* starring Burt Lancaster, and *"The Naked City"* . . . The pair will be included in next Screen Gems feature package release to tv.





*and her family

we deliver 1000 like this* for 31c



Much prettier, actually, from a sponsor's point of view, because these ladies *buy!* And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.*

*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.

Represented by:
Broadcast Times Sales
New York OX 7-1696

WVNJ

Newark, New Jersey

Radio Station of the Newark Evening News

WASHINGTON WEEK

20 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC

The fee tv squabble shifted this week from the FCC back to Congress.

First, **Rep. Emanuel Celler served notice on the FCC to abandon plans for a trial** of the pay-as-you-look system.

Then, **Rep. Frank Chelf let the Commission know in no uncertain words that it was to pay no attention to Celler** and anybody else "in or out of government."

Celler had sent a letter to FCC chairman John C. Doerfer in which he restated many of the points already made by Rep. Oren Harris about the trial concept.

Said Celler: Fee tv would be fine if it would merely provide new finances for regular broadcast services; but **what the fee system probably would do is jeopardize free tv.**

Further argued Celler: A narrow test wouldn't give worthwhile answers. On the other hand, a broad trial of fee tv would be impossible to reverse and thus would **"involve a calculated risk of such magnitude" that Congress should make the decision.**

Chelf, a high-ranking member of the House Judiciary Committee, of which Celler is chairman, took violent issue with this view and a similar one advanced to the FCC by Harris, chairman of the House Commerce Committee.

Asked Chelf of Chairman Doerfer: **"Since when has it been a calculated risk to give to the people of the United States the right to decide** whether a commodity is good or bad?"

Chelf said the FCC has the legal power to act on a test and give the matter "fair" consideration. He cautioned Doerfer:

"At this late hour **do not allow anybody,** no matter what position he may hold in or out of government, **to attempt to either pressure or intimidate you."**

The Mexican and North American broadcasting treaties appear to have been stymied.

About 70 daytime stations were able to swing enough weight to hold off action, despite the fact that the FCC, State Department and bulk of the broadcasting industry pleaded with the Senate Foreign Relations subcommittee to recommend the treaties' approval.

Ray Livesay, chairman of the Daytime Broadcasters Association, told the subcommittee that his group had voted 69 to 1 against ratification for this season.

The treaty with Mexico would freeze present use of the channels on which 250 daytimers operate, thus "prejudging" the case the daytimers have presented to the FCC for longer hours of operation.

Said Sen. Fulbright, the chairman of the subcommittee:

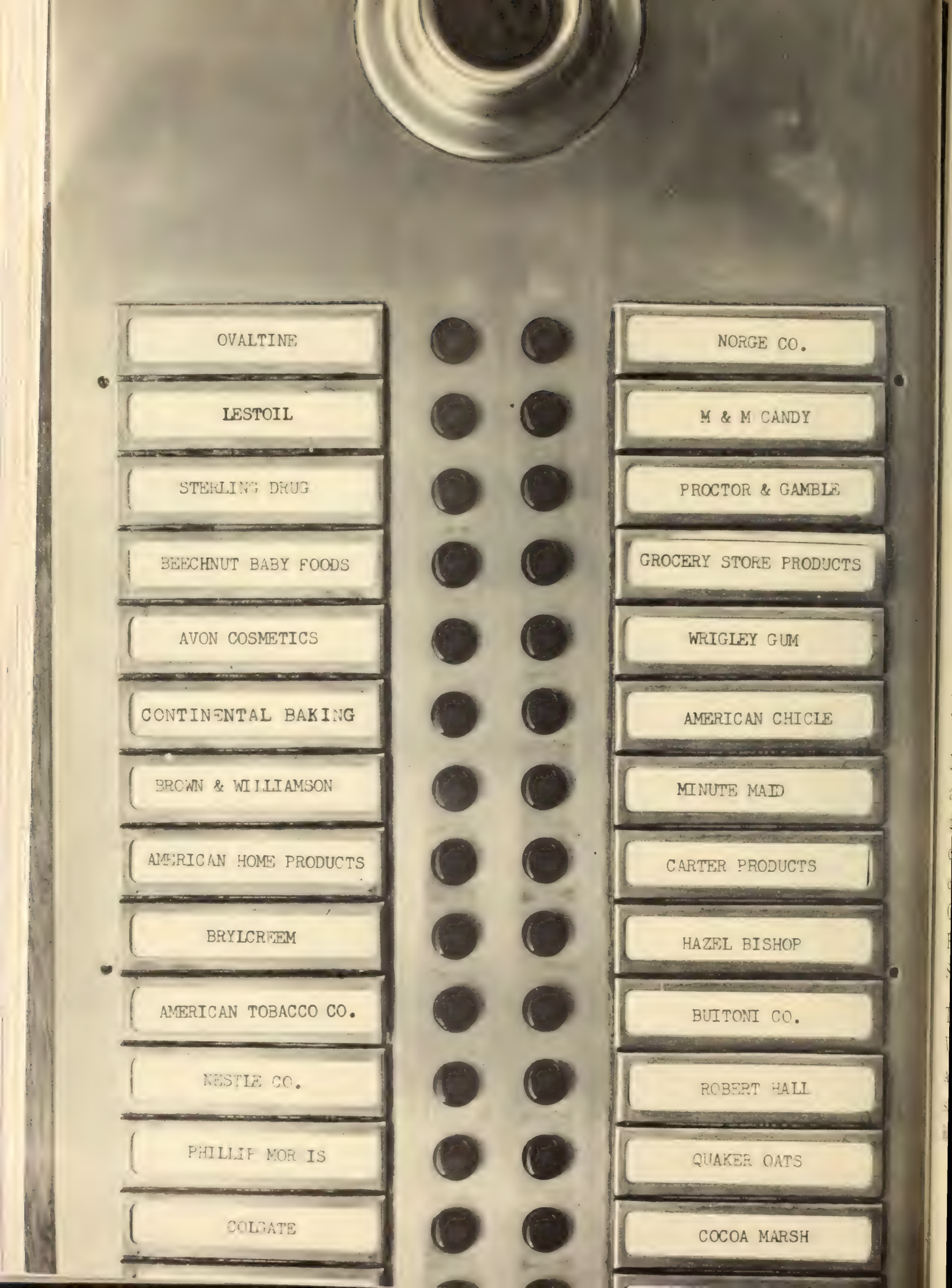
Because of the determined opposition, **it would be useless to present the pacts to the Senate** in view of the need of a two-thirds' vote for treaty ratification. The difference will have to be compromised within the industry.

Meantime the Clear Channel Broadcasting Service and FCC Commissioner Hyde warned that **operations without international control could be chaotic.**

A bid for reconsideration of the proposal to forbid use of one-channel boosters with vhf stations came up before the FCC this week.

The plan was made by a delegation from the Rocky Mountain states, including Colorado Governor Nichols.

Their argument: Big distances out west and the mountainous terrain make boosters necessary even with vhf stations.


OVALTINE
LESTOIL
STERLING DRUG
BEECHNUT BABY FOODS
AVON COSMETICS
CONTINENTAL BAKING
BROWN & WILLIAMSON
AMERICAN HOME PRODUCTS
BRYLCREEM
AMERICAN TOBACCO CO.
NESTLE CO.
PHILLIP MOR IS
COLGATE
NORGE CO.
M & M CANDY
PROCTOR & GAMBLE
GROCERY STORE PRODUCTS
WRIGLEY GUM
AMERICAN CHICLE
MINUTE MAID
CARTER PRODUCTS
HAZEL BISHOP
BUITONI CO.
ROBERT HALL
QUAKER OATS
COCOA MARSH

ring any bell in Boston and raise an a.a.p. sponsor

A most impressive directory, and every name a major advertiser on WBZ-TV's "Boston Movietime," showing Warner Bros. features.

More and more of today's most important national and regional advertisers are finding Warner Bros. features the way to higher ratings and greater sales. This list does not include all the sponsors . . . and, of course, it covers only one station. The same story is being repeated coast to coast: New York, Buffalo, Miami, Chicago, Milwaukee, Columbus, Cincinnati, St. Louis, Kansas City, Wichita, Oklahoma City, Dallas-Ft. Worth, Tulsa, Denver, Salt Lake City, Spokane, Seattle, Portland, San Francisco, Los Angeles, San Diego and in many more cities.

The same kind of "blue chip" advertiser will be buying in Baltimore, Washington, D.C., Minneapolis, New Orleans and other recently opened A.A.P. markets. For programming appeal and sales power, hop aboard the Warner Bros. bandwagon. Get full details today. Call or wire

a.a.p. inc.

Distributors for Associated Artists Productions Corp.
345 Madison Ave., MUrray Hill 8-2323 NEW YORK
75 E. Wacker Dr., DEarborn 2-8780 CHICAGO
1511 Bryan St., ELmwood 7-8553 DALLAS
9110 Sunset Blvd., CRestview 6-5886 LOS ANGELES

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

20 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

CBS, Inc., may make some small investments in European tv operations.

Frank Stanton has asked his retired tv network president, **Jack Van Volkenburg,** to make a tour with an eye open for that kind of thing.

Van Volkenburg now has the problem of fitting in the assignment with the new home he's building in N. C.

Taxi fares are not pin money to major New York agencies.

In explaining why it moved to glittering uptown quarters this week, **DCS&S said that —among other things—it will save $10,000 a year in transportation charges.**

(The agency estimates it will do $17.5 million this year.)

Competition in the home permanent field is getting tighter as women's tresses grow shorter.

Sales were down 10% last year, may drop again this year.

The Yankees and General Motors are kindergarten operators in promoting internal competition for sharpness' sake, says Madison Avenue. **P&G is top nominee among agency men.**

And it works beautifully for P&G: It **keeps the agency stable trotting out new media and marketing concepts**—some of them involving brands in other shops.

An illustration of the **speed at which advertising decisions are made** in the air age: **Eastman Kodak wrapped up its $5.5 million deal for the Ed Sullivan show within 48 hours after JWT pitched the package.**

Even a mid-Atlantic phone conversation with Europe-bound chairman of the Eastman board, **Thomas H. Hargrave,** was involved in the rush to the wire.

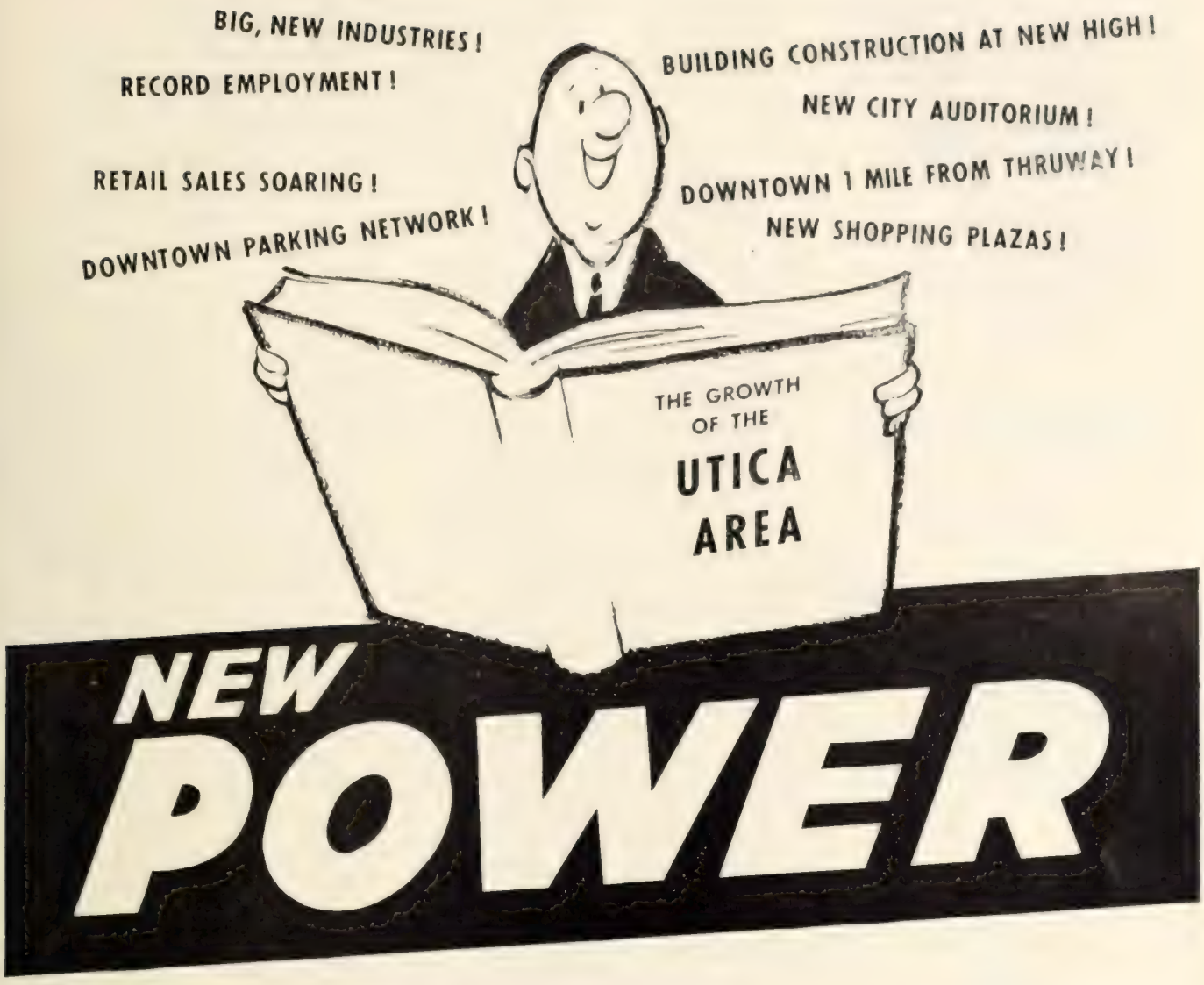
Latest magazine to seek subscriptions via the P.I. route in radio is Street & Smith's **Living.**

Deal offered: **The station gets 40¢ out of each $1 subscription.**

Each field has its cluster of industry-minded individuals who tackle and articulate the problems of their business as a whole—often through trade associations and similar groups.

In advertising, a list of such "solid citizens" would include:

Ben R. Donaldson	Ford Motor Co.	Fred Manchee	BBDO
J. Ward Maurer	Wildroot Co.	Frank K. White	McCann-Erickson
Henry Schachte	Lever Bros.	Bryan Houston	Bryan Houston
Wesley I. Nunn	Standard Oil Indiana	J. Kenneth Laird	Tatham-Laird
D. P. Smelser	Procter & Gamble	Charles A. Pooler	Benton & Bowles
Edwin W. Ebel	General Foods	W. H. Wulfeck	William Esty
Sherwood Dodge	Fletcher D. Richards	E. L. Deckinger	Grey
Norman H. Strouse	J. Walter Thompson	Max Uhl	Kenyon & Eckhardt



IN PURCHASING!

Utica tied for 4th place in proportionate increase in department store sales in 1956 among the 20 top northeastern metropolitan cities, as new industries joined expanding "natives" to give the Utica area the largest proportionate increase over last year in total non-agricultural employment of all major New York State markets . . . pushed Utica's average production wage up a record 30% in 7 years! *Utica Area Annual Retail Sales (estimated): $352,000,000! This is real purchasing power!*

IN TV COVERAGE!

And WKTV matches this purchasing power with *selling power* — the first television station in Central New York to broadcast with maximum visual power of 316,000 watts . . . equal in strength to any VHF television station in the United States! WKTV brings the *best possible picture* with the *greatest continuity of service* to the *widest possible audience* — both in black and white and in color! Tell your story to this rich market through its *strongest medium* — WKTV!

WKTV serving UTICA-ROME New York

Represented nationally by Donald Cooke, Inc.

Now telecasting with maximum visual power of 316,000 watts



COVERAGE vs. COST in Madison, Wis.

You pass the point of diminishing returns when you look beyond WKOW-TV in Madison. The "bicycle tire" fringe you add with VHF costs $53 and contains homes you reach with "basic buys." WKOW-TV delivers 70% as much share of the audience* at only 45% of the cost.

*Madison Telepulse—April, 1957

Headley-Reed has the whole story. Call them.

WKOW-TV
ABC in Madison, Wis

Montgomery's No .1

Radio Station

WRMA

Serving 200,000 Negroes

Announces the Appointment of

JUDD SPARLING

as Station Manager

AND

EVERETT - MC KINNEY, INC.

as National Representative

YOU CAN COMPETE

(*Continued from page 31*)

meat and meat products: Easy Laundry Appliances Div. of The Murray Corp. of America, Chicago: Tidy House Products Co., Shenandoah, Iowa, for Dexol powdered bleach, Perfex all-purpose cleaner, Glosstex liquid starch and Shina Dish liquid detergent; Zenith Radio Corp., Chicago; W. F. McLaughlin & Co., Chicago, Manor House coffee; Schnadig Corp., Chicago, for International Furniture and Karpen Furniture divisions; Continental Illinois Bank and Trust Co., Chicago.

Bliss, in discussing commercial treatment for his tv clients, says "the client often wants the obvious way, and this is certainly the easy way out. But in buying Garry Moore, for example (Best Foods sponsored him on the CBS TV network), we use him as a salesman. We try to understand his personality and his way of thought. We write material that utilizes all his special commercial values. We disarm the audience so they don't duck the commercial."

Ludgin was ahead of most agencies, and almost all advertisers, in forecasting the importance of television a decade ago. It was a very small agency 10 years ago yet even then it sought the new and the unexpected. Television was both.

Jane Daly, who in 1947 was almost a one-woman radio department and who is now vice president in charge of radio and television, urged management to point its thinking directly toward television. Management did just that, mulling tv's future for two years, buying its first tv campaign in 1949 and continuing strong in the medium ever since.

Says Miss Daly: "We have always had a creative approach to buying and to other broadcast functions not normally considered creative. We — as every other department here — reach out for the new, not merely because it is new but because we want to capitalize on the unexpected and be flexible. This is what threw us into tv perhaps before we should have been.

"We latched onto tv very quickly. We've always approached the problem of how to use it (and all media, of course) with a full briefing on the over-all account problems and the creative approaches being used. We've worked hard and fast to keep up with television. So far, we haven't had much of a chance to philosophize about it."

If she did have a philosophy, she says it would be: the more fully informed a buyer is about the account problems the better that buyer operates and the more successful the campaign. The buyer at Ludgin, for example, will make it a point to hear ETs, see films, or read copy slated for every broadcast campaign because certain elements might not jibe with local market tastes, the character of the station being bought, adjacent shows, and the like.

Miss Daly heads a broadcast department staff totaling 16 persons and they work also with service and production people in Hollywood and in New York.

The jobs break down to: director, one; producers, three; timebuyers, three; traffic, two; secretaries, three; clerical, three; research, one. She has a tv-radio research specialist in her department, separate from the research unit.

She functions as a buyer, largely on network shows, with Ruth Babick, chief buyer, and buyers Marilyn Bielefeldt and Kay Morgan on the spot campaigns. Her production staff, which works on tv and radio commercials: Clair C. Callihan, A. David Cloud, Jr., and S. Hooper White.

Miss Daly says her greatest concern today is the "increased and the increasing costs of television. Tv is being narrowed down to the advertisers for whom it really works. Time and talent rates and commercial costs make the successful use of television more hazardous than ever before."

There's no room for the mediocre buy, she says. She sees as "musts": more effective commercial use, continually improved time schedules, "no wholesale buying or handling," analysis of every spot announcement in any client's schedule at least once a month—"handling each announcement like a show buy"—improvement in the product itself rather than cost cutting to get maximum value from the client's investment.

Ludgin puts a lot of emphasis on network programs, supplementing many of its show schedules with spot. Commercials scheduled within a show should be "a part of that show," in Miss Daly's opinion.

"The commercial interruption should be as unobtrusive as possible. We think we get a more smooth handling

of copy if we use program settings and program personalities (such as Curtis did with Ray Bolger on the *Washington Square* series last season on NBC TV). The more smooth the transition into a commercial from the program, the fewer undesirable punctuation marks for the viewer.

"To the person watching, the commercial is a part of the show. The program can give the commercial the right aura or framework for presentation. The commercial, of course, is the major justification for having a show at all," she says.

A big item in program protection in developing and keeping audiences to a particular program is a combination of publicity and merchandising. In her opinion, this can make the difference between "complete satisfaction and mere acceptance of a program."

Ludgin's buying technique for time periods, either network or spot, follows the same precepts set down for the purchase of million-dollar programs or for development of a five-year marketing plan. Even though the agency is emphasizing the use of ratings and analyses more than ever before, "we would fight to the bitter end buying on sheer cost-per-1,000," says the tv-radio director. "Ratings are like any other mechanical tool: you look at it, walk around it, use it if necessary but put it aside as more facts come into play."

Ratings are only "a guide," says chief buyer Ruth Babick. "We never buy on cost-per-1,000 alone because anyone who really tries can come up with a colossal cost figure."

The function of timebuying is equally significant—no more, no less—than that of copy and art preparation. These jobs are handled by 12 artists (seven of whom are art directors) and 12 writers (seven are senior writers) under the direction of John H. Willmarth, executive vice president and creative director.

In his department, as in every other, there is much lateral movement to other areas of creative endeavor so there's a minimum of blueprint and red tape. Every writer and artist has an opportunity to develop his own talents in television, for example, although it may end up that his forte is magazine illustration or copy instead.

Willmarth, after observing many of his artists and writers functioning in the complex field of tv ideas and storyboards, says the writer habitually makes a greater visual contribution to a tv commercial than does the artist. Willmarth is working to get a better balance between the two, with the artist contributing copy ideas and the writer contributing visual plans.

In line with the tv and radio department's plan of showing Museum of Modern Art films to all employees, Willmarth subscribes to another similar idea. The agency has regular dinner meetings during the winter season. An account supervisor presents the full story of his account to everyone who works at Ludgin. He goes into the ramifications of the product itself, its production problems, company history, the marketing plans and objectives and the merchandising program.

This pays off all down the line. Even the newest steno, after attending one of these meetings, has a new and bigger grasp of the Tidy House correspondence as she types letters. And, at the planning level, the research people see how their work meshes into the projects of merchandising and account service and client planning.

Ludgin's research program — market, copy and media — is headed by W. S. Robinson, vice president. He thinks all phases of agency research are broadened and made more meaningful by close cooperation with the creative staff.

The agency is pioneering in the field of copy research, particularly, and is also seeking new techniques in market research. Tv copy research is particularly vital as more money is being poured into the medium by an increasing number of clients.

Of one thing Robinson is very sure, in a research field filled with vast uncertainties: "There is still no substitute for the brilliant creative man turning out a commercial he feels and believes in. There's no need for friction between research and creative."

Bliss, looking toward the agency's future, says "Creativity, as important as it is, is not the only thing which shores us up for the future. We are one of the strong marketing agencies and this is the base on which the creative work originates.

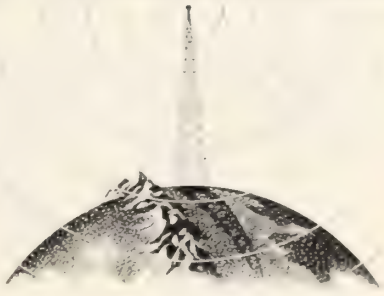
"Marketing is the bedrock of advertising. This will be more true in the future than it is today. The only agency which will survive in the consumer field is the marketing agency."

ONE OF THE
FIRST 100 MARKETS



WHBF
RADIO & TELEVISION
FIRST IN RADIO
1st IN DOWNSTATE ILLINOIS*
1st IN THE QUAD-CITIES
according to NCS No. 2
*All 68 stations outside of Chicago

CBS
REPRESENTED BY AVERY-KNODEL, INC.

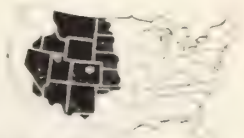


a giant's voice

Heard throughout the Rocky Mountain West is the welcome voice of KOA RADIO! It's the giant 50,000 watt voice that has dominated the rich Western Market for over 32 years!

GIGANTIC RESULTS—
KOA-RADIO is the giant selling force in the West the only voice you need to reach— and sell the entire Western market!

Call NBC Spot Sales



KOA Radio
DENVER
One of America's great radio stations
850 Kc • 50,000 WATTS



'WAY OUT IN FRONT!

Oldtime steamboat races along our Ohio River Valley were often close, and hazardous to put your money on. Quite different from today's audience race among TV stations. When you put your money on WSAZ-TV, you've picked *THE* winner. Survey after survey gives the title to this 69-county giant — and the latest Nielsen is no exception. Consider these WSAZ-TV margins over the next-best station:

95,670 more homes per month

99,430 more homes per week

101,130 more daytime homes, weekdays

100,580 more nighttime homes, weekdays

WSAZ-TV steams with comparable popularity across a four-state domain wherein almost $4,000,000,000 buying power awaits advertisers who like to ride with the winner. The gangway is down at any Katz office.

WSAZ-TV
CHANNEL 3
HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Reps at work

Bob Howard, NBC Radio Spot Sales, New York, feels "agencies should develop a new attitude toward their timebuyers, who are sometimes underpaid and often overworked. The buyers should be accorded prestige commensurate with their responsibilities and should have adequate time to make the best possible purchases."



Bob also thinks that agencies are missing a good bet if they overlook the fact that spot radio can make valuable tie-ins with local distributors. This can be accomplished as well by spot campaigns as by network broadcasting or national magazines. Another factor which agencies ignore, he says, is that the entire weekend is a good buy for a saturation radio schedule because prices are low and almost everyone is available for weekend listening. Throughout the summer vacation months, radio is the only broadcast medium which reaches masses of people in their cars, in parks and at the beach. Instead of taking a "nobody buys during the summer" attitude, sponsors should study the sales situation in their own industry. They may find it profitable to continue spot radio advertising through the summer for very little money."

Howard B. Myers, vice president in charge of the Chicago office, Venard, Rintoul & McConnell, says: "Over-commercialization of radio stations has concentrated the advertiser's demand for specific time periods—usually prime times of early morning and early evening. Few advertisers buy Sunday, for instance, yet there are cases where there's a 25% tune-in on Sunday with a station getting 40% of the audience. Advertisers have the naive idea that when an announcer says 'go down to the store to buy product x' this is what people do. They don't, The function of broadcasting is to impress as many people as possible as often as possible with the brand name so it comes to mind when the shopper actually goes to market. You make this impression as easily on Sunday afternoon as you can 7 to 9 a.m. during the week. In addition, there's not so much competition for listener attention in these so-called off hours. During prime hours the advertiser is vying for attention, as well as for the listener often against a competitive product. Non-prime time reaches this audience with less competition."



DICTIONARY OF SYNONYMS FOR WSM-TV



First Violin . . .

If you want your product to play before the top audience in the Nashville Market, better pick WSM-TV. By every yardstick, and particularly by the all-important ability to move merchandise, WSM-TV is clearly Nashville's Number 1 television station. Ask any Petry man for the facts.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station

EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station – Clear Channel 50,000-watt WSM Radio – is the only single medium that covers completely the rich Central South market.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR
AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

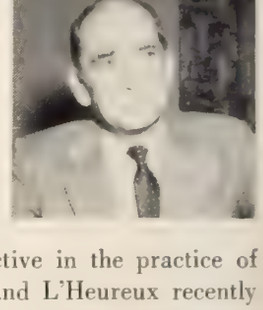
Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

Tv and radio NEWSMAKERS



Harry W. Chesley, Jr., is the new president of D'Arcy Advertising Co. Announcement of Chesley's election was made by Robert M. Ganger, chairman of the board of the advertising agency. Chesley succeeds the late Percy J. Orthwein who died last week. Before Chesley joined D'Arcy as executive vice president and a director of the company, he was vice president in charge of marketing for Philip Morris Co. As D'Arcy president he will continue to make his headquarters in St. Louis. Along with Chesley's appointment, D'Arcy also announced that Ganger will take over as chairman of the executive committee in addition to his other duties. At the same time the following men were made v.p.'s: Petersen B. Marzoni, research director, New York; William Raidt, account supervisor, New York; and Peter Cavallo, radio-tv director, Chicago.



George C. McConnaughey who recently resigned as chairman of the FCC has opened a law office in Washington, D. C. in partnership with George O. Sutton and Robert D. L'Heureux. McConnaughey is also former chairman of the Renegotiation Board. chairman of the Public Utilities Commission of Ohio and president of the National Association of Railroad and Utilities Commissioners. Sutton has been active in the practice of communications law for the past 27 years and L'Heureux recently served as Congressional liaison for the FCC. Taking McConnaughey's place as a member of the FCC is Frederick W. Ford, former first assistant to the Deputy Attorney-General. Ford previously served the FCC from 1947 to 1953 as chief of the Hearing Division of the Broadcast Bureau. Earlier John C. Doerfer became FCC chairman.



John R. Mahoney has been appointed station manager and sales manager for WIBG, Philadelphia, according to an announcement made by Lionel F. Baxter, managing director of WIBG and vice president of Storer Broadcasting Co. The 10,000 watt radio outlet in Philadelphia was recently bought by Storer. Mahoney has been with WIBG since 1954. He joined the station as a sales representative and was made general manager in 1956. His earlier broadcasting background was also in Philadelphia at WIP and WFLN. He served both of those stations in sales capacities. Mahoney is active in extra-curricular industry activities, presently serving as secretary of the Philadelphia Radio Broadcasters Association, is also a member of the TV-Radio-Advertising Club of Philadelphia. He is a University of Pennsylvania alumnus.



ABC AFFILIATE CHANNEL 2

Peters, Griffin, Woodward, Inc.

SPONSOR SPEAKS

It's a great system

When Hurricane Audrey struck the Gulf Coast, radio and television stations throughout a wide area raced into action. They reported on the progress of the storm, sending out warnings which literally saved thousands of lives. Often at great personal risk, and via mobile units, phones and helicopters, broadcasters sent back minute-by-minute reports on where the danger was greatest. Stations threw advertisers off the air left and right in order to concentrate on service.

This they did voluntarily and as part of a great public service tradition. Once again they demonstrated the caliber of the American broadcasters and the virtues of the free system of broadcasting.

Storer's 30 years

The Storer Broadcasting Co. owns 12 stations in eight markets. Yet each of its stations is operated with a focus on local community needs and local service. This is perhaps the secret of Storer's success and certainly a tribute to the operating philosophy of George B. Storer and his associates.

Storer has been in business 30 years, celebrating its 30th anniversary this month, and yet has never lost its sense of youthful growth and excitement. You have only to visit any of the Storer stations to know this is so. (The stations: WSPD, WSPD-TV, Toledo; WJW, WJW-TV, Cleveland; WJBK WJBK-TV, Detroit; WAGA, WAGA-TV, Atlanta; WIBG, Philadelphia; WWVA, Wheeling, W. Va.; WPFH-TV, Wilmington; WGBS, Miami.)

Tv and Radio Basics

With the next issue of SPONSOR (27 July), readers will receive our 11th Annual Tv and Radio Basics. Between its bright yellow covers you will find nine "Use" sections, each with a dual purpose: (1) for use immediately in planning and decision-making; and (2) for use over the entire year to come as a basic reference.

It was because so many readers pointed out to us that our July annual Basics book was of value the year-round that we decided to change its name from Fall Facts Basics to Tv and Radio Basics.



THIS WE FIGHT FOR: *There's a big job to be done in training new timebuyers who've been entering the field in droves. Radio's fundamentals, particularly, are overlooked. We suggest agencies review their training programs.*

10-SECOND SPOTS

Summing up: Overheard in an agency corridor where the new exec was being discussed in absentia: "A very sympathetic guy—in fact, he practically drips off his pedestal."

Back to natural: Hit Parade Cigarette has a commercial featuring the "Tip-Off Test" which suggests smokers tear off filters of various brands and compare the difference in taste. *Does this mean that "Your taste can't tell* if *the filter's there?"*

Enterprising: Giuseppe Ruggiero, Italy's tv promotion chief in charge of distributing show prizes such as refrigerators, tv sets and autos, went to jail recently charged with rigging giveaway programs. He is said to have chosen contestants who would give him kick-backs. *Well, that's one way of screening show candidates.*

Top secret: Latest story on Ford's new Edsel comes from Beverly Hills where Foote, Cone & Belding along with Ford officials were secretly filming tv commercials against unveiling day. Several kids with cheap cameras slipped past security guards, snapped pix. Production staffers cornered kids, made deal to buy cameras for $3. They accepted, bought more cameras, pocketing their profit, and returned. This time they held out for $4. The last going rate on camera purchases by FC&B was quoted at $5 per.

Huh? From the latest *Teen-Age Survey, Inc.* report: "Our interviewers report a trend toward ballads and sweet music even though rock and roll appears to be stronger than ever." *A trend that runs smack into a contradiction.*

Hoch in der luft: Stuttgart, West Germany, boasts a 700-foot tv tower that has two restaurants, tv and radio transmission facilities and an observation platform 500 feet from the ground. *Not quite as high as the Eiffel Tower, but it sounds more utilitarian.*

Fan mail: In Washington, WWDC radio d.j. Fred Fiske was sent the following poem from a lady listener in Silver Spring, Md.:

Freddie Fiske's my daytime friend,
I have no other choice.
I never listen to what he says.
I only hear his voice.

THE leader IN st. louis

...Gil Newsome



1 **A TOP PERSONALITY**

Gil Newsome has been a leading St. Louis personality for years — the past three on radio and TV. For proof of this audience superiority refer to ARB or PULSE — for a real convincer of Gil's 'selling' personality check with KATZ for his latest kine!

2 **A LEADING PROGRAM**

The "Gil Newsome Show" is a fast-paced hour that blends music with pantomine and dance and features a diversified roster of name guests. Combined with quality production, it's a natural with the St. Louis audience! And now, add...

3 **A NEW TIME AND AUDIENCE**

A full hour Monday through Friday from 5:00 until 6:00 p.m. — reaching an all-family audience including the buying team of the household. Hard goods and other major products that require a joint man-and-wife buying decision as well as food and drug items deserve participation on this all-family show.

4 **AT INTERESTING RATES**

Participations, live, film, or slide, begin at $165.00 (1-time, 1-minute) and $99.00 (1-time, 20 seconds) and qualify for the KWK FIVE AND TEN PLANS (20-40% discount). Contact KATZ today for availabilities, the new kine, and the full story on this leading show in St. Louis!

SERVING THE GREAT ST. LOUIS MARKET

● the **LEADER** in St. Louis television

KWK TV CHANNEL 4

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



Flying high...

Your sales and profits soar here in the Prosperous Piedmont section of North Carolina and Virginia when you buy WFMY-TV. True, because no other medium delivers **rocket-like coverage** of this top TV market of the nation as does WFMY-TV. Call your H-R-P man today for full details.



Greensboro
Winston-Salem
Durham
High Point
Salisbury
Reidsville
Chapel Hill
Pinehurst
Southern Pines
Fort Bragg
Sanford
Martinsville, Va.
Danville, Va.

WFMY-TV . . . Pied Piper of the Piedmont
"First with **LIVE** TV in the Carolinas"

50 Prosperous Counties . 2.1 Million Population
$2.7 Billion Market . $2.1 Billion Retail Sales

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York Chicago San Francisco Atlanta

Basic
CBS
Since 1949

27 JULY 1957
40¢ a copy • $10 a year

PART ONE OF 2 PARTS

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Friday, July 26th, against nation-wide competition, WRCV-TV won the first local station in the country, television or radio, to win the educational profession's highest honor, the National Education Association's School Bell Award.

...sen for its documentary series, *Progress*, WRCV-TV ...s such other winners of this highly prized award ... *The Saturday Evening Post, The Reader's Digest, ...ng Times, The Kiplinger Magazine, ... Magazine, The NBC Television Network, ... The American Broadcasting Company.*

...ress is presented by WRCV-TV with the cooperation ...the Pennsylvania State Education Association and New Jersey Education Association. Experimenter and trailblazer in developing effective community awareness ... [illegible] ... *Progress* became the first local educational program in the United States to be presented in consecutive weekly hours.

WRCV-TV wins the School Bell Award not only as a distinguished means of achievement, but as an incentive, a challenge and a constant reminder of greater goals that lie ahead. Deeply aware of the responsibility a broadcaster must feel for his community, this station pledges itself to continue to pioneer ... and to search out new ways of fostering a fuller community awareness ... of achievements unheralded and problems unsolved.

WRCV-TV
PHILADELPHIA

A CLASS BY ITSELF!

WRCV-TV



CAN JWT BILLINGS HIT $300 MILLION?
There's no growth ceiling, says President Strouse ... agency is structured for limitless number of "teams" within each department
Page 29

Spot radio helps Volvo go national
Page 33

Top fall trends from SPONSOR's Tv/Radio Basics
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Why should I buy spot radio?
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FIRST with the FINEST Newsreel Coverage



THIS IS A TORNADO

. . . as it happened in Dallas on April 2. The "Texas News" newsreel film showed the tornado funnel forming, first hitting the Oak Cliff section, then skipping across the western section of Dallas. The "Texas News" had actual scenes of the injured being taken from the wreckage, sound-film interviews with survivors.



THIS IS A FLOOD

. . . as it happened in many Texas communities this spring. The "Texas News" covered the flood from Fort Worth to the south Texas town of Lampasas, recording the loss of lives and property, the heartbreak that is the human side of disaster.

WBAP-TV's "TEXAS NEWS"

When black, boiling clouds formed over the southwest section of Dallas at 4:25 P.M. on April 2, "Texas News" cameramen were there to record on film the tornado that snaked through Dallas leaving ten dead and millions of dollars in damage. Complete coverage was seen *first on television* at 10 P.M. on "Texas News."

Later in April, seven years of drought were broken in Texas with rampaging floods in Fort Worth, Dallas, Waco, Lampasas and many other communities all over the state. WBAP-TV cameramen got *complete and exclusive* coverage of swirling flood waters, dramatic rescues and on-the-scene interviews with victims. Some scenes were shot, processed and on the air *minutes after their occurrence.*

On June 27, the first hurricane of the season, AUDREY, lashed the southeastern tip of Texas and the Gulf coast region of Louisiana . . . WBAP-TV cameramen were there to bring to "Texas News" viewers the frightening scenes of tragedy.

In the Southwest . . . the first, the finest, the most efficient, the most effective newsreel coverage . . . is WBAP-TV's award-winning "Texas News."

TEXAS NEWS . . . MORE THAN DOUBLE THE RATINGS OF ANY OTHER TV NEWS SHOW IN THE FORT WORTH-DALLAS AREA!

Day of the Week	*Ratings**	*Day of the Week*	*Ratings**
Sunday	31.2	Thursday	21.8
Monday	27.7	Friday	21.8
Tuesday	19.8	Saturday	27.2
Wednesday	19.8		

**Weekly average 24.5*

SINCE 1948 — NOW SEVEN NIGHTS A WEEK . . . 10 P.M.

Weather, crime, violence, politics, or whatever the BIG STORY in Texas is at the moment . . . fast, complete coverage on film is routine for WBAP-TV. That's why the "Texas News" has an average rating (ARB) of more than twice that of the highest opposition rating.

WBAP-TV CHANNEL 5

BASIC NBC



Millinery by The Blum Store, Philadelphia

more women listen to WPEN'S 950 CLUB than any other program in Philadelphia*

THE STATION OF STAR ENTERTAINERS

WPEN

*Latest Pulse Report

REPRESENTED NATIONALLY BY GILL PERNA, INC. *New York, Chicago, Los Angeles, San Francisco, Boston*

27 JULY 1957 • *Vol. 11, No. 30*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

How big can JWT get?

29 There's no ceiling on its growth says President Strouse. Reason: agency is structured to provide limitless number of "teams" within each department. Billings are headed toward $300 million, quadrupled in four years

Volvo goes national with spot radio and hoopla

33 Swedish small car grew to second place foreign import (behind Volkswagen) on West Coast. Now it's going national using spot radio

Torture tests still wow 'em

36 Local mattress company had a small but steady following until it tried the old torture test routine on tv. Wham! Sales tripled in no time flat

Top fall trends

37 Straight from pages of SPONSOR's Tv/Radio Basics (out with this issue), here's a quick summary of the key air media trends shaping up for fall

"Why should I buy spot radio?"

40 Got a client who asks that question? Asking it yourself? Here's a pictograph spread which shows you answer station reps are equipped to give

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69 Washington Week
24 Women's Week

In Upcoming Issues

What motivates Dr. Dichter?

"Mr. Mass Motivations Himself" who directs a far-flung web of psychological consumer research from his hill-top on the Hudson is profiled

Tv basics/August

August comparagraph will feature programing costs, "how competing clients compare," program index and spot television basics

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KTHS (LITTLE ROCK)

Licks The Competition in Stamps (Ark.)!

50-County Pulse Proves KTHS Tops In Arkansas

KTHS is Basic CBS Radio for Little Rock—and with 50,000 watts, it also reaches hundreds of small towns and cities *throughout the State*. Places like *Stamps* (Ark.), for instance, with its 2,405 inhabitants!

A new, 50-county Pulse study shows how completely KTHS dominates in Arkansas. KTHS leads in 190 out of 240 quarter hours — yet "competition" is provided by 62 other radio stations in the area!

If you want *further* proof of KTHS's effectiveness, ask the Henry I. Christal Co., Inc.

PULSE AREA SURVEY—NOV., 1956
(50 Arkansas Counties)

All Little Rock radio stations plus 56 other stations in the respective area.

QUARTER HOUR LEADERSHIP (240 quarter hours)

	7 A.M. to 7 P.M.
KTHS	**190 quarter hours**
Station B	50 quarter hours
Station C	None
Station D	None
Station E	None
Station F	None
Station G	None
56 Others	None



Latest Nielsen figures show KTHS with Weekly Daytime circulation of 62 counties and over 148,000 listening families. NCS No. 2—November, 1956.

KTHS 50,000 Watts CBS Radio

BROADCASTING FROM

LITTLE ROCK, ARKANSAS

Represented by The Henry I. Christal Co., Inc.

Under Same Management as KWKH, Shreveport

Henry Clay, *Executive Vice President*

B. G. Robertson, *General Manager*



ıt out . . .
wind the clock
ınd tune to WBZ-TV

7-nights-a-week for the newest films available to television

New England television viewers go through a nightly ritual at 11:15 PM. That's when they tune to WBZ-TV for first run feature films . . . the very latest screen hits available.

Feature films are proved audience getters during the late viewing hours, and WBZ-TV has "Hollywood's Best" . . . Warner Brothers, Screen Gems, 20th Century Fox, and United Artists—*the first post-'48 features released for TV.*

With WBZ-TV now reaching 1,507,149 TV homes (100,000 more than before, thanks to our new 1,349-foot tower) advertisers have an unmatched chance to sell, Sell, SELL!

So, for a fast start to 1957-58 sales, make sure you get your share of the availabilities . . . while they last! Call Jim Allen, WBZ-TV Sales Manager, or your nearest PGW "Colonel".

Remember! In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC station . . .

WBZ 4 TV
BOSTON
WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio: BOSTON, WBZ + WBZA • PITTSBURGH, KDKA • CLEVELAND, KYW • FORT WAYNE, WOWO
CHICAGO, WIND • PORTLAND, KEX • Television: BOSTON, WBZ-TV • PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV • SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales. KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.

NEWSMAKER of the week

A man with a strong merchandising and broadcasting background took over the presidency of Foote, Cone & Belding from Fairfax Cone this past week. He is Rolland W. Taylor, executive v.p. in charge of FC&B's New York office. Cone, president since 1951, now heads up the executive committee.

The newsmaker: The rise of the marketing expert in the ad agency is no longer news. But the naming of Rolland W. Taylor as FC&B president probably marks the first time that a man who came up through the chain store ranks has been tapped for the role of chief executive of a top agency.

Taylor cut his teeth on the Kroger chain, where he was a merchandise buyer and rose, during the seven-year period starting in 1930, to assistant branch manager over 540 stores. The chain store field, where Taylor proved his mettle, is a down-to-earth, two-fisted marketing battleground and not a little of this rubbed off on him. Taylor is known as a straightforward operator who's got to be shown but who's fast on his feet once he's convinced. While not primarily a creative man, he has a flair for spotting good creative ideas. As for his administrative abilities, his career speaks for itself.



Rolland W. Taylor

Taylor entered the agency business in 1942 as a vice president of William Esty after spending five years with the merchandising division of *American Weekly* and *Puck the Comic Weekly*. He worked on four accounts, two of which — R. J. Reynolds and Colgate—had heavy radio investments. After five years, Taylor moved to FC&B where he supervised the Hiram Walker, Pepsodent and General Foods accounts. With the latter two, it need hardly be said, Taylor was again close to the broadcasting firing line. In 1953, Taylor was named vice president in charge of advertising for Colgate-Palmolive. He shepherded Colgate's move into daytime tv with *The Big Payoff* and *Strike It Rich* and called the shots on the client's nighttime moves, including the cancellation of the ill-fated *Colgate Comedy Hour*. More than just an advertising administrator, Taylor did most of the program buying while superintending Colgate's ad destinies. To characterize him as a great believer in air media is not just an idle bromide. "Taylor," one of his colleagues remarked recently, "looks on tv like the 'Second Coming'."

He began his rise above the heat of the day-to-day advertising battle last year when he returned to FC&B as a director and head of the New York office. In December he became vice chairman of the agency's board. As president, he will remain in New York.

The *truth* about the NEGRO MARKET



Get **THE FULL STORY FROM K-SAY**

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area . . . top Negro salesmen . . . nationally accepted

● ***MAGNIFICENT MONTAGUE*** – brought direct from WAAT, Chicago. His sponsor list, sales results and audience are equally magnificent

● ***RAMON BRUCE*** – WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among *all* programs during his broadcast

● ***SWINGING DEACON*** – The most popular *local* Negro-appeal personality. Dominates the heavily populated Negro local and *fringe* areas.

Plus other Great Negro Stars!

TELL IT — SELL IT *on the NEW*

K-SAY

10,000 WATTS 1010 KC

Studios:
1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL, *Owner* — WALT CONWAY, *General Mgr.*

Nationally represented by JOHN E. PEARSON & COMPANY



There's more to Florida!

It's still the nation's favorite place to get a sun tan, but business and industry have given the northern part of the state a new complexion. This area is today a rich sales empire, centering on Jacksonville and extending even far beyond the state boundaries.

There's Georgia, for instance

...much of which is considered part of the Florida sales picture. The multi-county Jacksonville distribution area covered by WMBR-TV accounts for 22.9% of total retail sales in Florida and 16.3% of all the retail sales in the state of Georgia as well. In fact, it accounts for 20.3% of total retail sales of Florida and Georgia combined.

and WMBR-TV, Jacksonville

is a long-ingrained habit with the 295,000 television families in this 67-county area. Throughout the "outside" area, NCS showed WMBR-TV to be the eleven-to-one favorite over competing stations. "Inside" (i.e., within the Jacksonville metropolitan area), the most recent ARB proved that WMBR-TV commands close to five times the audience of its competition. To reach and sell one-fifth of Florida and Georgia combined, you need only...

Channel 4, Jacksonville **WMBR-TV**

Operated by The Washington Post Broadcast Division

Represented by CBS Television Spot Sales

Today we are 34 364/365. **Let there be dancing in the streets.**

WMT 600 kc • *CBS Radio for Eastern Iowa* **Reps:** *The Katz Agency*





Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

27 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

The General Foods-Bristol Myers deal to alternate I.D.'s on some 90 stations came back to haunt the tv spot business this week.

Newman F. McEvoy, senior v.p. and media director of Cunningham & Walsh, queried a long list of stations about the General Foods-Bristol Myers arrangement along these lines:

- What is the station's **"official policy regarding the ordering of spot schedules more than 30 days in advance of the initial broadcasts?"**
- What is the station's **"official position regarding the hiatus period** available to spot advertisers?"

McEvoy noted that in the GF-BM agreement a 36-week advertiser had been allowed to recapture spot time periods.

As McEvoy interprets it: General Foods had "successfully secured a hiatus" and holds "confirmed orders" for spots more than 30 days in advance of its going back on the air.

Said C&W's letter: **The motives behind this technique can be understood, but its validity was questionable,** adding:

"With this precedent **any agency might take the position that it could order prime nighttime announcements on a firm 52-week basis** in the name of any active television account and then offer these times not only to other clients of record, but **literally offer them on the open market.** This would be a most unfortunate development for the industry."

(See June 15 and 22 SPONSOR-SCOPE details of General Foods-Bristol Myers deal.)

SPONSOR-SCOPE **got this reaction to McEvoy's letter from several of the major reps:**

- The General Foods-Bristol Myers arrangement is **very much like the alternate sponsorship setup that's so common on the networks.**
- **Any advertiser is welcome to do what GF-BM did.**
- **Stations have as much right to a sense of security about their schedules as the networks.**
- There's **nothing discriminatory** about the procedure.

The specter of being married to the same network tv show for 52 weeks won't haunt all regular advertisers next season.

Contracts for a number of new programs carry **25-week cutoff clauses.**

The producers of some of these shows intend to make 39 episodes anyway, figuring that **prospects for later syndication are better** with that many.

Reports of radio's saturation—like reports of its death—seem greatly exaggerated.

RAB estimates **135 million radio sets new in use—a jump of almost 9%** over its count of January 1956, thus:

SET TYPE	NUMBER	CHANGE SINCE JAN. 1956
Home receivers	90 million	+9.8%
Auto radios	35 million	+9.4%
Sets in public places	10 million	+0.0%
TOTAL	135 million	+9 %

Note: RAB estimates about **44 million secondary sets in operation in the nation's 48.1 million radio homes.** (Total U.S. households: nearly 50 million.)

Pat Weaver this week again was busy stirring up news and speculation. The news: **Henry J. Kaiser retained Weaver to supervise all facets of Kaiser Industries' sponsorship of the Maverick series** on ABC TV. The speculation:

- Weaver's assignment is a **preliminary to taking on agency chores** on the $7-million Kaiser ad account.
- Kaiser has broad ambitions in the **film-making and tv station-operation fields,** and Weaver will become his No. 1 Man Friday in these activities.
- Kaiser will set up his own studio either in Honolulu or L.A. to **make his own commercial and industrial films** (which now cost him about $1-million a year). Weaver would supervise this operation.

Last weekend about 100 top executives of the Kaiser empire, ABC TV, and Warner Bros., plus others, attended a pep meeting on Maverick in Hollywood. **ABC TV's official list of those attending, however, did not include any Y&R men. Weaver and Kaiser's new tv supervisor-v.p., Mort Werner, were on the roster.**

Ollie Treyz, ABC TV's top v.p., this week noted that his sales tally sheet for fall shows a gross comfortably ahead of last year's.

Three alternate half-hours—**Colt .45, Sugarfoot, and Jim Bowie**—are still open for sale. But Treyz thinks he has sales pending for two of them.

Other prospects: **Gulf** for the 10-10:30 p.m. Sunday period and **Max Factor** for the Guy Mitchell show ($37,500 gross).

Reps hope that the declining income from West Coast advertisers has been snubbed—now that TvB has begun to counteract the potent selling job that the ANPA and the newspapers have been doing against tv in that area.

A major rep this week took inventory of his tv business from various regions and found that in the first six months it ran about 30% below the year before.

Regional comparisons showed: **Midwest, down around 20%; the South, off slightly; and the East, up around 10%.**

An annoyance that radio stations are trying to eradicate before it gets nasty is the impression that its principal audience is teen-agers. Here's the kind of statistical defense now being rolled out:

A **recent breakdown of the audience composition of KBIG, L.A., shows that its listeners from 17 years on down average but 6%.** That's from 7 a.m. to signoff throughout the week.

Incidentally, **an article entitled Radio's Riches in the 22 July issue of *Life* started a rhubarb between Bob Leder, general manager of WOR, N.Y., and RAB president Kevin Sweeney.**

Leder wrote Sweeney—whose office worked with *Life* in assembling facts and figures on radio's revitalization—that the article gives the impression that radio is "dedicated to mental midgets."

Sweeney's rejoinder: He doesn't edit *Life*. The article gave a distorted picture, but didn't hurt radio.

CBS Radio's sales activities this week centered mostly around Godfrey simulcasts. They involved **Pharma-Craft** for about $35,000 a week; **Armour,** $20,000 a week; and **Peter Paul,** $15,000 a week.

Other CBS Radio buys: 7½ units by **Hot Point** (Maxon—$20,000 weekly).

Cosmetic marketers have this problem confronting them: **Finding some new product to keep the competitive excitement whipped up.**

For a while the glow was generated by **lipsticks.** With every firm now offering a "new" lipstick, that market has become pretty well worked over.

CBS Radio is launching a nighttime youth programing expedition.

The plan as pitched along Madison Avenue this week calls for:

- Specializing **between 8-10 p.m., Monday through Friday,** in fare that will appeal to listeners **aged 18 to 24.**
- Plotting the schedule so that it can be **shared by three big advertisers.**
- Pricing each such sponsorship at **$1,600,000 for 52 weeks,** with a maximum commitment of 26 weeks.

Two accounts already approached: **Coca-Cola and Liggett & Myers.**

Here's evidence of network radio's increasing attractiveness as a medium for automotive products: They constituted the biggest single class of advertiser on NBC the first six months of 1957. The breakdown:

Automotive products	12	Miscellaneous	3
Drugs & shavers	10	Sporting goods	2
Food products	9	Transportation	2
Household supplies	7	Insurance	2
Tobacco	5	Motion pictures	2
Publications	4	Sporting goods	2
Religion	4	Appliances	2

Nothing is as **frustrating to a rep salesman as this latest merry-go-round in timebuying:**

When the go-ahead on a spot campaign comes through, the buyer assigned to that account doesn't have to carry the load by himself—**others on the buying staff give him a hand.**

What makes this arrangement tough on the salesman is that **it can dilute or even kill the pitch about a station made to Buyer No. 1.**

One rep's solution to this problem: **Keep feeding material in written form so that it can be passed around** to the whole contingent of buyers who may eventually be involved.

Summer tv continues to maintain its strength on the basis of this index:

Compare the number of tv homes reached by the average program in Nielsen's Top 10 this year and last:

PERIOD	AVERAGE FOR PROGRAMS IN TOP 10	ALL TV HOMES	PCT. OF ALL TV HOMES
Second Report June '57	11,627,000 homes	40,300,000	29%
Second Report June '56	11,180,000 homes	36,500,000	30%

One of the most debated subjects in tv is: **What happens to an advertiser's total of (1) homes delivered and (2) commercial impressions when he switches from a weekly to an alternate-week format?**

SPONSOR-SCOPE this week put the query to Nielsen and learned that **as a rule the advertiser, over a four-week period, does well enough in homes reached but loses out on total commercial impact.**

The following table shows what happened to an unidentified network sponsor recently in swinging from a weekly to an alternate-week policy:

SPONSORSHIP	HOMES REACHED	TOTAL COMMERCIAL IMPACTS
Weekly	17,331,000 (44.1%)	109,185,300
Alternate	13,480,000 (34.3%)	53,920,000

OBSERVATION: If an advertiser is interested solely in homes reached, the economics of alternate sponsorship are in his favor. But if his chief concern is the number of commercial minute impressions per home, a weekly show is a better buy.

Two movements were discernible on the bartered-time front this week:

1) **More agencies (McCann-Erickson, for one) were putting barter under the microscope** to study its anatomy, learn what makes it tick, and try to measure its life expectancy.

2) **Barter middlemen,** sensitive to the brickbats coming their way from various directions, **were working on a drive to explain barter** and conciliate the critics.

Giving a network tv film series the Hollywood treatment comes high these days.

Johnson & Johnson, CBS TV, and Official Films will spend around $60,000 for junketing 65 tv editors to Europe in behalf of **Robin Hood.**

The trip's span will be 13 September to 22 September, with visits to Paris and London.

If Esso adopts a policy of using syndicated re-runs as a regular diet, it will be because of a study made by McCann-Erickson.

The agency now is sifting data on the **attitudes viewers take toward first run vs. second runs.**

What inspired the probe—despite Esso's fat budget and the availability of plenty of first-run properties—are **the ratings that Esso's subsequent-run Golden Playhouse have been pulling (an average 25 Nielsen).**

While reporting sales and earnings for the first half, **United Artists' Chairman Robert S. Benjamin modestly predicted that the company's tv film rentals this year will run over $5 million.**

The 52 films released by UA last month so far have grossed $2.5 million.

UA's total income from tv last year was $2 million.

While no exact documentation is possible, **NBC TV believes that programs during the past year by and large had a greater audience turnover than any previous season.**

Reason: **The audience was pretty well split** for the first time among networks; and as the competition gets keener, turnover increases. Also, **the lower ratings go, the greater turnover becomes.**

For the advertiser whose network show continues to dip there's this minor consolation: A greater variety of people probably sees his commercials each week.

Revlon—with $47,156,000 in net sales for the first half of 1957—has become the undisputed leader of the cosmetic industry.

Avon, former monarch, is expected to show around $42 million.

Revlon's volume for the parallel six months of 1956 was $40,840,000.

Avon, with $86.8 million, managed to edge Revlon out of top position for 1956. But **Revlon's anticipation for this year is $100 million.**

R. J. Reynolds isn't the only tobacco company having its best year. **Liggett & Myers' sales for the first half were $285 million, compared to $272 million for the same 1956 period.**

Net profits for this half were over $13 million—about a million better than the year before.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 45; Spot Buys, page 54; News and Idea Wrap-Up, page 56; Washington Week, page 69; SPONSOR Hears, page 72; and Tv and Radio Newsmakers, page 78.

A Time-Buyer can relax in Miami

One station (WQAM) has 77.6% of the audience.

That's what the newest Hooper says, confirming a dramatic recovery for WQAM since the start of "Storz Station" programming less than a year ago. Now WQAM has a clear-cut audience to the best station. The latest Pulse and Trendex also give WQAM its first place by convincing margins. Makes time-buying in Miami rather simple, doesn't it? Don't complicate your life by basing an 1957 buy for support. Get the new figures from John Blair or Jack Todd, WQAM General Manager.

WQAM

serving all of Southern Florida with 5,000 watts on 560 kc and radio 23 in

MIAMI



STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC

it's there
for you . . .
on channel



Did you know that Sales Management rates Tulsa both a better quality and a better productive market than either Boston or Baltimore? It's a fact; and alert advertisers are taking advantage of it . . . northeastern Oklahoma has an effective purchasing power of $1-billion. Your key to this pot of gold is KVOO-TV with its productive programming, PLUS revealing market research, merchandising and promotion aids, and constant attention to your account and problems. Yes, in Tulsa, it's for you . . . through Channel 2. When do you start?



NBC For current availabilities contact any office of BLAIR-TV

Timebuyers at work

Justin T. Gerstle, Benton & Bowles, New York, buyer for P&G's Tide says that "within the past several years, Benton & Bowles has educated its media buyers to all media. Everyone seems satisfied with the change from the old system of print-only and broadcast only buyers. The client and account men, in particular, like it because their brands receive the individualized attention of a buyer with a well-rounded media knowledge." Justin feels that there can be no intelligent media recommendation without a thorough understanding of a brand's marketing problems. "The all-media system," he points out, "enables a buyer to go more fully into a brand's marketing problems—to learn its marketing strengths and weaknesses, to be familiar with marketing and copy strategies and to know the copy and art treatments of the campaigns." In addition, Justin says, fewer meetings are necessary between buyers and the media director to co-ordinate the buying. So the account men get all-media answers faster. "The setup is encouraging because it provides the buyer with an over-all brand picture, gives scope and saves many precious man-hours."



Otis Hutchens, Doyle-Dane-Bernbach, New York, timebuyer for Max Factor, says that "while I don't expect any rep to assume the duties of a timebuyer, there are certain areas in which closer cooperation between the two could be accomplished. Standard availability forms among the reps, for one thing, would minimize much of the detail work. A decision to buy station X rather than station Y is not determined by the color, unique styling, or fancy printing of the availability sheet. Standardization of these forms would eliminate time-consuming phone calls the buyer must often make requesting additional information or clarifying vague terminology. This time saving becomes increasingly important when the buyer is in the midst of starting a large campaign and is, as usual, pressed for time." Otis also feels there should be an updated program log to accompany standardized forms. Actually, he points out, most reps do provide such a log, but when it's sometimes overlooked, more valuable time is wasted on phone calls. "Again, a buy on a station isn't dependent upon whether a station log had or had not been sent, but it does reflect a rep's interest."





Greatest food merchandiser in America!

Baltimore supermarkets and corner groceries . . . Baltimore chains and independents . . . W-I-T-H delivers them *all* to you with the most powerful assortment of food promotions ever created by a radio station. Here's the "merchandising muscle" W-I-T-H will give *your* grocery product over a 13-week period.

- **W-I-T-H Feature Foods Merchandising Service.** You get *all* this:
  1. A minimum of **60 store calls** in high volume groceries, including point-of-purchase merchandising such as increasing shelf exposure, restocking shelves and installing displays for your product.
  2. A minimum of **20 special one-week displays.**
  3. **20 days of Bargain Bar promotions** in chains and supermarkets, plus additional merchandising by demonstration, sampling, couponing, etc.
  4. Complete merchandising reports issued to you twice each 13 weeks.
- **W-I-T-H Chain Store Food Plan,** providing for dump, end-of-aisle and shelf extender displays in leading chain stores.
- **W-I-T-H Weekly Merchandising Service** with independent GA Stores.
- PLUS merchandising letters . . . PLUS trade paper advertising of *your* product . . . PLUS potent advertising material for your own salesmen's kits . . . PLUS personal supervision by head of W-I-T-H Merchandising Dept.

Add W-I-T-H's low, low rates and W-I-T-H's *complete* coverage of Baltimore's 15-mile radius . . . and you've got the station that delivers the groceries!

Buy

Tom Tinsley
President

R. C. Embry
Vice Pres.

W-I-T-H

CONFIDENCE

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington. **Forjoe & Co.** in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

WRBL
AM-FM-TV



IS THE DOMINANT

MEDIUM
in the big and growing bigger*

Columbus Georgia market

*1,200,800 people in the WRBL-TV NCS #2 Coverage Area

WRBL
AM - FM - TV
COLUMBUS, GEORGIA

CALL HOLLINGBERY CO.

by Joe Csida

Sponsor backstage

Why Hollywood turned to radio



In those gray days when the ANA was slugging the networks to force them to slash radio rates, when the am medium was rocking from one blow after another, my typewriter was hoarse from screaming "Don't sell radio short." I say this without blushing at all. Line for line, I screamed at least twice as long and loud as any other trade writer or editor around. Or consumer writer or editor, for that matter. And it's for that reason that I get such a tremendous glow out of radio's fabulous resurgence.

Last week I got a particular wallop out of what I consider to be one of the most amusing and significant demonstrations of radio's incredible comeback we've yet witnessed. The motion picture companies have been increasing their radio budgets (particularly spot radio, though some network business is included) quietly but substantially and steadily for some time. On the Stanley Kramer film "The Pride and the Passion," starring Cary Grant, Frank Sinatra and Sophia Loren, for example, United Artists spent about $35,000 in spot radio in just three markets New York, Chicago and Los Angeles. Of this about $23,000 was spent in Gotham on 11 stations. Before the end of the summer, on "Pride," and two other pictures, "The Sweet Smell of Success" (produced by Hill-Hecht-Lancaster) and "St. Joan" (an Otto Preminger production), the UA distributing firm will have spent close to $1,000,000 in radio, most of it spot.

$20,000 for "*Island in the Sun*"

And even though Harry Belafonte called "Island in the Sun," in which he starred, ". . . a terrible picture, based on a terrible best-selling book," even though the singer himself told newsmen the film was of "stinking quality," 20th Century-Fox, through the Charles Schlaifer agency, spent over $20,000 promoting it via radio in the first three weeks of its New York showing alone. Columbia spent over $30,000 in three weeks on *Monitor* on NBC Radio plugging "Fire Down Below," its new Rita Hayworth starrer.

But the amusing part of this situation is the counter-effort of one of New York's most successful television stations to combat radio's inroads on tv in the New York picture business. I'm talking about NBC's own flagship station, WRCA-TV. The key NBC station in New York is offering a special cut-rate spot tv package to picture companies, in an attempt to recapture from radio some of the business the film makers and distributors have taken to the sound-only medium. This package is called the "Gotham Film Festival." It provides for film exhibitors to get a basic unit of 10 spots, ranging all the way from Class "D" to Class "AA," in 10- and 20-second lengths for $1,500. Card rate for these same spots is over $4,000. And the WRCA-TV brass are even running a sustaining campaign, urging people to get out of the house and go to the movies.

(*Please turn to page 20*)


DANGER
FOR THIS
MAN ----------
HIGH
RATINGS
FOR YOU!

ZIV's spectacular new *ACTION* show!

"HARB COMM

EXCITEMENT! DANGER! THRILLS!



HEROIC

Adventure...

FILMED ON LOCATIONS NEW AND FRESH TO TV!

A whirlwind of action spotlighting America's toughest and most dramatic law enforcement job: guarding our vital harbors from enemies within and without.

ABOARD ocean liners, police and Coast Guard boats, tramp steamers, fire boats.



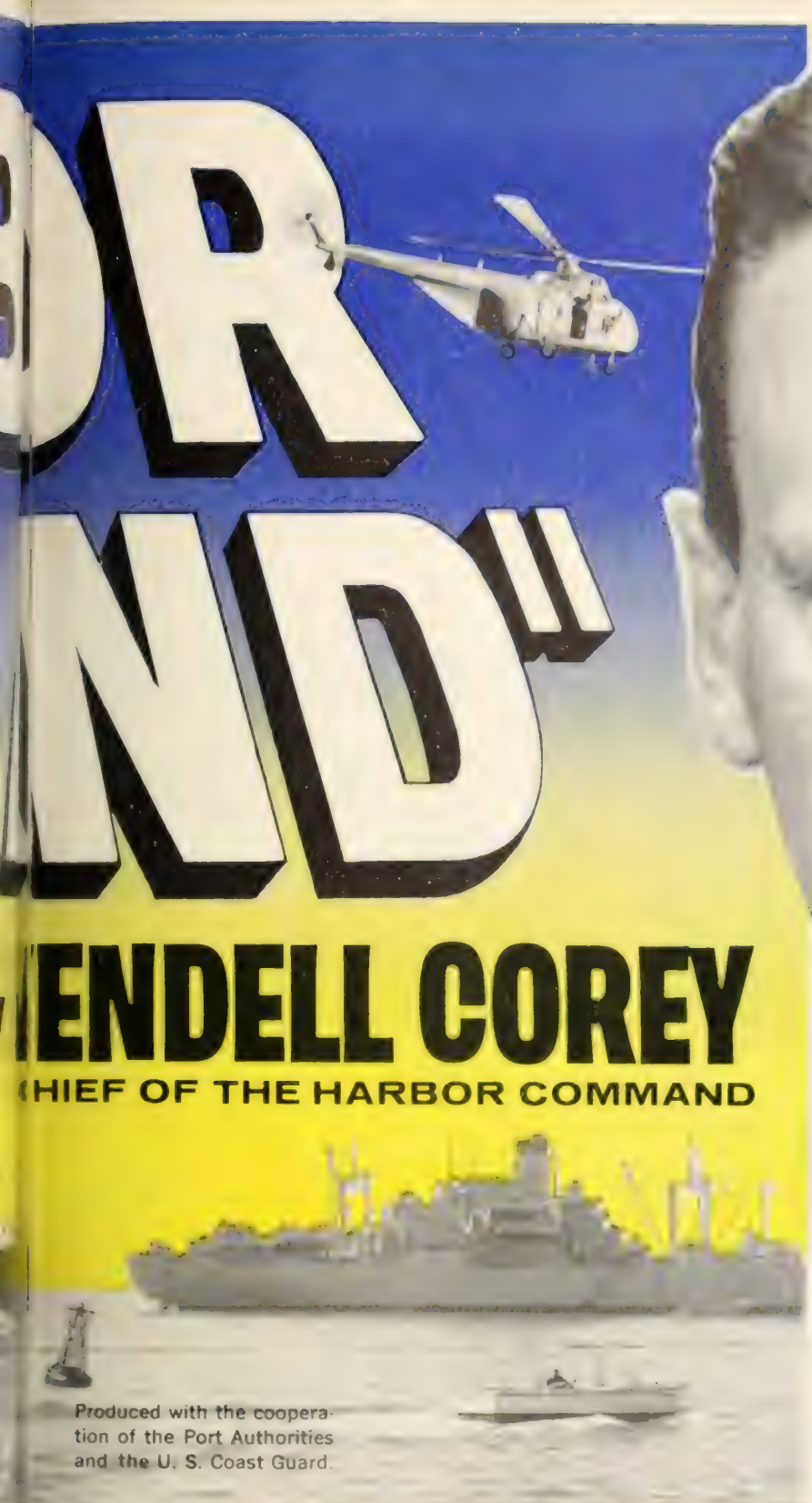
ALOFT in Port ... helicopters and Coa... planes.



OR
ND"

ENDELL COREY

CHIEF OF THE HARBOR COMMAND



Produced with the cooperation of the Port Authorities and the U. S. Coast Guard.

TRUE-TO-LIFE *IMPACT* THAT BRINGS VIEWERS BACK!

SHORE in warehouses, U S Customs Offices, Oceanography Laboratories.



SALES MOUNTING FAST!

Scores of markets already bought by:

HAMM'S BEER
MILES LABORATORIES (Alka-Seltzer, One A Day Tablets)
BLUE CROSS in Buffalo
HOUSEHOLD FINANCE
SQUIRT BOTTLING
KROGER
KBAK-TV—Bakersfield Calif
KBOI-TV—Boise
WNAC-TV—Boston
WTVY-TV—Dothan, Ala.
WFGA-TV—Jacksonville
KTTV—Los Angeles
KYW TV—Cleveland
WTVT—Tampa-St. Petersburg
WKY TV—Oklahoma City
WDAU-TV—Scranton, Pa
WTVJ-TV—Miami
WOR-TV—New York City
WCAU-TV—Philadelphia
KPHO-TV—Phoenix
KOVR-TV—Stockton Calif
WIIC-TV—Pittsburgh
KSL-TV—Salt Lake City
KRON-TV—San Francisco
KTNT-TV—Seattle-Tacoma
KTVX-TV—Tulsa Muskogie

ZIV Television

114% MORE audience
than Station B ALL DAY!*

WILS

Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

5000
LIVELY WATTS

MORE listeners than all other stations heard in Lansing combined

*Mar. thru Apr. average C. E. Hooper, Inc.

LANSING

Represented Nationally
by
Venard, Rintoul &
McConnell, Inc.



WILS
music news sports

Sponsor backstage *continued . . .*

The amusing facet of the situation to me, however, is that what WRCA-TV is doing is so very similar to what the more desperate radio stations were doing to combat tv competition not too many years ago. As a matter of fact I vividly recall having quite an argument with Ted Cott, who was then manager of the NBC owned and operated stations, because I was readying a story on how New York radio stations were cutting rates and making deals, and Ted was insisting that his then WNBC radio station was not an offender. Which it was.

Among the many who are entitled to bows for this spectacular change in the broadcast situation the Radio Advertising Bureau should by no means be overlooked. The RAB has done an outstanding job of promoting radio, particularly in competition with newspapers. One of its special efforts over the past several months has been directed at the major motion picture companies such as Columbia, United Artists, Loew's, RKO, 20th Century-Fox and agencies like the aforementioned Charles Schlaifer, Donahue & Coe, Monroe Greenthal, etc. No little measure of the success radio has been having with film producers, distributors and exhibitors is due to the RAB efforts.

"Radio Gets Results" awards

And of course the station members of RAB, who have been cooperating with the organization and in turn using RAB material so effectively, deserve a special pat on the back, too. A group of them have just been honored as the winners in the 10 classifications of local retail business in the fifth annual RAB "Radio Gets Results" contest. First place winners in each of the categories were: Automotive—KYW, Cleveland; Drug & Food Products—WWDC, Washington; Drug & Food Stores—KFRU, Columbia, Mo.; Home Furnishings—KTLN, Denver; Department Stores—KGWA, Enid, Okla.; Men's & Women's Apparel—WIDE, Biddeford, Me.; Housing Materials—WJTN, Jamestown; Financial—KCMJ, Palm Springs, Cal.; Specialized—WGIL, Galesburg, Ill.; Miscellaneous—WEJL, Scranton, Pa.

Speaking of contests, we've been amused, too, by the rash of same recently, and the intriguing prizes won. Stan Hamer of Dancer-Fitzgerald-Sample's New York office has just won himself—and whichever companion he may be able to persuade to accompany him—a trip to Africa, all expenses paid. He and his mate, will of course, be supplied with pith helmets, and presumably snake-bite medicine. Hamer won this in the KYA, San Francisco, "Great White Hunter" contest.

And a group of disk jockeys won themselves some valuable prizes, awarded by Lever Bros., in connection with a Pepsodent contest. Tom Russell of WEEI, Boston, won first prize, a 40 by 20 foot Esther Williams swimming pool. And Doug Pledger of KNBC, San Francisco, copped second prize in the same contest: A slightly smaller swimming pool, measuring 36 by 18 feet. The third place winners (Fred Beck, KABC, Los Angeles and Gordon Eaton, WCCO, Minneapolis) and the fourth place winners (Ed Harvey, WCAU, and Phil Sheridan, WFIL, both Philadelphia; and Hal Jackson, WLIB and Jack Walker, WOV, both New York) received outboard motors. The third placers got 35 h.p. motors, and the fourth placers, 5½ h.p. jobs.

What I'd like to see is a contest for tradepaper columnists with a little lifetime annuity as a prize.

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.



WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



Because it's a

WHB AUDIENCE

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper—whether it be *Area* Nielsen or Pulse—WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers—as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! Talk to Bill[illegible] at WHB or M[illegible] George W. Armstrong.

WHB

[illegible] watts on 710 [illegible]
Kansas City, Missouri

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

Test *your* personality

Psychologists say the ink blot (Rorschach) test below helps determine the nature of a personal y.
It gauges imagination, charm, persuasiveness and the like. But every businessman knows anot er
way to appraise his sales personalities—in terms of his sales dollars. (Turn page sideways*)

The two hundred creative personalities at the fourteen major-market stations represented by
CBS Radio Spot Sales pass *both* tests with flying colors. As recording stars, former show peo e



newspaper columnists, world travelers and farm managers (there's even a circus barker among them)—they attract large and faithful audiences. When they talk—people listen. When they sell—people buy. Put their selling instincts to the test on *your* product.

CBS RADIO SPOT SALES



KIT

PLUGS THE HOLE IN THE CENTRAL WASHINGTON MARKET



FABULOUS HOOPER

Jan. 21 thru Feb. 9 1957	Sets in use	KIT	Station B	Station C	Station D	Sample Size
Monday-Fri. 7 AM-12 Noon	31.4	43.2	25.1	17.0	14.0	9,543
Monday-Fri. 12 Noon-6 PM	19.0	50.1	20.0	15.2	16.4	11,702

AM Rating Av. 13.6 PM Rating Av. 9.5

ONLY 72¢ BUYS 1000 HOMES for National Advertisers in the KIT Coverage Area!

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, *Independent Radio—Music, News, Sports. Established 1929.*

YAKIMA, WASH.
5000 WATTS • 1280 KC

KIT

SOUNDS BETTER—
SELLS BETTER

REPRESENTATIVES
NATIONAL: THE BRANHAM CO.
SEATTLE: HUGH FELTIS & ASSOCIATES
PORTLAND: O. COX & ASSOCIATES

JACK GOETZ, *Gen. Mgr.*
BOX 1222, YAKIMA, WASH.

Women's week

NBC TV's lady executives: Women with experience in script or news writing, acting, radio, are holding jobs on a higher and higher creative level in show producing and directing.

In alphabetical order, NBC TV's four most prominent women in a man's field are Mildred Freed Alberg, executive producer of *Hallmark Hall of Fame;* Dorothy Culbertson (Ely's wife), supervisor of religious and educational radio programing, and producer of *Geography for Decision;* Beatrice Cunningham, associate producer in NBC Public Affairs and only woman on a forthcoming Far Eastern expedition for *Assignment Southeast Asia;* Livia Granito is one of 10 directors on *Matinee Theater.*

Two of the lady creative executives, Mrs. Alberg and Mrs. Culbertson, are busy with family lives as well. Their theory: "The same talents that make a woman a good executive help make her a good wife and mother. A woman's career can be a stimulus to a marriage and a woman's home life if she knows how to manage her two different lives well."

Unusual occupations: There's at least one gal on an agency payroll who gets ahead faster than any other adman or woman—Betty Skelton, Campbell-Ewald Co., test driver for Chevrolet. Betty, a petite brunette in her late twenties, has set more records and firsts in the automobile and airplane industry than any other woman.

Prior to the Motorama last fall, she set a new record for driving a new Chevvy Coast to Coast—56 hours 58 minutes 39.2 seconds.

She's the first and only woman test driver in the automobile industry.

She was the first American to receive a pilot's license at age 16.

She's the first woman "jump-boat" driver in the world.

Says Betty: "Women are certainly as good drivers as men. In fact, there's little that men can do that women can't do as well."

(Her mother is a real estate broker.)

Where admen vacation: The more responsible the job of an agency executive, the less likely he is to take long and expensive vacations.

There's good reason for admen's weird vacation schedules, according to a McCann-Erickson radio-tv executive: "Summer's the normal time when you feel like getting away. But that's the most important and busiest time for agency executives, since it's the period during which we prepare for the all-important fall campaigns."

Adds the wife of a P&G account executive: "Most of us who are agency wives are in the same boat. Our husbands put us away out in the country for the summer, or else we live far out as it is, and they figure that's vacation enough. Then they come out for weekend visits. All I can say is that being an agency wife is toughest during the summer vacation period."



EDMUND PURDOM

stars in a new and exciting romantic adventure

"Sword of Freedom"

FOR FIRST RUN SYNDICATION

SOLD!
NEW YORK, LOS ANGELES, WASHINGTON, D.C.
for top market availabilities call "the man from Official"

Moving with the swiftness of a sword-thrust from the pages of history, this thrilling new series is set against the background of Europe's most dramatic era — the Italian Renaissance — marked by men like Michelangelo, the Medicis, the Borgias. This unusual and exciting production has been created for a discriminating audience. Your product will appear in a prestige showcase that offers unlimited exploitation. Make Sword of Freedom your basic sales tool for Fall.

Edmund Purdom, known to millions as the star of such great films as THE EGYPTIAN, THE PRODIGAL, THE STUDENT PRINCE and JULIUS CAESAR, now appears in his greatest role as MARCO — foe of the Medici and the Borgias!

***ARTIST** — painting the beautiful Florentine women*

***PATRIOT** — fighting for a free Republic of Florence*

***LOVER** — wooing the loveliest women of Renaissance Italy*

produced by the makers of ROBIN HOOD!

OFFICIAL FILMS INC.
25 West 45th Street • New York 36, New York
PLaza 7-0100

REPRESENTATIVES IN:
Beverly Hills • Chicago
Dallas • San Francisco
St. Louis • Boston
Minneapolis • Atlanta
Philadelphia

MINUTE STAKE

Whether you know it or not, you've got a stake in *minutes*. You can tell your sales story so much better in TV minutes. (Ask any sales manager).

We've talked to lots of big, active advertisers lately who need *time*...time to explain, inform, demonstrate and *sell*. That's how KTTV got into the minute business.

Advertisers who want well-rated, top quality minutes in Southern California can now buy:

"FIRST SHOW"
and
"SECOND SHOW"

Five nights a week, Southern California viewers will see a big, well-known MGM film taken from their recently released library. They'll be seeing big pictures like *Red Dust, Mrs. Miniver, Tortilla Flat* and big stars like *Gable, Tracy, Harlow, Garland, Lamarr, Hepburn*...all the big names that made MGM and great movies.

KTTV will show the same film *twice each night*, beginning at 10:15 so that viewers who are a few minutes late getting a seat can see the film in its entirety on the Second Show.

You can buy a minute in the *First Show* for $500, in the *Second Show* for $200 or in both for $600 (prices slightly higher west of Thursday).

Get the story from your KTTV Minute Man. He has a complete assortment of bright, shiny, new 60-second availabilities.

Look to KTTV when minutes count

KTTV
Los Angeles Times-MGM
Television
Represented nationally by BLAIR-TV



49th and Madison

How to write radio copy

If I don't get another piece of useful information from SPONSOR for the rest of the year (which is very unlikely) the article by David McCall in the June 29th issue was worth the entire year's subscription! Mr. McCall's grasp of radio in 1957 is illuminating and heartwarming. What's the chance of getting a flock of reprints? I would like to send a copy to every agency man in Pittsburgh.

Ernie Tannen
V.p. and gen. mgr.
Pittsburgh Broadcasting Co.

• Reader Tannen refers to the article "A copy chief looks at radio." Reprints are available.

Something different

Judging from the interest your article stirred ("They banked on *Something Different*," 13 July issue, page 36) we may have started a trend to feature films without interrupting commercials. The response to the article here in Columbus was overwhelming.

Now here is a question many readers must ask. What is your policy on reprints? I should like 500 for distribution.

John D. Metzger, *radio-tv production mgr., Buyer & Bowman Advertising Columbus, Ohio*

• Reprints are available at request. In lots of 500 the price $45.

The "Plough formula"

May I, as an independent operator, take this opportunity to congratulate SPONSOR's Joe Csida on his column of July 13th, reviewing the operation of the Plough, Inc., Radio Stations.

Although we at WWDC hold reservations on the Plough "Cook Book" formula of radio programing, Joe Csida did bring out in bold relief the thinking and the planning that must go into a successful independent radio operation.

Too many radio pundits have attempted to write off independent stations as mere "juke box" operations. Not so Csida.

He grasped the essential fact that aggressive independent stations brought

TELEVISION
CLEARING
HOUSE

Incorporated

Announces the
opening of its

LONDON
OFFICES

88 Bexley Road, Eltham

(Cable address — SICABLON)

For the convenience of
British and European
advertisers
and the expansion of our
Executive Offices
at

157 West 57 Street

JUdson 2-6300

(Cable address — TELECLEAR)

radio out of the doldrums by becoming part of their respective communities, rather than merely "serving the public."

Ben Strouse
President & General Manager
WWDC, Inc.

I read with a great deal of interest Joe Csida's column about the Plough stations. At the outset, let me say that we certainly think Harold Krelstein and his group are wide-awake, energetic, and progressive radio operators. But as for the system they claim to originate and copyright, you must know the background to realize how naive this is.

Up until recently, Plough's one station in Memphis, WMPS, was a network outlet, and not doing too well from a rating standpoint. Casting around to try to figure out something to improve the station, they decided to adopt the independent news, music, weather format which has been so successfully used by the Storz stations, and for a long time by WNEW, WITH, WIND, etc. The Storz stations, when they started a few years back, adopted this same format which has proved successful here in Baltimore on WITH, as well as on many other stations, for a great number of years.

We feel at WITH that we are the most imitated station in the country because of the dozens and dozens of station managers who have been here to study our operation over a period of years and that the so called Plough formula simply started here, went through Storz, McLendon, and a few other stations, finally to Plough, and eventually back to Baltimore to give us some aggressive competition.

R. C. Embry
Vice President
WITH, Baltimore

Station trademark

In a recent Sponsor Hears column you carried a list of station trademarks and you asked your readers to identify them.

We feel that our little WeeReBel should have been included because it's a perfect tie-in to (1) our call letters, WRBL; (2) the fact that we are the Columbus in the South; and (3) He's a pretty cute fellow.

J. W. Woodruff, Jr.
President & General Manager
WRBL, Columbus, Georgia

OF INTEREST TO
AGENCIES
MANUFACTURERS
ADVERTISERS

THE
T. C. H.
STORY
Regarding
LIVE LOCAL
Program
Networks

TELEVISION
CLEARING HOUSE
INCORPORATED
157 West 57 Street
New York, N. Y.
JUdson 2-6300

HALF A PIE?*



No Sir!*

KBET-TV sells only the whole pie . . . the 37th largest market in the country.*

*(*as designated by CBS before FCC)*

Only KBET serves the entire California Central Valley with its major inland cities of Sacramento AND Stockton. It's a twin market — dominated by KBET.

SHARE OF AUDIENCE SUNDAY THROUGH SATURDAY

	10 p.m.-Midnight
KBET	46.0
Station A	35.0

KBET's movies blast network competition 10 p.m. — midnight . . . 5 nights weekly.

Sacramento & Stockton ARB's, May 1957. Sacramento ARB weighted 2-1 over Stockton to obtain averages.

COMING SOON
Even bigger audience with complete MGM films

CBS

TOTAL AREA SET COUNT: 409,157

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails



"As long as you don't have a 1-pyramid organization . . .

. . . you can expand to any size. Instead of one head for each department, we assign group heads to help him," says Norman Strouse, JWT president

HOW BIG CAN JWT GET?

It's approaching $300 million this year, SPONSOR estimates, with $115 million in tv and radio. President Norman Strouse says expansion possibilities are unlimited because of way agency is organized. Hub of last two year's expansion was in tv and radio billings

Last week SPONSOR *told the story of how Earle Ludgin, Chicago, with its $14 million billings, competes with giant shops. Ludgin says the answer is: be creative in everything from media buying to copy and let your people operate without a rigid organization chart. In the story at right* SPONSOR *jumps to the other end of the spectrum and tells how JWT is now moving toward $300 million in billings. At heart both agencies really seek to achieve the same end result. Ludgin strives for the quality associated with the top-level shop. JWT seeks the team effort which is easier in general for the small firm to achieve.*

It's 7:55 a.m. and in Manhattan's Graybar Building the five J. Walter Thompson floors are hushed and empty. On the eleventh floor a white-smocked cleaning woman finishes her work, then disappears into an elevator.

A minute later, a tall, heavy-set man in his fifties walks out of an elevator, briefcase in hand, and marches down the corridors to a cherry-paneled rather somber corner office. There, at 8:01 a.m., Norman Strouse, president of J. Walter Thompson, the largest advertising agency in the world, begins his normal 10-hour day of work.

It's been two years of enormous activity since July 1955, when Norman Strouse became president of JWT and a member of the management team (composed of Henry C. Flower and Samuel W. Meek, vice chairman of the board, under Stanley Resor, now chairman of the board.) In that period, the agency added some 20 new accounts including such giants as Schlitz, Tender Leaf Tea, Elgin Watch, and is currently heading toward a SPONSOR-estimated $300 million total billing for 1957, including JWT International.

An agency that's nearly doubled its billings since 1950 is obviously churning away with work and activity in every area. Yet the hub of this beehive activity at JWT is particularly

The agency has nearly doubled its over-all billings since 1950, is currently No. One for 1957 in over-all television and radio billings

centered about the tv department, which has grown faster than any other JWT department in the past year.

An indication of the tv-radio volume are the 40 weekly daytime tv segments, two hours weekly of color programing and four hours and forty minutes weekly on one network radio buy alone. At that rate of operation, JWT's tv department is daily setting new records for itself and daily superseding them. At its present rate of activity and billing this department may reach a SPONSOR-estimated $115 million for this year.

"So long as you don't have a pyramid organization, you can grow to any size," Norm Strouse told SPONSOR. "That's why we have set up intermediary levels within several departments to whom the heads of those departments can delegate administrative and planning responsibility."

This has been the philosophy behind the streamlining of three major JWT departments, each of which is not only handling a greater volume of billing and number of accounts than ever before, but is also geared for still further expansion. They are: the tv-radio department headed by Dan Seymour; media under Art Porter; research under recently appointed Dr. Don Longman.

"Each of these men now has several group heads under him so that the load of work and responsibility may be spread," says Strouse. "Now these group heads, the six associate media directors, for instance could each in his own right function as the department head of a good sized agency, billing, say $30 to $40 million. After all, that is what they in effect do here at Thompson."

In each of the three departments, the group heads or associates are the planners and strategists, usually handling a number of accounts with aggregate billing in each group sufficient to form a good-size advertising agency. But at the same time they can draw upon the advice and counsel of the senior man who heads the department.

"In tv, for instance, Danny Seymour moves in himself for such fast buys as the *Sullivan Show* which he bought for Eastman Kodak," says Strouse. "He's likely to move in with the man responsible for that account in the tv department, but because so much of the fast-moving part of tv like network happens at the top level, not on the working level, those negotiations are usually Seymour's province."

The three departments work together first of all through account groups. Chief strategist on an account ("and the man we consider the real marketing planner as well," says Strouse) is the account representative, who's responsible to an account supervisor. Working parallel with him is an editorial group head who is responsible for the copy approach. But within each group there's also an art director,

Norman Strouse, Thompson president, here with Dan Seymour, head of radio-tv (l.) and Dr. Don Longman, new head of research (r.) begins his work at 8:00 a.m., takes part in account planning as well as being administrative head. He headed JWT Detroit prior to 1955



associate media director, research group head and tv group head.

This team structure reaches right up to the top agency level, in so far as Norm Strouse, head of the Detroit JWT office prior to becoming agency president, actually had been primarily an account man, rather than a media, copy or research specialist during the mature years of his career.

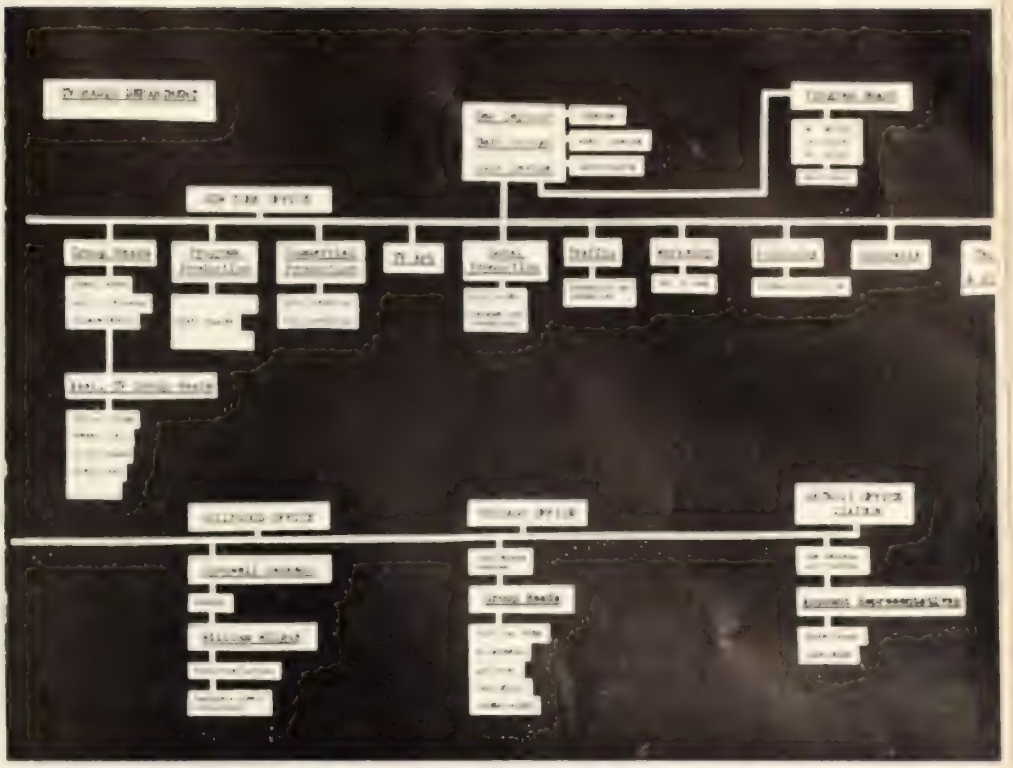
("You can't really say that I haven't been a media man," Strouse remarked to SPONSOR. "I started in the San Francisco JWT office as an assistant space buyer.")

As a result of his long-time account experience, Thompson's president is an active participator in account planning. On Ford, for instance, he is chairman of the review board and he's a member of the review boards of several other accounts as well.

"We feel that the working attitude of our top management people here is one of the major arguments in favor of a client being in a large agency," Strouse told SPONSOR. "While the advertiser gets all the individual attention within his account group that he would get in a small shop he might dominate, he can also draw on the thinking of the top people who've had broad experience in related or different fields of marketing and advertising products. It's our system of 'cross-fertilization,' you might say. Beyond that, we feel that a large, major agency attracts the best talent on all creative levels since it is in a generally sounder financial position for absorbing this expense."

One thing stands out to the most casual visitor touring JWT's five floors, and wandering through offices ranging from the brightest modern to iron-grill and glass walled rooms reminiscent of a well-kept medieval castle: There's no such thing as a "sit-down" executive in the agency. Throughout the various departments there's an enthusiastic shirt-sleeve spirit. In other words, department heads are as knee-deep in reviewing and working with particular account problems as the group heads responsible to them.

They're also busily formulating new philosophies and methodology to guide the functioning of the department and servicing of clients. Dr. Longman, for instance, (now JWT research director, formerly a top Atlantic Refining Co. marketing executive with responsibility for $600 million in sales) is encouraging activity in two directions within the department.



Tv department organization is typical of JWT's "gearing for expansion" with group heads acting as tv-radio directors for their accounts, recommending network and spot buys

JWT's tv department, headed by Dan Seymour (seated center), with administrative aid from Jack Devine (seated second from l.), includes six group heads "who could head an agency tv department," according to Devine. They are (seated, l. to r.) Sherry Haynes, Robert Buchanan, Woodrow Benoit, (standing, l. to r.) Warren Wooton, Howard Spokes, Thomas Haas. Each is assigned to various account groups as tv rep



Tv department heads from JWT branches consult each other weekly; New York handles network dealings

"We have nine group heads right now," he told SPONSOR. "These people have had field sales, marketing and research experience. We feel they should continue to develop their marketing knowledge, since sound advertising research projects need a well-grounded business frame of reference."

He points out that the largest and most research-conscious clients tend to use agency research to the fullest extent, since they're sophisticated about the values implicit. While launching specific client research projects, however, Dr. Longman is also working on developing new methods for broadcast testing.

"We're experimenting with new methods of pretesting new tv commercials, individually and right in the home; and we include in the test the close approximation of a buying situation," he told SPONSOR.

A system for testing new radio commercials which the agency is already using is a phone-tape system. An interviewer calls respondents at home and says:

"This is a research call. Would you be willing to listen to two commercials?"

In return for listening to say two new tea commercials, the interviewee receives a sample of the particular blend he or she chooses. Actually, the product is identical, but from his choice, the agency has a test of the effectiveness of the commercial.

"If I can get a normal situation leading to an action decision then I'm getting somewhere," says Longman. Having the respondent choose one of two product samples on the phone comes close to his making an actual buying decision.

Development of new approaches isn't confined to JWT's research department. The tv group and media department are working on a number of new premises. The four network tv shows Ford has bought for fall is an example of new programing and media strategies. (Starting in fall, Ford will be sponsoring *Suspicion*, NBC TV alternate Mondays 10:00-11:00 p.m.; *Tennessee Ernie*, NBC TV, Thursdays 9:30-10:00 p.m.; *Zane Grey*, CBS TV alternate Fridays, 8:30-9:00 p.m.; and five hour-long special *Lucy* shows scattered through the year.)

"You want maximum total audience on tv, reaching as close to 100% of the tv viewing public as possible," Dan Seymour told SPONSOR. "So you take shows which you expect will have top ratings, but each of which has a slightly different appeal, to make sure you're penetrating all groups. You're still identified with a show on an alternate-week basis, but you're now getting a four-barrelled advertising strategy rather than relying on one package."

Where Ford's $5 million CBS Radio buy is concerned, both the tv-radio department and media put heads together for close to a year, studying the medium from every conceivable angle.

"It's no secret that the ideal time to reach a consumer is when they're using the product you're selling," says Jim Luce, associate media director on the Ford account. "Well, we particularly researched the car radio situation and found that the traffic hours deliver an immense and unmeasured audience for us. That was one of the basic reasons behind our Ford radio buy."

The media research group, also under Arthur Porter, media v.p., actually functions as the associate media directors' right arm.

"It's the associate media director who actually compiles, arranges and presents media research," Luce told SPONSOR. "We use it more than the head broadcast and print buyers within our groups and more than the actual media buyers who have the traditional research tools at their disposal. With the complication of media today, the

(*Please turn to page* 74)



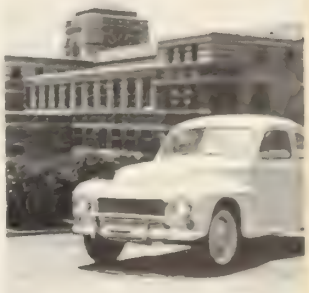
Media, headed by Arthur Porter, v.p. and media director (out-of-town at time of picture), includes six associate media directors (l. to r.) Philip Birch, Robert Lilien, Richard Jones, James Luce, Jack Green. (Ann Wright, associate media director, was vacationing at time of picture). Each associate plans strategy for one or more clients, mixing budget and media recommendations within account group



Research group heads are being trained by department head Don Longman (standing third from l.) to become marketing strategists as well. Currently the department has nine group heads, including (l. to r.) Herbert Fisher, Victor Lynn, Martin Stern, James Shriver, Dr. Longman, Warren Flynn, Ethel Booth, Arthur Koponen. New research projects include method for pretesting new tv shows



Make 'em talk is big Volvo objective. Mamie Van Doren and stunts at sports events help. Radio did most



VOLVO GOES NATIONAL WITH SPOT RADIO AND HOOPLA

Swedish small car has its sights trained on No. 1 selling Volkswagen. It's now No. 2 on Coast, will use spot radio d.j.'s as mainstay of national drive

LOS ANGELES

In 1955, probably no one in Gothenburg seriously believed that within two years Sweden's largest selling motor car would rank second in foreign car sales in the Western United States.

No one, that is, except Leo Hirsh, an American importer on a business trip in Sweden. He had been wooed by the performance of the Volvo and finally negotiated the U. S. distribution rights with Gunnar Engellau, president of AB Volvo, the "General Motors of Sweden."

Hirsh and his partner in Auto Imports, Inc., Gene Klein, reversed the usual pattern for introducing a new product in the U. S. They started in Southern California — the country's number one sports car market. The eventual aim: national sales.

Kent Goodman, president of Advertising Agencies, Inc., got the account in February of 1956. Goodman, an ex-marine, had worked for four radio stations before going into advertising with total capital of $501 and produced the first outside commercial tv show in Los Angeles — on KTLA.

Volvo is in New York, hits Midwest cities soon

Hirsh and Klein gave Goodman complete leeway in running the campaign, even conceding to his insistence that Volvo not be promoted as a "second" family car.

Goodman entered the car in California road races as the first step toward getting it known. He put it in auto shows, had planes fly over beaches and ball games with Volvo streamers.

In April of 1956, he made the big decision: "to let radio carry the load because I still have faith in the tremendous selling power of radio."

So he put half of a budget of less than $10,000 into radio, starting his spot campaign on six Los Angeles stations—KBIG, KGIL, KIEV, KMPC, KPOP and KXLA. In June he added KJBS in San Francisco, KROW in Oakland, KCBQ in San Diego.

At first, Goodman bought prime time only (6 to 9 a.m., 4 to 6 p.m.) and copy was largely introductory, making familiar the two slogans he developed: "the family sports car" and "product of superb Swedish engineering."

"The aim of the copy," Goodman explains, "was not immediate sales, but to let people know the car was here and what its features were. We urged them to see it and drive it.

"Copy itself can't sell any product, only create the desire. But enthusiasm is catching. So the first step was to make the d.j.'s who were to read the copy familiar with the car.

"It's unfortunate every advertiser can't (or won't) do this. A d.j. cannot personalize copy, no matter how much leeway you give him, unless he knows the product intimately.

"Each d.j. was given a Volvo to drive. He was then able to inject his own honest reactions, how his wife took to it, what the kids said about it—with one stipulation: he had to stick to the basic facts in the copy.

"Every d.j. has his own following, a loyal group of listeners who depend on his recommendation of a product. He knows his audience. Then, once he knows the product, let him bring them together in his own way.

"A disk jockey's value is enormous," Goodman feels, "if you give him his head. He'll play with the name, dream up his own pet slogans and rhymes for it. And his excitement can spread through the station, leading to valuable promotion tie-ins and other help, which is what happened to us."

With this philosophy, Volvo was launched on radio in April of 1956. Within a month, sales had tripled. In June, Goodman's budget was raised to $25,000.

Continuing to put half of it into radio, he had a jingle recorded by the Pied Pipers—"Go, go, go with Volvo"—which was used in Los Angeles alone on KABC, KBIG, KFWB, KGIL, KLAC and KPOP for 13 weeks.

"It caught on," Goodman recalls, "and served to introduce the car. But by the end of summer, we were well through the first phase of our campaign. The product had been introduced, had passed the one thousand sales mark in July. We were ready to settle down to explaining *what* the car was, not just that it was here."

So the jingle was abandoned and replaced by copy containing specifics about speed, economy, comfort—with the same leeway for d.j.'s to personalize.

Goodman also bought a month or two of individual spot campaigns for local dealers in smaller markets when his budget was upped to about $40,000 in August. He used KFOX in Long Beach, KATY in San Luis Obispo, KMJ in Fresno, KSJO in San Jose, KCMJ in Palm Springs, KRUX in Phoenix and KMYR in Denver.

With his steadily increasing budget, he was able to extend radio to 57% of the allocation (adding KHJ and KPOL in Los Angeles) and increase newspapers.

Newspaper advertising, begun along with radio in April of 1956, constituted (and still does) about 25% of the Western budget; tv gets 10%; outdoor, 5%; magazines, 3%. (These include Western editions of *Esquire*.)

Goodman launched his tv in September of 1956 when he had $50,000 and the football season to further his campaign. Seeking sports enthusiasts, he bought *PCC Highlights*, a filmed roundup of Coast Conference games, on KHJ-TV in Los Angeles. To reach the whole family, he undertook 13-week co-sponsorship of *Adventure Album* on KHJ-TV, but found reaction



Next step after Volvo goes national will be introduction of truck and tractor line, SPONSOR learns. Gunnar Engellau (above) is young president of Swedish firm



Merchandising is considered vital by Volvo. Firm seeks to spread impact as far as possible. To get enthusiasm from d.j.'s each gets Volvo to drive, then describe to listeners

from the sports-minded better.

At the same time (September), he started spots on KHJ-TV, KTLA and KTTV. "Response from shows was easier to measure than reaction to spots," he says, "because more people mentioned the shows to dealers. But you can't beat saturation for reaching every class. While a specific audience should be cultivated, we feel the acceptance of the car by all types and income groups is due to saturation."

(Goodman makes outdoor part of his tv coverage as well by strategic placement of billboards at sporting events—where tv cameras will pick them up.)

Though he credits radio as the biggest factor in Volvo's success, he emphasizes the interaction of all media:

"A man is driving home and hears a Volvo spot, he looks up and sees a Volvo card on the side of a bus, he turns at a corner with a Volvo billboard. Later, he's relaxing, he sees a Volvo spot. That's the sort of impression that starts taking root."

Even though Western sales had passed the one thousand mark in July of 1956, Volvo was still not in the top 5 imported cars. What combination of factors brought it into number two place in less than a year from that date?

Goodman will tell you that advertising alone cannot put a product over. It must go hand in hand, he feels, with publicity and public relations. The distinction is his own.

"Publicity affects the purchase; public relations affects the purchaser after he's purchased, gives him confidence in the product, in the firm who sold it to him. We'll try anything for publicity," Goodman admits, "but it has to be in good taste for good public relations.

"Publicity can begin with the sales and promotion departments of a station. For stations, too, there's nothing like the thrill of putting over a new product.

"So restrain yourself; don't dictate. Let the station place your spots. Then they're part of your campaign and they'll find other ways of putting it across."

For promotion spots, extra station facilities, sponsor mentions in their own newspaper ads, Goodman gives special thanks to George Baron, president of KDAY; Mortimer Hall, president and owner of KLAC; Stan Spero, general sales manager of KMPC; Howard Wheeler, general sales manager of KHJ-TV.

It was good publicity and public relations *both* when Volvo won 22 of its 26 California road races, and in its May 3 issue *U. S. News and World Report* cited Volvo as number two in imported cars in the West, based on California sales alone.

"Our reward," Goodman states, "was an increased budget and the national account."

Auto Imports, Inc. introduced Volvo in the East and Midwest in January of this year, a year after its first appearance in the West. Goodman was not assigned the account until June, but already he has launched it in the East. Following the same pattern he used in the West:

Following road races, auto shows, streamers, a display in the New Yorker hotel, come radio spots—a prime time saturation scheduled to begin

Fact sheet isn't enough when you want to inspire talent says Ad Agencies Inc. head Kent Goodman (extreme r.) and carpenter who brought car here, Leo Hirsh. Seeing car, KLAC's "Big Five": Gene Norman, the late Alex Cooper, Dick Haynes, Peter Potter, Jack Smith





Film commercial *showed 15-ton truck driving over Orderest mattress*

MATTRESS SALES TRIPLE WITH SPOT TV CAMPAIGN

For a number of years, the cost of tv and the immense budgets of its competitors had intimidated the Orders Mattress Co. of Greenville, S. C. But this year, at the insistence of its agency, Henderson Advertising, Orders took a modest little plunge into local tv by ordering a small and tentative spot schedule on WFBC-TV, Greenville, S. C.

The results, in the words of J. B. Orders, Jr., v.p. of the family-owned firm, were: "Phenomenal!"

There hadn't been anything wrong with the Orderest Mattress for 22 years, nor had sales been sluggish. It was a brisk seller, had the Good Housekeeping Seal of Approval, and maintained its small share of the market against its multi-million budgeted national and regional competitors.

Then the agency made up a minute film commercial showing a 15-ton road grader juggernauting right over an Orderest mattress—with the mattress firmly springing into shape again as soon as the pulverizing weight of the tires rolled over it.

"Sales this year so far are three to one compared with our non-tv year," Jim Orders says. "Business is really good, and our only change in operation has been the addition of tv."

While sales are the indication the firm liked best, its confidence in tv was boosted further by a brand name survey which the agency conducted in the Orderest marketing region. After the tv campaign, 41% of the respondents were able to recall the name of the Orderest mattress; 6% of the respondents mentioned the next leading mattress (a $1 million advertiser); 4% the third-ranking mattress, also a $1 million advertiser, whereas the last three mattresses named (all six-figure advertisers) ranked at 3%, 2% and 1% respectively in Orderest's area.

VOLVO *continued . . .*

later this month on WINS and WNEW in New York. Richard Elfenbein handles the account for Goodman in the newly-opened New York offices of Adtising Agencies, Inc., 509 Madison Avenue.

New York will also be the focal point of national publicity for Volvo when the car is driven onto the stage of the *Steve Allen Show* 29 July.

Boston, Newark and Philadelphia are other key Eastern cities where Volvo is being promoted. Each area is now being surveyed with an eye to picking stations for radio coverage.

When the heavy guns of the campaign are levelled at the Midwest in August, Chicago, Milwaukee, Detroit and Minneapolis will get radio. Indianapolis gets it in September.

In that month the campaign opens in the South: in Miami, St. Petersburg, Jacksonville and Winston-Salem, N. C.

Goodman will rotate the major part of his *national* budget to handle each area separately. The total sum will exceed the well-over $500,000 of his *Western* budget. National magazines will be added.

About the campaigns, Goodman says, "They'll vary, of course, with local conditions, but one thing they'll have in common: radio as the backbone."

Explaining this, he states simply, "Why fight something successful? We'll use our basic thinking in other areas. And our basic thinking is radio."

At the same time, he intends to make far greater use of tv in the West, dipping into an additional budget to do this so that he will not have to cut the radio or newspaper expenditure.

Tv will be primarily spots and shows for the sports minded. He kicks off with a 30-minute filmed capsule of the Rams *Game of the Week* in the fall on KHJ-TV.

While the summer months are indeed crucial for the car, SPONSOR learns exclusively that other Volvo products—trucks, tractors, and a printing press—will be introduced in this country in October.

The automobile's prestige will give them a running start. Goodman is confident that the Swedish company will reach its goal of 15,000 Volvo sales this year (Volkswagen is expected to sell 50,000).



TOP FALL TRENDS

From the pages of SPONSOR's Tv Radio Basics, out this week, here are trends which will have biggest impact on fall strategy. Spot trends are based on survey of time-buyers all over U. S. Summing it all up, air media expansion will be uninterrupted

For a question-and-answer status report on every facet of tv/radio

SPOT TV

● **Total business for year looks to be headed up.** Though early part of year was slow-moving, buyers tell SPONSOR fall looks much bigger than year previous. Good slice of the new money will move into daytime. Buyers say clients no longer question whether housewife watches tv during daytime with divided attention.

● **Spot tv strategy is moving closer to spot radio strategy.** More clients are buying flurries of announcements, moving in and out of the medium more freely since this pattern is spreading to such traditional 52-week advertisers as Bristol-Myers, General Foods, Viceroy. Higher frequency is the big fall trend.

● **Fringe time minute announcements are popular in strong feature packages.** Increased sets-in-use in many markets as a result of feature programing after 10:30 p.m. helped attract more clients into late night station option time, but, while interest is at a peak, the abundance of features makes good clearances for fall still possible.

● **Abundance of film product is crowding local live shows off the program logs.** Film product availability is at a peak because of the accumulation of syndicated film and the Hollywood libraries which are still relatively new and untapped. Buyers' market in film is base for stations' barter agreements, which result in big discount schedules for advertisers.

NETWORK TV

● **There are more brand new nighttime shows ... buting this fall but no big programing innovatio...** Growth is coming from higher budgets for "quality" pr... ucts rather than experimental formats. There are two ... trends in program types: (a) Western (b) Variety sh... The latter headed by vocalist stars instead of comedi... Straight Drama and Quizzes have had the highest casu... rates during the season just past.

● **There are more availabilities this year than l...** This includes both completely unprogramed time and o... alternate sponsorships. At presstime all three networks ... have unfilled slots in the prime nightttime hours.

● **For the first time film shows have outdistan... live in the nighttime lineup.** While film has stea... been creeping up on live for the past few seasons, this ... it takes a large stride ahead. This upsurgence of ... coupled with the decline of Quizzes and Dramas (part... larly the live hour-long anthology Dramas) now defini... gives Hollywood the title of tv's major production cente...

● **Costs continue to rise.** Aside from added expe... tures for high calibre programs (particularly noticeable ... the Variety and Music categories), talent and produc... costs generally will average from five to 10% more than ... this past season. (See program charts, page 40, for c... of individual new shows and chart on page 36 of Ba... for average costs of new shows by types.)



11th annual Tv/Radio Basics has 272 pages divided into nine sections. To make it easy for you to find sections and refer back to them over and over through the year, issue includes convenient "do-it-yourself" index tabs

...NSOR's Tv/Radio Basics. For a summary of the top trends, see below

SPOT RADIO

● **Clients will invest more money in spot radio this year than last.** Timebuyers surveyed by SPONSOR are practically unanimous in this opinion; total year's spending may be up by more than 10%. Reps and station managers also see makings of a banner radio year.

● **Fall buying is now under way.** Contracts are now being written carrying through to year's end. Clients who would not normally begin schedules in July feel cost of few extra weeks is well worth franchises they will hold against competition when the fall rush for time sets in.

● **Franchises will assume new importance.** Despite fact that spot radio will continue as flexible medium with clients moving in and out, franchises will be held on to as long as possible to protect claims on choice time slots. Longer term buys may be the keynote this fall.

● **Nighttime radio may get a good play.** This season could mark the overdue breakthrough if for no other reason than a shortage of availabilities in "prime" hours and daytime. Lower rates, better documentation and programing could attract more clients into night.

● **Market and station lists may be extended.** Clients may not only fan out beyond "prime" times, but may spread beyond major markets as well, especially in areas where tv is tight. A number of buyers also predict greater frequency in schedules at all hours.

NETWORK RADIO

● **Business is great.** The blue-chip advertisers are returning en masse, with 19 of the nation's top 100 spenders using network radio this spring in comparison with only 20 at the same time last year. SRO signs are out on many network time periods, particularly for peak automobile driving times and weekends. There are 143 different companies buying network, more clients in terms of numbers and of dollars than at any time in the past seven or eight years.

● **There's intense advertiser interest.** National and regional clients have been rolling into network radio since the medium's lowest point in January. Some are returning because of a vivid realization as to what affordable frequency they get in radio vs. the more expensive visual media. Others follow the leader, biggest of which this year has been Ford Motor Co. with its $5.5 million order with CBS — just one of many blue-chip buys.

● **Audiences have leveled off.** Tv seems to have taken its final toll. Network radio audiences started to level off and begin a gradual climb about a year and a half ago. Biggest tune-ins are for peak driving times when the car audience adds as much as 50% to the in-home audience. This mobile audience is radio's own.

● **Advertisers are getting sharper** in their use of network radio. They're spending more time on the content of the time they buy by hiring radio specialists, encouraging writing talent to develop new commercial radio techniques.

How to order reprints: Each year SPONSOR receives requests for thousands of reprints of its fact-and-figure chart sections: Television Basics, Radio Basics, Film and Color Basics (combined). These are made available at a nominal per-copy price and at reduced quantity prices. These are the reprint prices: Tv Basics, 35¢ per copy; Radio Basics, 35¢ per copy; Film combined with Color Basics, 30¢ per copy.

To place an order, send a letter or a postcard to Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y. Quantity prices will be furnished on request.

Reprints will also be available later next month for Timebuyers of the U. S., most extensive list yet published of timebuyers and their accounts. This is being published in installments, first of which appears in the Tv/Radio Basics, following installments will appear in regular issues of SPONSOR during August.

Extra copies: Tv/Radio Basics is distributed to all SPONSOR subscribers with the 27 July issue as "Part Two." In addition, you may order extra copies of the issue at $2 each. See ad containing coupon for ordering extra copies of Tv/Radio Basics, page 235.

"Do-it-yourself" index tabs: Right inside the cover of your Tv/Radio Basics, you'll find a card containing a set of convenient index tabs to help you use Basics. You simply remove the tabs then fix them to each introduction page using an adhesive which needs no wetting.

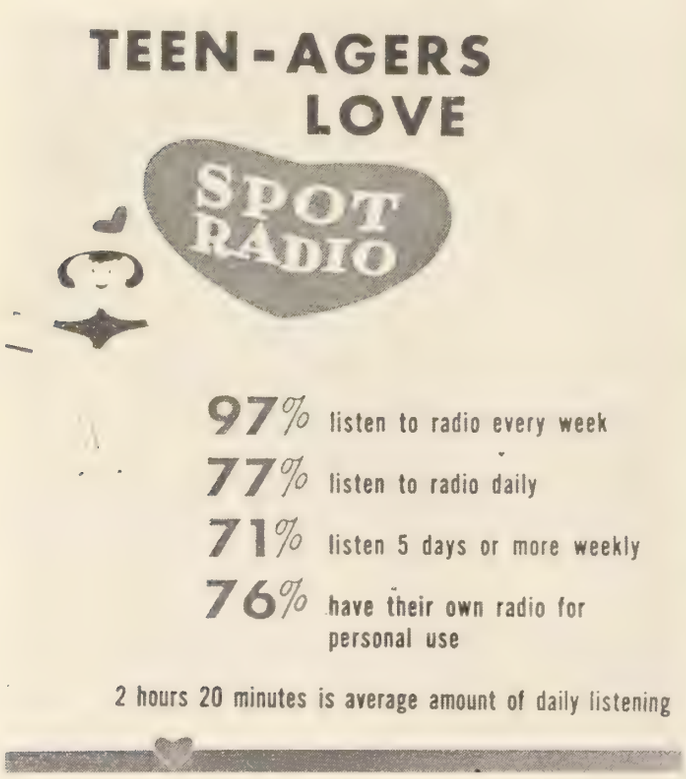
"WHY SHOULD I BUY SPOT RADIO?"

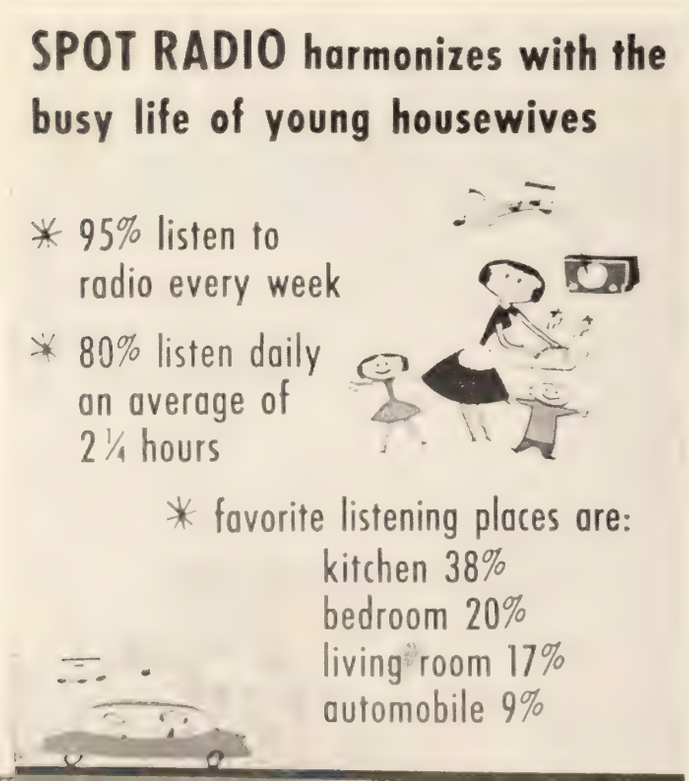
One of most detailed answers for clients is contained in John Blair presentation which combines the sound of stations with facts, figures and actual case histories for advertisers who've had success on air

"Spot radio is a sound medium," says John Blair & Co. and they set out to prove it in presentations to admen by playing taped excerpts from programs and personalities on the air. The objective: to provide the "feel" of the medium along with the facts and figures.

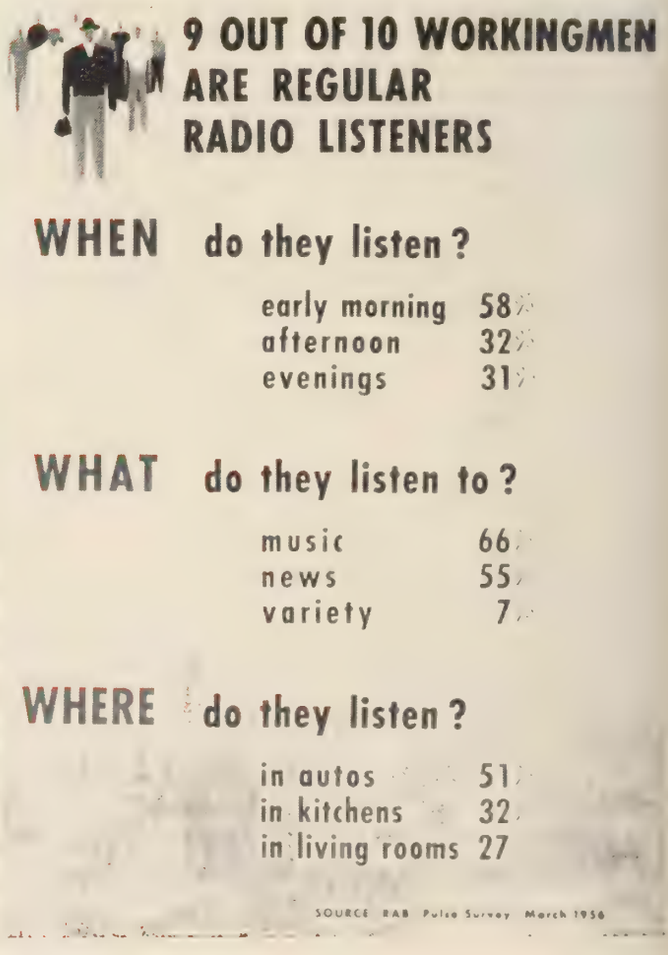
On these pages are slides from the basic Blair presentation which show you the kind of answer reps are equipped to give today to the client who asks: "Why should I buy spot radio?"

Immediately below are three of the fact-and-figures charts summing up the "reach" of spot radio. Its "impact" is shown on the page at right in the form of nine capsule case histories for a variety of mass-market products.





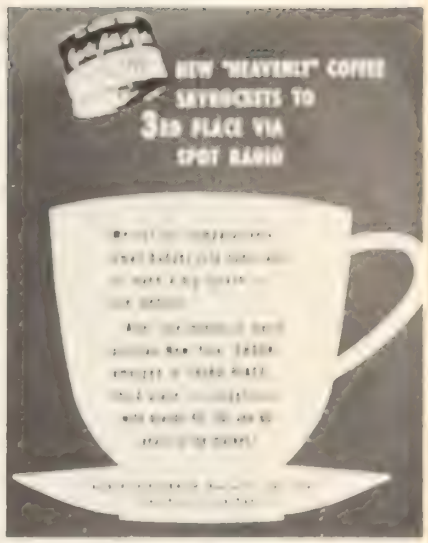
SPOT RADIO'S REACH *is documented in three charts below taken from Blair presentation. Source of all four: RAB. Pulse. These are just few highlights from presentation's array of data*



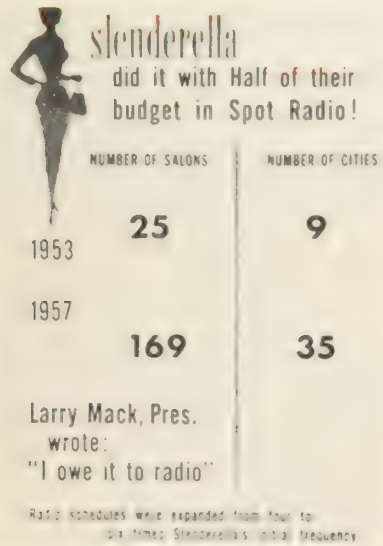
SPOT RADIO'S IMPACT *is documented here with ads featuring satisfied users telling their success stories*



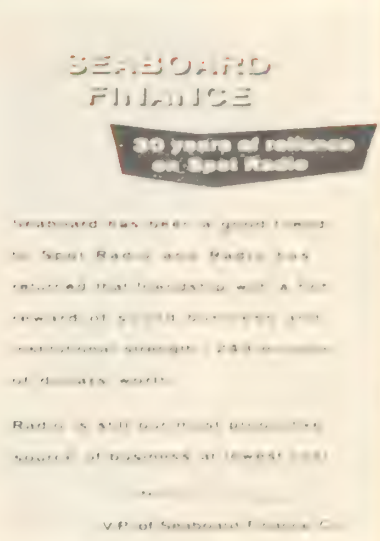




Food products, *biggest category among spot radio clients with $8,291,000 spending in first quarter 1957, are rich*

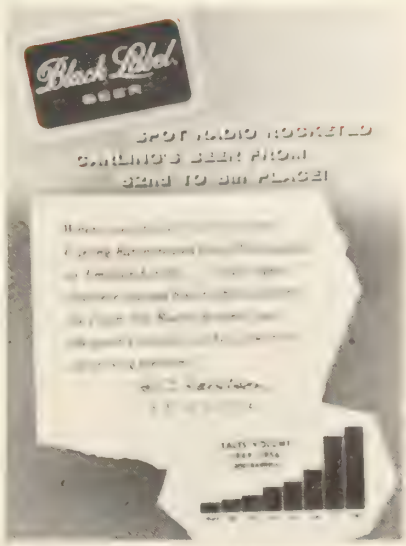


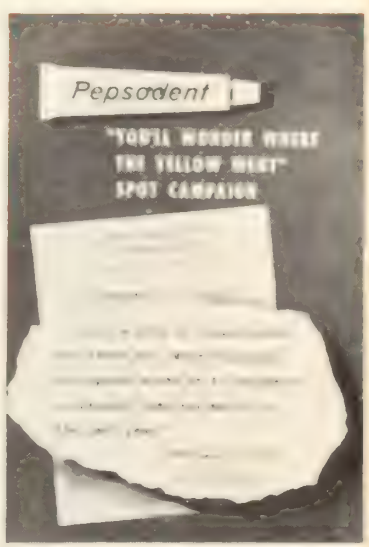




Services, *whether they provide glamor for the midriff or money for bills, have found spot radio delivers customers at*







Tobacco, beer, drugs, *you name it, there are case histories from virtually every type of business in existence. Here are one of the best*

A weekly listing of changes in the advertising and broadcast field



NEW AND RENEW

NEW ON RADIO NETWORKS

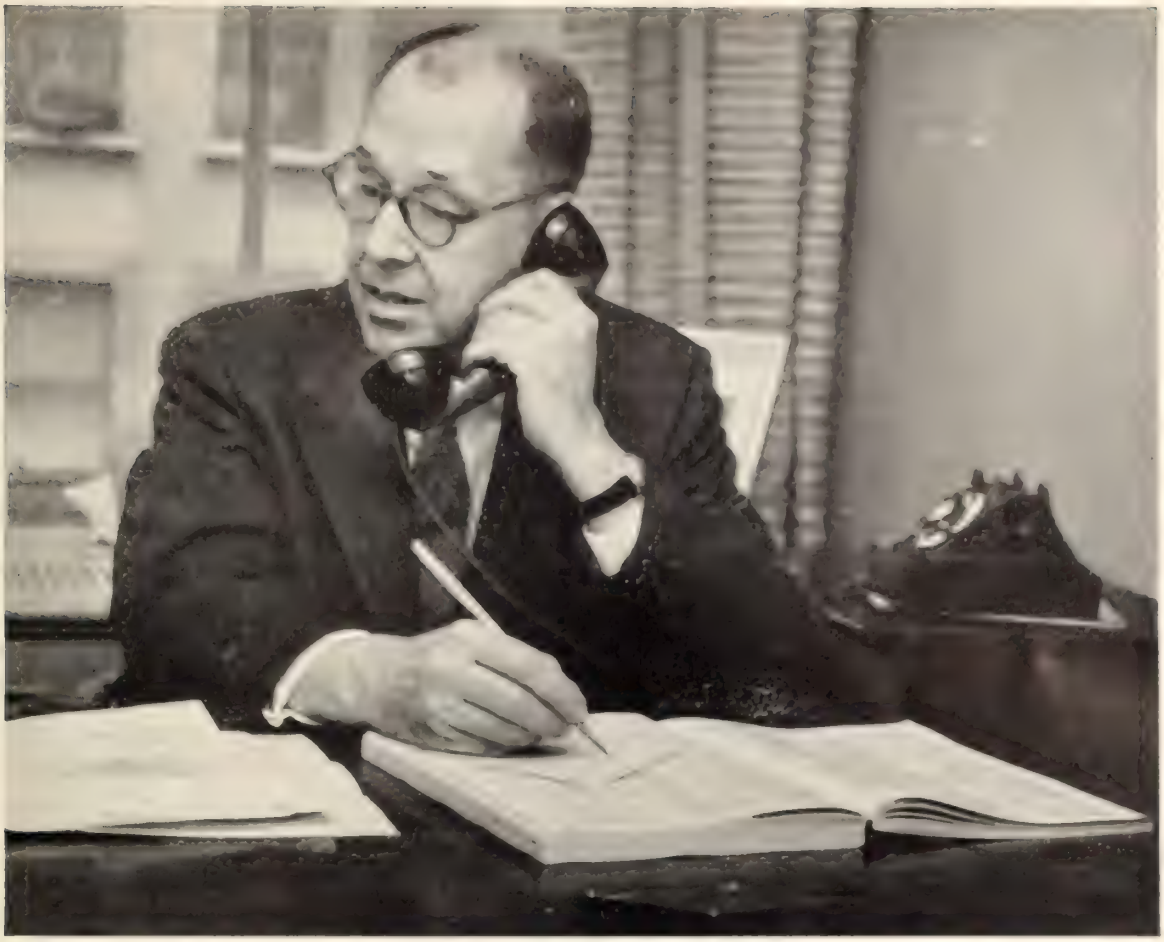
SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Angostura-Wupperman, NY	Ruthrauff & Ryan, NY	CBS 201	Arthur Godfrey; alt F 10:15-10:30 am; 13 Sept; 13 wks
Armour, Chi	N. W. Ayer, Chi	CBS 201	Arthur Godfrey; Th & every 4th F 11:15-11:30 am; 26 Sept; 52 wks
Hudson Vitamin, NY	Pace, NY	MBS	Gabriel Heatter; Su 5:45-6 pm; 5-min seg; 18 Aug; 13 wks
Rhodes Pharmacal, Cleveland	Olian & Bronner, Chi	MBS	Gabriel Heatter; one day per wk 7:30-7:35 pm; Sept; 52 wks
Sleep-Eze, LA	Milton Carlson, LA	MBS	Gabriel Heatter; Su 5:45-6 pm; 5-min seg; 8 Sept; 13 wks
Sterling Drug, NY	DFS, NY	CBS 201	Gunsmoke; Su 6:30-6:55 pm; 5-min seg; 7 July; 13 wks
Woman's Day, NY	Paris & Peart, NY	CBS 131	Nora Drake; M 1-1:15 pm; ½ spon; 1 July only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Our Gal Sunday Sunday; Th, F 2:45-3 pm; ½ spon; 27, 28 June only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Road of Life; Tu 1:45-2 pm; 2 July only
Woman's Day, NY	Paris & Peart, NY	CBS 131	Second Mrs. Burton; W 2:15-2:30 pm; ½ spon; 26 June only

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
R. J. Reynolds, Winston-Salem	Wm Esty, NY	NBC 100	Grand Ole Opry; Sa 10:30-11 pm; 6 July; 13 wks
Beltone, Chi	Olian & Bronner, Chi	MBS 480	Gabriel Heatter; Tu 7:30-7:35 pm; 10 Sept; 26 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Elliot F. Alexander	BBDO, public rel's acct exec	ABC, Hollywood, mgr advtg & promotion
Robert W. Allen		WEEI, Boston, sls rep
Jules Arbib	NBC Tv Films, NY, sls rep NY State	Same, southeast sls supvsr
Richard Baldwin	NBC Tv, Films, NY, south central sls supvsr	Same, central sls supvsr
Lionel Baxter	WIBG-Radio, Phila, managing dir	Storer Brdcstg, Miami, vp
Charles Bennett	Schenectady Gazette, Albany rep	WGY, Schenectady, sls staff
Robert Blackmore	NBC Tv Films, NY, northern Calif sls rep	Same, Calif sls supvsr
Wally Blake	KIVA-TV, Yuma, ops mgr, newsman, photog	KICO, Calexico, asst mgr & dir prom
Betty Boucher	ABC, NY, mgr stn clearance	Same, head of network stn clearance
William Breen	NBC Tv Films, NY, southeast sls supvsr	Same, northeast sls supvsr
Harry Bubeck	Leo Burnett, Chi, sls staff	Screen Gems, Chi, sls staff
John J. Burke		WCAU Comm Film Production Div, Phila, asst to supvsr
James L. Caddigan	Allen B. DuMont, NY, dir of programing & production & dir of Electronicam div	Odyssey Productions, NY, vp & treas
F. Douglas Chingo	KCRG-TV, Cedar Rapids	KDAL-TV, Duluth, local sls rep
Charles M. Conner	WTCN, Minneapolis	WGRY, Gary, stn mgr
Daniel M. Curtis	NBC Tv Films, NY, eastern sls mgr	Same, mgr of regional sls
Robert H. Dodd		KOBY, SF, sls staff
Allen W. Dunn	KNTV, San Jose, production dept	KLRJ-TV, Las Vegas, ntl sls mgr
Claude H. Frazier	WAGA-Radio, Atlanta, managing dir	Storer Brdcstg, Miami, vp
Milton Fruchtman	NBC-TV, NY, dir & asso producer	Odyssey Productions, NY, exec dir
Larry Gibbons		KFBI, Wichita, sls dept
Eric H. Haight	International Affiliates, NY, priv investment activities	NTA, NY, treas
Don Harris		KEPR-TV, Pasco, sls staff
Gene M. Heard	McCann-Erickson, Houston, radio-tv time buyer & prod	KTRK-TV, Houston, sls staff
Ben A. Hudelson	Westinghouse Brdcstg, NY, production supvsr	WRCA-TV, NY, mgr production
Irving Hunter	WLBZ, Bangor	Same, co-ordinator of sls service & programing
Jim Jarvis		WLW-I, Cincinnati, sls staff
Bert Julian	WISH, Indianapolis	WLW-I, Cincinnati, sls staff
Jerry Kelly, Jr.	DFS, NY	Devney Inc, NY, acct exec
Robert E. Kintner	NBC, NY, exec vp tv net pgms & sls	Same, plus board of directors
Richard C. Landsman	Katz, NY	WBAL-TV, Baltimore, asst sls mgr
Milt Lewis	WTTV, Bloomington, local, reg'l & nat'l sls	WLW-I, Cincinnati, sls staff
Irv Lichtenstein	WWDC, Washington, dir publicity & prom	WWDC, Inc, Washington, vp in chg publicity, audience & sls prom, & research
Charles D. Linton, Jr.	WTTV, Bloomington	WLW-I, Cincinnati, sls staff
John R. Mahoney	WIBG, Phila, gen mgr	Same, stn mgr and sls mgr
Joseph K. Marshall	KCBS, SF, sls staff	CBS Radio Spot Sls, SF, acct exec
Tom Matthews	WNEM-TV, Bay City, pgm dir	Same, dir of ops
James S. McMurry		WPFH, Wilmington, ops mgr
John McRae	KOBY, SF, local sls mgr	Same, gen sls mgr
Raymond G. Mercier	WCSH, Portland, pgm dir	Same, stn mgr
Gene Milford	MKR Productions, pres	Mills-Milford-Park, NY, partner
Herbert Miller	NBC Tv Films, NY, sls rep Kansas & Missouri	Same, midwest sls supvsr
Ted Mills	NBC, NY, exec prod	Mills-Milford-Park, NY, partner
Stanley Moldow	CBS TV Film Sales, NY, supvsr film distribution	Same, film co-ordinator
Ben Park	NBC, NY, dir public affairs	Mills-Milford-Park, NY, partner
William A. Patton	KSIX-TV, Corpus Christi, comm mgr	KLFY, Lafayette, vp & gen mgr
W. A. Reese	WDMJ-TV, Marquette	WEHT-TV, Henderson, sls service co-ordinator
Emanuel Sacks	NBC, NY, vp tv net pgms	Same, plus board of directors
Jerome B. Samuelsohn	WCAU-TV, Phila, prod-dir	Same, plus WCAU Comm Film Production Div, asst to supvsr
Marshall Schacker	French & Italian film interests, NY, rep	Robert J. Enders, NY, head
George G. Steele, Jr.	WCAU-TV, Phila, sls staff	Same, sls rep
Joe Thompson	KHEP, Phoenix, sls mgr	KHEY, El Paso, mgr
Walter L. Thrift	Tv Pgms of America, rep	ABC Film Syndication, Va, mid-southern sls rep
John F. Tobin	NBC Tv Film, NY, northeast sls supvsr	Same, eastern sls mgr
Harry Travis	WNEM-TV, Bay City, stn mgr	Same, vp & asst gen mgr
Charles Vanda	WCAU Stations, Phila, vp in chg tv	Same, plus WCAU Comm Film Production Div, supvsr
George Vickery	WTVJ, Miami, public service dir and publicity dir	Same, publicity dir and merchandising dir
Myron T. Wile	Citizens' Savings Bank & Trust, Hamilton, vp in chg business developm't & public rel's	WSRS, Cleveland, board of dir's and vp & business mgr
William E. Young	Screen Gems, NY, eastern rep	Same, north-central div mgr



"When media owners give us good information we can draw good conclusions,"

says William (Pete) Matthews, Executive Assistant to the Media Director, Young & Rubicam

"We find that more and more media owners are asking their research people to come in and see us before they get started on a research project. Naturally, this attitude, which I feel is quite constructive, has helped them do a much better all-around job in their promotion, trade paper advertising, direct mail and, of course, their information advertising in the Rate books.

"Now as far as the *Standard Rate* books are concerned, we feel, and certainly make that feeling known to our own publication accounts, that basic information in the Rate books is always likely to stimulate a buyer preparing a list. Giving him some basic information to start with will certainly lead him to make further comparisons. But, of course, it must be basic."

These remarks were made by Mr. Matthews in the course of an interview, part of STANDARD RATE & DATA's continuing study of advertiser and agency buying practices. These research findings are passed along to media owners in field report bulletin form, in Handbooks and in Copy Organizers to help them match their sales approaches and Service-Ads to buyers' needs. On the subject of convenient information sources, Mr. Matthews went on to say: "We try to keep pertinent information in our files, but searching it out will often consume more time than you can afford.

"A buyer who is trying to decide just which of the available media he should consider is really going through a process of elimination, a process of comparing information that can be shown in the Rate books and then if a medium is indicated as a possibility, he can get further information. But he will have saved a great deal of time in the process."

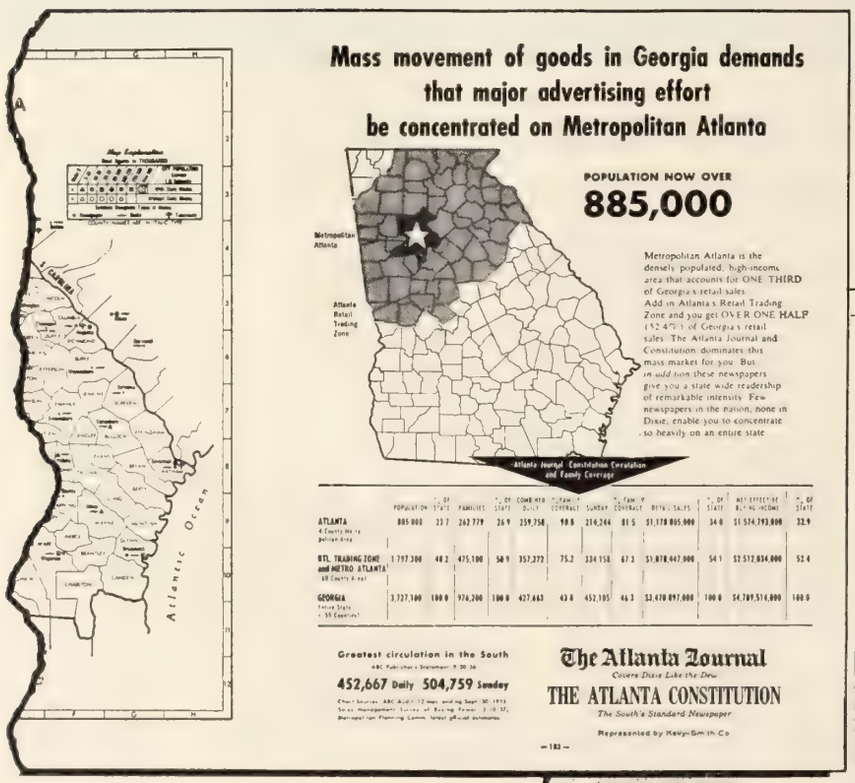
From time to time we reproduce, in this series of "aditorials", Service-Ads which contain substantial portions of the material that agency people and advertisers themselves designate as helpful to them in selecting the best media for specific advertising programs. Six of the hundreds of useful Service-Ads you'll find each month in SRDS are reproduced on the following pages.

(continued from the preceding page)

Service-Ads in SRDS help agencies and

Here are a few examples of the hundreds of Service-Ads you'll find in the various editions of SRDS that offer the kind of basic information that "Pete" Matthews talks about on the preceding page. It is obvious that these publishers and station owners understand the difference between the purpose of their "impression ads" in the editorial-type advertising publications and their Service-Ads in SRDS. They know that agency men and advertisers use SRDS when they're solving market and media problems and making media decisions. The unique characteristic that creates the opportunity to "sell by helping people buy" is that SRDS does not just "reach" buyers of media... buyers reach for SRDS. In SRDS publications you do not seek to interest buyers in your media information. Here, buyers seek such information.

Furthermore, you know exactly what kind of user traffic your Service-Ad gets in SRDS – no graphic arts people, no copy cubs, no counter-display specialists, few retail store advertising people... *national and regional buyers of space and time are the regular users of SRDS*—media buyers, account executives,



This ATLANTA JOURNAL-CONSTITUTION Service-Ad, facing the Georgia state map, sells a market... and charts the market coverage story as well. SRDS Field Research tells us this is basic data in the eyes of anyone involved in the media-buying function.



Here, a capsulation of the main features of the POST story reminds buyers, at the very point of comparison, of the six basic values this medium offers.

advertisers buy space and time

advertising managers—the people most concerned with market and media selection.

In SRDS you need not divert promotion dollars to costly artwork, nor use space for attention-getting devices. When your prospect turns to SRDS he wants useful information, arranged in simple, orderly fashion, to help him buy wisely without wasting time.

The five Service-Ads on this spread, and the one on the following page, are good examples of ads built to *serve* SRDS users when they're building schedules; revising them; defending them; making final decisions.

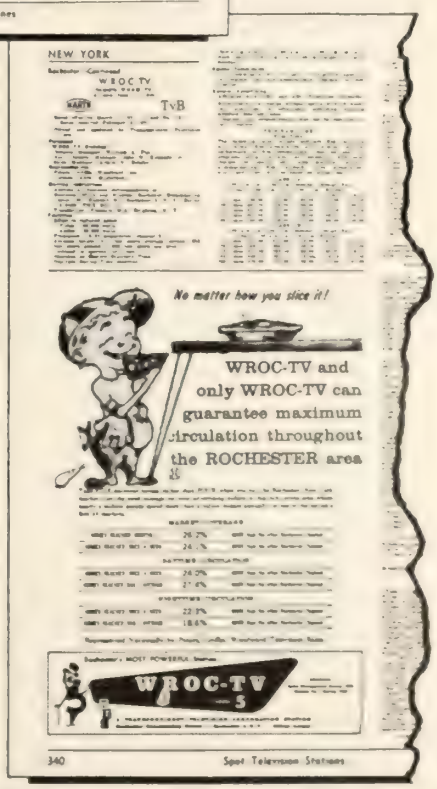
(continued on the following page)



One thing most people interested in farm markets say they like in Service-Ads is income data that helps them apportion budgets soundly; data like that which the New Jersey FARM and GARDEN presents here.



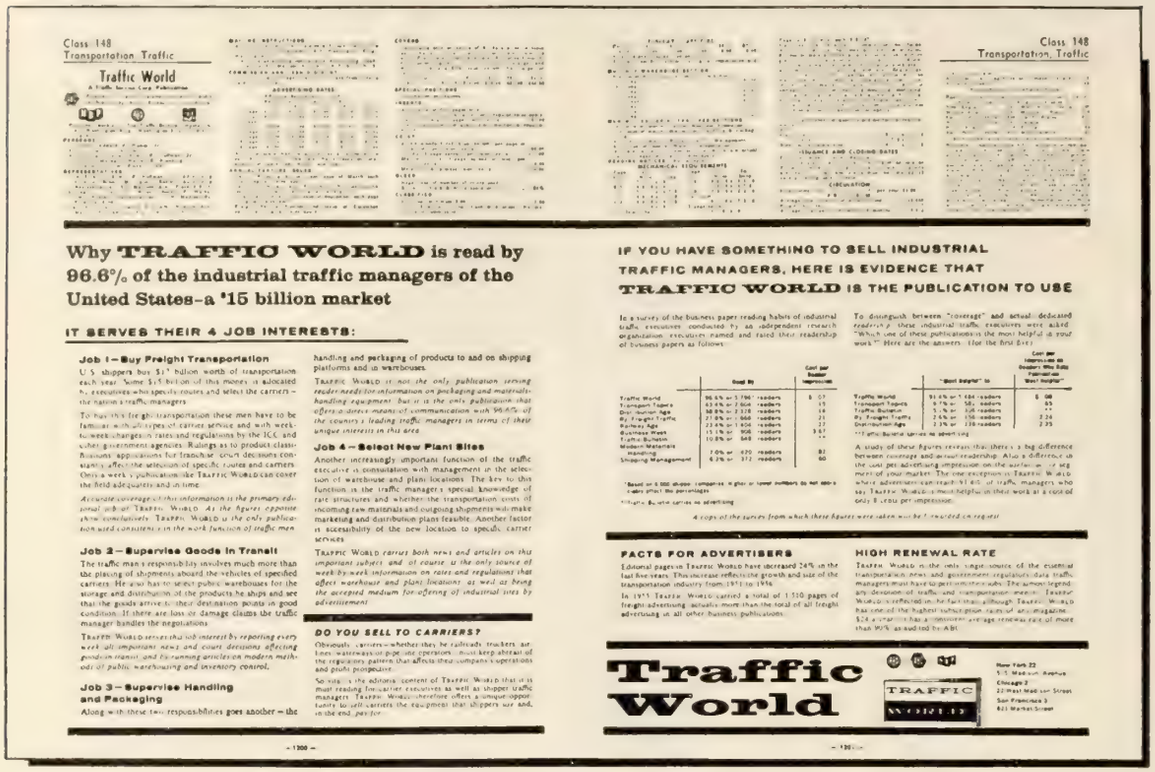
Wherever they go our field reporters find agency people and advertisers enthusiastic about these "acetate" Service-Ads that overlay state maps in SRDS. Here KMBC-KFRM combine this opportunity to show their coverage patterns with a generous portion of market data and rating reports.



WROC-TV provides data on homes delivered in the Rochester area, broken down for buyers' convenience by total market coverage, daytime circulation, nighttime circulation . . . and for various periods; monthly, once a week and daily average.

(continued from the preceding page)

Service-Ads in SRDS help agencies and advertisers buy space and time



Why **TRAFFIC WORLD** is read by 96.6% of the industrial traffic managers of the United States–a $15 billion market

IT SERVES THEIR 4 JOB INTERESTS:

Job 1—Buy Freight Transportation

U. S. shippers buy $15 billion worth of transportation each year. Some $15 billion of this money is allocated by executives who specify routes and select the carriers – the nation's traffic managers.

To buy this freight transportation these men have to be familiar with all types of carrier service and with week-to-week changes in rates and regulations by the ICC and other government agencies. Rulings as to product classifications, applications for franchise, court decisions constantly affect the selection of specific routes and carriers. Only a weekly publication like TRAFFIC WORLD can cover the field adequately and in time.

Accurate coverage of this information is the primary editorial job of TRAFFIC WORLD. *As the figures opposite show conclusively* TRAFFIC WORLD *is the only publication used consistently in the work function of traffic men.*

Job 2—Supervise Goods in Transit

The traffic man's responsibility involves much more than the placing of shipments aboard the vehicles of specified carriers. He also has to select public warehouses for the storage and distribution of the products he ships and see that the goods arrive in their destination points in good condition. If there are loss or damage claims the traffic manager handles the negotiations.

TRAFFIC WORLD *serves this job interest by reporting every week all important news and court decisions affecting pool-car service and by running articles on modern methods of public warehousing and inventory control.*

Job 3—Supervise Handling and Packaging

Along with these two responsibilities goes another – the handling and packaging of products to and on shipping platforms and in warehouses.

TRAFFIC WORLD *is not the only publication serving readers need for information on packaging and materials-handling equipment, but it is the only publication that offers an direct means of communication with 96.6% of the country's leading traffic managers in terms of their unique interests in this area.*

Job 4—Select New Plant Sites

Another increasingly important function of the traffic executive in consultation with management in the selection of warehouse and plant locations. The key to this function is the traffic manager's special knowledge of rate structures and whether the transportation costs of incoming raw materials and outgoing shipments will make marketing and distribution plant feasible. Another factor is accessibility of the new location to specific carrier services.

TRAFFIC WORLD *carries both news and articles on this important subject and, of course, is the only source of week-by-week information on rates and regulations that affect warehouse and plant locations as well as being the accepted medium for offering of industrial sites by advertisement.*

DO YOU SELL TO CARRIERS?

Obviously carriers—whether they be railroads, truckers, air lines, waterways or pipeline operators—must keep abreast of the regulatory pattern that affects their company's operations and profit prospective.

So today's the editorial content of TRAFFIC WORLD that it is a must reading for carrier executives as well as shipper traffic managers. TRAFFIC WORLD therefore offers a unique opportunity to sell carriers the equipment that shippers use and, in the end, service.

IF YOU HAVE SOMETHING TO SELL INDUSTRIAL TRAFFIC MANAGERS, HERE IS EVIDENCE THAT **TRAFFIC WORLD** IS THE PUBLICATION TO USE

In a survey of the business paper reading habits of industrial traffic executives conducted by an independent research organization, executives named and rated their readership of business papers as follows:

	Read By	Cost per Reader Impression
Traffic World	96.6% or 5,796 readers	$ .07
Transport Topics	63.6% or 3,816 readers	.15
Dist. Handling Age	38.8% or 2,328 readers	.18
Motor Freight Traffic	27.8% or 1,668 readers	.21
Railway Age	23.4% or 1,404 readers	.27
Business Week	15.1% or 906 readers	3.87
Traffic Bulletin	10.8% or 648 readers	**
Modern Materials Handling	7.0% or 420 readers	.81
Shipping Management	6.2% or 372 readers	.60

* Based on 6,000 shop-composite, a plus or lower numbers do not affect the percentages

** Traffic Bulletin carries no advertising

To distinguish between "coverage" and actual dedicated readership these industrial traffic executives were asked "Which one of these publications is the most helpful in your work?" Here are the answers. (For the first five):

	"Most Helpful" to	Cost per Impression on Readers Who Rate Publication "Most Helpful"
Traffic World	91.6% or 1,484 readers	$ .08
Transport Topics	9.7% or 586 readers	.65
Traffic Bulletin	5.1% or 328 readers	**
Dist. Handling Age	2.6% or 156 readers	2.24
Distribution Age	2.3% or 130 readers	2.35

** Traffic Bulletin carries no advertising

A study of these figures reveals that there's a big difference between coverage and actual readership. Also a difference in the cost per advertising impression on the various magazines in your market. The one exception is TRAFFIC WORLD where advertisers can reach 91.6% of traffic managers who say TRAFFIC WORLD is most helpful in their work at a cost of only 8 cents per impression.

4 copies of the surveys from which these figures were taken may be had upon request.

FACTS FOR ADVERTISERS

Editorial pages in TRAFFIC WORLD have increased 24% in the last five years. This increase reflects the growth and size of the transportation industry from 1951 to 1956.

In 1955 TRAFFIC WORLD carried a total of 1,510 pages of freight advertising, actually more than the total of all freight advertising in all other business publications.

HIGH RENEWAL RATE

TRAFFIC WORLD is the only single source of the essential transportation news and government regulatory data traffic management must have to perform its tasks. The unmatched editorial reflection in the fact that although TRAFFIC WORLD has one of the highest subscription rates of any magazine, $24 a year, it has a consistent average renewal rate of more than 90% as audited by ABC.

Traffic World

TRAFFIC WORLD

New York 22
Chicago 2
San Francisco 3

TRAFFIC WORLD leads off with terse answers to the most important questions buyers of media ask, "Who are your readers, what do they do, and how does your publication serve their main job interests?" Supplementary data demonstrates high readership and advertising leadership. Brief Service-Ads in other classifications refer users to this page for detailed information.

SRDS Service Salesmen can help you fit your own promotion to the media-buying pattern

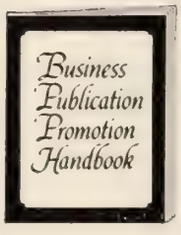
For eleven years *Standard Rate's* Service Salesmen have had continuous access to the field reports of interviews with people in agency and advertiser organizations who participate in the media-buying function. Each SRDS representative possesses a considerable storehouse of practical and highly useable information on the things that influence buying decisions and the kinds of information that help form decisions—whether in the preliminary, intermediate or final stages of media selection. The SRDS man who calls on you will be very happy to sit down with you and review your own sales and sales promotion objectives, culling from his own analysis of the SRDS research and from his working relationship with many other media owners, the most pertinent information and ideas that will help you present the special values of your medium in terms that buyers can use to their advantage . . . and most assuredly to yours.

If you'd like specific information applicable to your own promotional approach in advance of the next SRDS Service Salesman's call, write to Albert W. Moss, Executive Vice President, Standard Rate & Data Service, Inc., 420 Lexington Avenue, New York 17, N. Y.



Promotion Handbooks Available

Interesting and informative 54-page *Consumer Magazine Handbook* summarizes and analyzes the viewpoints, practices and needs of those who buy space in consumer magazines. This digest of hundreds of interviews with buyers of magazine space offers a revealing glimpse of the decision side of the media-buying desk in terms of what you can do to influence the people your representatives must sell.



A newly revised *Business Publication Promotion Handbook* reflects the significant findings of field research conducted throughout the eight years that have ensued since the first book was prepared. It contains a new chapter on the spread of media evaluation and schedule planning through all twelve months of the year.

Copies of both the Business Publication and Consumer Magazine Handbooks are available at no cost to publishers and their staffs.

SRDS Standard Rate & Data Service, Inc.

The national authority serving the media-buying function

Walter E. Botthof, Publisher

1740 Ridge Avenue, Evanston, Ill. *Sales Offices:* Evanston, New York, Los Angeles

NEW AND RENEW

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Anthony Alberti		Advertising Agencies Studio City merchandising & sls pr
Gordon F Baird	Burke Dowling Adams NY acct exec	same vp
Hal Ballmann		BBDO LA radio dept
C B Battey Jr	Mountain States Telephone Denver production of institutional advtg	Mark Schneider Advtg Denver production mgr
Kirke Beard	Anderson-McConnell, LA, gen mgr	same vp
Victor G Bloede		Benton & Bowles NY copy chief and plans board
Jean S Brown	Lennen & Newell NY	Grey Advtg NY copy group supvsr
Gilbert L Burton	Guild Bascom & Bonfigli SF gen mgr	same vp
Harry W Chesley Jr	D Arcy Advtg St Louis exec vp & dir	same pres
Georg J. Cobak	Jessop Advtg, Akron	same pres & gen mgr
Edward D Cummings	Robert W Orr NY media dir	Burke Dowling Adams, NY media dept
Andrew Diddel	Eastern Air Lines NY sls mgr	Kudner NY acct mgr
Edgar J Donaldson	Kotchum MacLeod & Grove Pittsburgh dir of tv & radio	same vp
Gordon W Elliott	Curtis Publishing Phila visual dir	Aubrey Finlay Marley & Hodgson Chicago creative dir
John Emmart		Roy S Durstine SF exc staff west coast accts
Robert M Ganger	D Arcy Advtg St Louis chairman of the board	same plus chairman of exec committees
William H Gebhardt	Brooke Smith French & Dorrance radio-tv dir	Walter J Klein Charlotte acct exec
Dr Alberta Grinsky	Kenyon & Eckhardt NY asst acct research supvsr	same account research supvsr
Irwin A. Goldberg	Grey Advtg, NY	Charles W Hoyt NY research supvsr
Larry Gross	J M Mathes NY acct exec	Grey Advtg NY acct exec
George H Guinan	Robert W Orr NY vp & acct exec	Burke Dowling Adams NY acct exec
Dick Halstead	Calvin Farris Kansas City acct exec	Halstead Asso Kansas City head
Robert O. Holleron	Glenn Advtg, San Antonio, vp	same advtg dir for brewery
Francis Howard		Edward Petry Boston chg of radio sls New England area
Glen Jocelyn	Sherman K Ellis NY vp in chg creative work	MacFarland Aveyard Chi vp and chairman of plans board
Curran A. Johnson	Hemphill Inc, Pittsburgh, vp	W S Walker Advtg Pittsburgh acct supvsr
B David Kaplan	Norman Craig & Kummel NY vp & treas	same exec vp
James C Kissman	BBDO LA production asst	Advertising Agencies Studio City production dir
Aaron Krochmal	Standard Register Pittsburgh special accounts rep	Dubin Feldman & Kahn Pittsburgh acct exec
Eugene H Kummel	Norman Craig & Kummel NY vp & secty	Same, exec vp
William J Laffey	Donahue & Coe NY media buyer	Fuller & Smith & Ross NY media buyer
Edwin Leet	Fuller & Smith & Ross Cleveland acct exec	W S Walker Advtg Pittsburgh acct exec
Eric Marder	Kenyon & Eckhardt, NY, acct research supvsr	Same supvsr of market research
Paul Markman	BBDO NY acct group supvsr vp and dir	Same LA acct supvsr vp and dir
Petterson B Marzoni	D Arcy Advtg NY dir of research	Same, vp
Grace McMullan	Gardner Advtg St Louis radio tv estimator and time buyer	Same chief time buyer
Francis Nestler	Pacific Hotel Publications LA production mgr of Guest Informant	McCann-Erickson, LA, asst production mgr
Norman B. Norman	Norman Craig & Kummel NY exec vp	Same, pres
David North	Martinson's Coffee Co, NY, advtg dir	Blaine Thompson NY exec staff & plans board comm products div
Jere Patterson	Time-Life International, NY, prom mgr	Erwin Wasey NY exec vp
Daniel Potter	Wm Esty NY tv dept	NC&K, NY, dir of radio-tv media
George M Prince	Rumrill Co NY exec vp	Rumrill Co Utica exec vp Moser & Cotins Div
William Raidt	D Arcy Advtg NY acct supvsr	Same, vp
Carl Reimers		Hoffman-Manning NY acct exec supvsr and head of plans board
Norman C Sabee	Crosley & Bendix Home Appliance ntl advtg mgr	Kudner Agency, NY, acct mgr
Jack Schlichenmaier	Glenn Advtg San Antonio vp	Same in chg San Antonio office
Ray Shaffer	Beaumont & Hohman Kansas City	Halstead Asso Kansas City copy chief
Dr. William T. Strauss	Ciba Pharmaceutical, NY	DCS&S NY vp & dir of professional div
Fred Thumin	Gardner Advtg St Louis research asst	Same, group supvsr research dept
Bill Walsh	WBEI Boston sls staff	Edward Petry Boston head tv dept & office mgr
Herbert W Warden	Ogilvy Benson & Mather NY sr vp	Kastor Farrell Chesley & Clifford NY exec vp
Dr Elsa Whalley	Social Research Chicago research psychologist	Honig-Cooper Advtg SF specialist in consumer motivation
Warren Wiethaupt	Gardner Advtg St Louis media buyer	Same chief space buyer
Philip Wise	Compton Advtg NY acct co-ordinator	Same asst acct exec
Charles Hull Wolfe	McCann-Erickson, NY, copy chief	Griswold-Eshleman Cleveland staff

NEW FIRMS, NEW OFFICES (Change of address)

Agey Advertising, Miami, has changed its name to Southern Advertising

Blair Television's Chicago office has moved to new quarters at 333 North Michigan Avenue

CBS Radio Spot Sales has opened an office in St Louis located at Ninth and Sidney Streets

Halstead Asso Kansas City newly formed advertising agency with offices in the Kemoer Building

Krupnick & Associates, St. Louis, has moved to new and expanded quarters at 508 North Grand Avenue

Bill Meeks Library, newly formed custom library of station identifications for music and news operators

Mills-Milford-Park, NY, newly formed film company, formally open for business effective 1 August

John D Morgan, Chicago newly formed advertising agency with offices at 360 N Michigan Avenue

Odyssey Productions, NY, new film company to produce tv series

Olmsted & Foley has moved into new and expanded quarters at 1790 Hennepin Avenue

Package Research Institute NY recently formed affiliate of Lippincott and Margulies

Edward Petry Co has opened a new Boston office in the Statler office bldg

Rumrill Co Rochester has purchased Moser & Cotins Utica the latter becoming a division of Rumrill and retaining its name

WCAU Statons, Philadelphia, has started a new division, WCAU Commercial Film Production

XEM-TV Mexicali new vhf station with offices in The Hotel Barbara Worth El Centro will start telecasting on 15 August

STATION CHANGES

C-FUN, Vancouver, B.C., has appointed Devney Inc United States rep

KGAK, Gallup, New Mexico has appointed Richard O Connell Inc ntl reps

KGUN-TV, Tucson, has appointed Clark Brown Co sls rep

KJAY, Topeka has been purchased by Ed Schulz Dale S Helmers D William Overton of Kansas City, and Joseph W. McCroskrie of Leawood

John W Kluge of Washington has bought KOME Tulsa transaction subject to FCC approval

KRBB-TV, El Dorado has appointed Richard O'Connell Inc ntl reps

KRKD, LA, has appointed Charles Bernard & Co, NY, ntl rep

KTFS, Texarkana, Texas has appointed Richard O Connell Inc ntl reps

KVEC-TV, San Luis Obispo, announces change of call letters to KSBY-TV by FCC authorization effective 14 June

KVLC, Little Rock, Arkansas, has appointed Richard O'Connell, Inc, ntl reps

Radio & TV Div of Triangle Publications Phila, has merged with that of WFIL-AM, FM, TV

Storer Broadcasting has appointed Katz Agency NY as ntl advtg reps for WPFH-TV, Delaware

WAHR Miami Beach has appointed Richard O'Connell Inc ntl reps

WERI Westerly RI became the 30th Yankee Network affiliate effective 1 July

Richard D Buckley and John B Hogar chief exec officers of WNEW NY have purchased 100% of the stock of Inter City Broadcasters licensee of WHIM Providence RI subject to FCC approval

WKAT ABC & MBS affiliate Miami has appointed Forjoe & Co ntl rep

WPST TV Miami will become ABC TV Network's primary affiliate effective 1 August

WTTV Indianapolis has appointed Clark Brown Co sls rep

WWTB Tampa has appointed Richard O'Connell Inc ntl reps

WYZE Atlanta has appointed Richard O'Connell Inc ntl reps

ZBM-TV Pembroke, Bermuda will become a CBS TV Network affiliate effective on or about 7 Nov



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser, agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

ONLY 3 WEEKS LEFT TO ENTER

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations (gross top hourly rate)

Group 1.....to $500
Group 2.....$500 to $1000
Group 3.....$1000 to $1500
Group 4.....$1500 to $2000
Group 5.....$2000 and over

radio stations

Group 6.....to $150
Group 7.....$150 to $300
Group 8.....$300 to $450
Group 9.....$450 to $600
Group 10.....$600 and over

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 tion entry. The contribution will be in the to this organization for each tv and radio staname of the promotion manager of the station.

ENTRY DEADLINE: 15 AUGUST

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chanin Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-8565

OFFICERS
President
David E. Partridge
Westinghouse Broadcasting Co., Inc.
First Vice President
Charles A. Wilson
WBEN & WBEN-TV
Second Vice President
Monroe Upden
KMTV
Assistant Treasurer
Ellen M. Johansen

DIRECTORS
Bruce Wallace
WTMJ & WTMJ-TV
Hazelwood Meeks
WMAL-TV
Ross C. Pedersen
WDAY & WDAY-TV
Samuel Fuller
WFBF
Gene Godt
WCCO-TV
Marion Annenberg
KOMO & KOMO-TV
Joe Zimmermann
WAFB & WAFB-TV
Joe G. Hudgens
KENT & KENT-TV
John M. Keys
WMAQ & WNBQ
Foster H. Bishop
KMOX
Howard W. Meagle
WAVY
Paul T. Woodland
WGAL & WGAL-TV

March 28, 1957

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade [illegible] for the broadcasting industry!

The contest you propose [illegible] improvement in the quality of [illegible] ations -- by encouraging stations [illegible] more critical eye at their own advertising. [illegible] mystery to me why so many [illegible] little or no investment, [illegible] broadcast advertising [illegible] fully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that [illegible] plans to contribute $5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations [illegible] as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

SPONSOR ASKS

What is there about your market which a buyer has to see personally to understand ?

Paul Miller, *managing director, WWVA, Wheeling, West Virginia*

WWVA's 50,000 watt Upper Ohio Valley market has been struck by indus-



"more than 400,000 industrial workers"

trial lightning.

Coal from the hills, salt from the earth and water from the Ohio River make the WWVA market—43 important West Virginia, Pennsylvania and Ohio counties — the nation's fastest growing industrial region. Big industry translated itself into big family income and transformed the Upper Ohio Valley into an important market.

In the past five years, a billion dollars has been spent for plant expansion and new construction. Industry is diversified: steel, textiles, coal, chemicals, ceramics and many others. There has been a recent influx of primary aluminum manufacturing which means hundreds of new plants to process and fabricate the product. ORMET's new $250,000,000 plant is the world's first fully integrated aluminum plant—so huge that new coal fields and power plants are being constructed to serve it. Result: thousands of new jobs and new families for the WWVA market.

What's more, industry is no longer confined to the Wheeling-Steubenville metropolitan area and the smaller towns bordering on the Ohio River. Industry is scattered throughout WWVA's 43-county Upper Ohio Valley market. Of tremendous importance is the fact that the Valley has more than 400,000 skilled and semi-skilled industrial workers.

Hundreds of millions of dollars in new plant construction are planned. Only sixteen weeks ago, Kaiser Aluminum selected the Upper Ohio Valley for the location of their new plant—an installation so large that it will consume more electricity than metropolitan Baltimore.

WWVA's market is in the midst of a second Industrial Revolution. Upper Ohio Valley families now rank among the nation's most prosperous. Effective media strategy should include a re-evaluation of the importance of the booming Upper Ohio Valley area.

Fred Fletcher, *v.p. and gen. mgr. of WRAL-TV, Raleigh-Durham, N. C.*

A visit to the Raleigh-Durham area demonstrates two vital concepts of Eastern North Carolina as a market which must be seen to be fully accepted. First, despite a common misconception about the south, Eastern



"Interurban strip city"

North Carolina is bustling, wide-awake and prosperous, having both fertile, multi-crop farms and highly developed industrialization (101 new industries were established in the last three years according to official state figures). The second is that Raleigh-Durham is uniquely situated in the heart of the longest strip city of the world, which runs continuously from almost one end of the state to the other.

Media men who visit this section of the "risen south" see concrete evidences of the state's booming economy (per family retail sales are highest in the south, except Miami, higher than in 11 central states) in residential sections more plush than most in Westchester County and the almost total absence of shanty-towns. (Practically all "shanties" they see are actually tobacco curing barns, and tobacco farmers these days are very rich indeed.)

Media experts and sociologists studying population distribution trends have long been intrigued by the "interurban" strip city which extends from Charlotte for hundreds of miles to the eastern coast of the state.

More than a chain of adjacent municipalities, the individual cities of this metropolitan strip are linked by a common feeling of belonging—an attitude of unity. In actuality, it is one integrated market; Raleigh-Durham interurbians think nothing of driving 70 miles to a community down the strip for dinner, or to make a special purchase.

Visiting admen see for themselves that this unique tv market does not conform to the common pattern of an insular metropolitan area.

They will see how, because of the strategic location of Raleigh-Durham, it is possible to cover virtually all of populated North Carolina with three stations, if one is WRAL-TV.

Linwood T. Pitman, *promotion director, WCSH-TV, Portland, Maine*

Sixty or more percent of Maine's income is earned in the nine Maine counties served by WCSH-TV. Four neighboring New Hampshire counties contribute another $266,000,000 annually to the WCHS-TV market, for a total of well over a billion dollars. Retail sales for the Channel 6 area, based on Jan. 1, 1957 SRDS consumer market estimates, reach $883,122,000.

Maine is a home-town market state. Only three other states can show as

high a percentage of spendable income spent at local retail levels—32% in 1956. For the 13-county market WCSH-TV serves, this percentage holds at 81%.

Portland is Maine's only metropolitan market. It is more than 100 miles from Boston and is the largest market area north of Boston. Portland sup-



"a home-town market state"

ports, exclusive of chain-operated warehouses, six important food wholesalers, two drug wholesalers, more than 300 diversified manufacturing plants, shipping, fishing, railway terminal facilities for three railroads and the state's largest retail center. Its retail outlets regularly serve many thousands of home county (Cumberland) buyers and frequently more thousands from five adjoining Maine counties plus at least two New Hampshire counties.

Reflecting recent trends, Portland merchants have plowed many dollars back into retail shopping facility improvements during the past three to five years. Portland's second suburban shopping center is just now being completed. In-town stores have kept pace with face-lifting and interior modernization. Home building continues active and new schools mushroom in suburban areas. The past few years have seen a large spread of wholesale and warehouse construction in Portland's Bayside area.

While not highly industrialized, metropolitan Portland wage earners staff more than 300 manufacturing enterprises whose products fall into 85 classifications and range from automobile and marine batteries to yarns. Employment is highly stable and periods of general labor surplus in this market are rare. Average per capita income in the metropolitan Portland area is $5,676.00, and in the 13-county market area $4,715.00.

Each of the 13 counties benefits largely in the periods from July 1 to Labor Day from ever-increasing tourist and recreation business, with Maine and New Hampshire vying for the tourist dollars in their coastal, lake and mountain resort areas. Population of both states more than doubles during the mid-summer travel period.

WHICH TV STATION

Dominates

SOUTH BEND?

THE SOUTH BEND-ELKHART TELEVISION AUDIENCE

RANK	PROGRAM	WSBT-TV	STATION "A"	STATION "B"
1.	I Love Lucy	57.5		
2.	I've Got A Secret	44.5		
3.	Red Skelton Show	43.1		
4.	Perry Como Show		43.0	
5.	G. E. Theatre	41.7		
6.	Hitchcock Presents	40.9		
7.	Playhouse 90	40.5		
8.	December Bride	39.6		
9.	Gunsmoke	39.0		
10.	$64,000 Question	39.0		
11.	Climax	36.9		
12.	Lassie	36.4		
13.	The Millionaire	35.2		
14.	Brave Eagle	33.5		
15.	Zane Grey Theatre	32.5		
16.	Your Hit Parade		32.5	
17.	Jack Benny	31.7		
18.	Ed Sullivan	31.4		
19.	The Lineup	30.3		
20.	Loretta Young		29.7	
21.	Burns and Allen	29.5		
22.	Bob Cummings	29.1		
23.	People Are Funny		28.9	
24.	What's My Line	28.5		
25.	To Tell The Truth	28.5		

Latest ARB Rating — April 21 thru April 27

WSBT-TV carries 14 of the top 15 television shows in the South Bend market; 21 of the top 25; 37 of the top 50! One audience study after another proves that WSBT-TV dominates the South Bend television picture. You just don't cover South Bend unless you use it. Write for detailed market data

PAUL H. RAYMER CO., INC., NATIONAL REPRESENTATIVES

WSBT-TV

SOUTH BEND, IND. CHANNEL 34

CBS... A CBS BASIC OPTIONAL STATION

Capsule case histories of successful local and regional radio campaigns

RADIO RESULTS

AIR CONDITIONERS

SPONSOR: Cappy's Sporting Goods Store AGENCY: Direct

Capsule Case History: Only through radio could this campaign have been carried off. When a promoter gets a sudden idea and wants to put it across immediately, radio can do the job. Case in point: at 3:30 p.m. on 3 July, this firm decided to stay open all day for the 4 July holiday. The weather forecast promised a sizzler and Cappy's wanted to promote the sale of room air conditioners. It immediately purchased 35 one-minute announcements on WOW. By 4:45 p.m., commercial copy had been written, transcribed, and approved by the client. At 4:55 p.m., only one hour and 25 minutes after the client's decision to promote, the first announcement was on the air. The copy line was "Get 'em while it's hot," implying that the holiday would be a scorcher. Despite a cross-up by the weatherman (the Fourth was fairly comfortable) Cappy's sold some 100 room air conditioners and set an all time one-day sales record.

WOW, Omaha PURCHASE: Announcements

AUTO DEALERS

SPONSOR: Herbert S. Faris, Inc. AGENCY: Arthur Pine Asso.

Capsule Case History: Using the psychology of laughing at oneself has paid for this DeSoto-Plymouth dealer in New York City. Faris had been in business eight months when he decided to try radio advertising. Starting 17 June, this firm bought approximately 45 one-minute spots per week on WINS, between 10 a.m. and 7 p.m. Its aim was to get as much identification of its name and location across to car owners as quickly as possibly. Its advertising kick was a transcription of a satisfied customer (voice: Allen Swift) laughing about "the deal he put over on Faris." The message refers to Faris as "Happy Herbie," and in low pressure style states: "he just dosen't know what he's doing when it comes to the low prices he sells his cars for." Within ten days, Faris' business had increased 300%. Spots are run on WMGM, between 7:30 and 9 a.m., but the bulk remains on WINS. Cost of campaign: some $1,200 weekly.

WINS (& WMGM), N. Y. PURCHASE: Announcements

VARIOUS

SPONSOR: Group of merchants AGENCY: Direct

Capsule Case History: A program where sponsors not only deliver their own commercials but are the "talent" as well has proved successful on this Oregon station. In April 1956, KORE launched the *Tally Ho Show*, a Monday-thru-Friday 15-minute morning program. It had two local merchants as participating sponsors. Today, *Tally Ho* runs 40 minutes (9:05-9:45 a.m.), has 10 sponsors, and a waiting list of anxious promoters. The show is run as a direct remote from a big corner table in the Tally Ho Room of the Eugene Hotel. The main part of the strictly ad-lib conversation which the sponsors themselves provide is devoted to items of local interest, events in the community, and interviews with local people. On a morning a merchant cannot be present, the other sponsors plug his product for him. Herb D. Olson, Commercial Manager of KORE, comments: "Commercials are kept short and we try to make them interesting."

KORE, Eugene PURCHASE: Participations

BANKING

SPONSOR: Mid-America Ntl. Bank AGENCY: Calkins & Holden

Capsule Case History: An appealing slogan which epitomizes the unusual phase of this firm's services coupled with radio and outdoor advertising has put this bank on the Chicago map. When Mid-America started in business last September, the majority of its accounts were local. Together with its agency it wished to promote as strongly as possible its 8:30 a.m. to 4:00 p.m. banking hours. The slogan, "Have you heard about the eight-thirty bank?" evolved. In January, Mid-America started using radio. It bought a five-minute newscast, Monday through Friday, 7:25 a.m., on WMAQ. (Additional promotion consists of announcements on WGN and WIND, car cards and posters.) Edward Damstra, president of Mid-America, credits radio for much of the rapid growth of his firm. He reports: "Since we started using radio in January, 1957, we have an increasing number of accounts coming from distant city areas."

WMAQ, Chicago (& others) PURCHASE: Newscasts & announcements

In Louisville -

the more you compare balanced programming, audience ratings, coverage, or costs per thousand— or trustworthy operation—the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE
NBC AFFILIATES
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

Same
blanket...
new
label

Same power-packed station lineup,
same blanket western coverage.
Only the label is changed. From now on,
the Columbia Pacific Radio Network
is going to be called the
CBS Radio Pacific Network. That way,
you know at a glance who we
are and the things we are proud of.



National and regional spot buys in work now or recently completed

SPOT BUYS

TV and RADIO BUYS

Lever Bros., New York City, for its new Dove toilet soap, is opening up 15 new Southern and Southwestern markets with both tv and radio. Weight varies according to size of a pre-allocated market budget. Client prefers 20's in tv with prime nighttime periods; daytime radio is a supplement. Nighttime tv minutes are being used for audience extension. Both working women and housewives are the over-all audience objective. Agency: Ogilvy, Benson & Mather, New York City. Buyer: Ann Janowicz.

P. Lorillard Co., New York City, for its Newport mentholated cigarettes, adds to its introductory tv and radio spot schedules 5 August with announcements in these Western areas: part of California, Washington, Oregon, Idaho, Nevada, Utah and Arizona. Some cities will have both tv and radio, others only one of the media. Radio pattern: morning and early evening; tv: nighttime minutes. Schedule provides for a minimum run of six weeks as the cigarette goes national. Buyers: Warren Bahr and Robert Gleckler. Agency: Young & Rubicam, New York City.

TV BUYS

National Biscuit Co., New York City, is reportedly introducing a top-secret product called Uneeda Instant Fizz drink. It's being serviced by Ted Bates & Co., same city, and is being tv tested for what's described as an indefinite period of time with daytime minutes. (This is unconfirmed by the agency.)

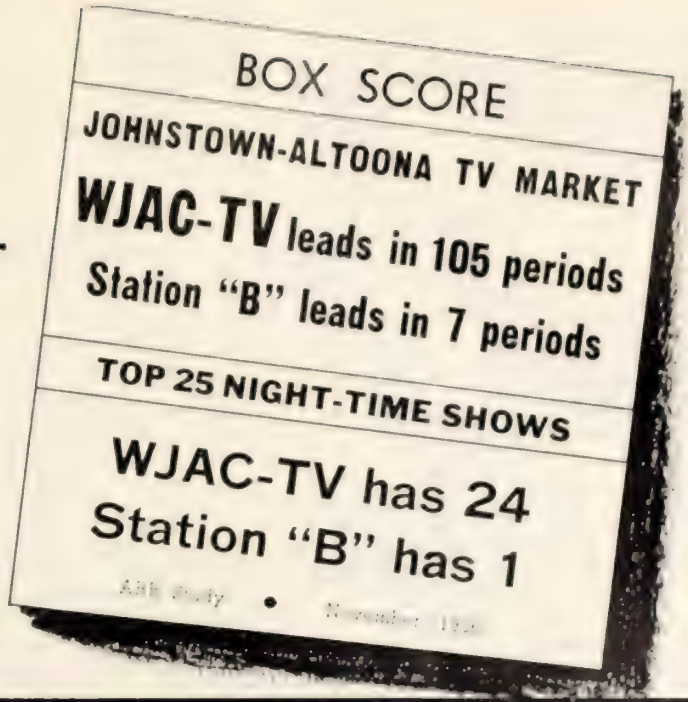
RADIO BUYS

American Tobacco Co., New York City, for Pall Mall cigarettes, is understood to be buying a heavy supplementary spot radio schedule in addition to its regular 52-week campaign. The pattern reportedly is 50-plus markets at the rate of two stations per market in a 13-week flight series. The flight pattern provides for five weeks on, two off, four on, two off, four on. Buyer: Jack Canning. Agency: SSCB, New York City. (The agency declined to confirm.)

Westinghouse Electric Corp., Pittsburgh, Pa., for its fans, has introduced an unusual in-and-out broadcast pattern to a list of preselected stations during the summer months. It gets advance weather bulletins from an organization in Denver on various parts of the country. When the prediction is high temperatures, the agency calls these selected stations to give them the go-ahead on fan copy. Two or three stations are used in each of several national markets and announcements are aired in morning times for a two- or three-day period. Copy is seldom ordered on more than two days' notice. Buyer: Murray Roffis. Agency: McCann-Erickson, New York City. (Agency did not confirm.)

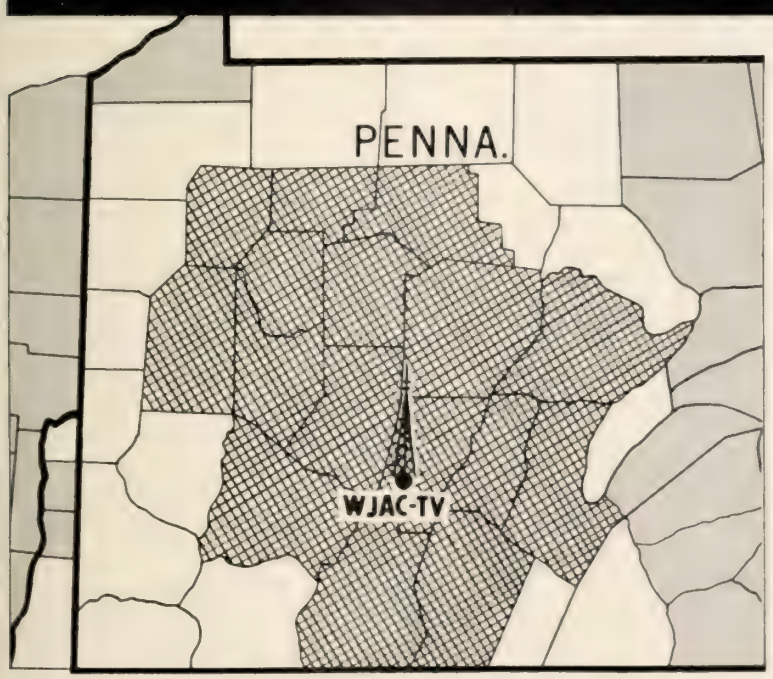
You could call it

"CLOBBERING THE COMPETITION"



WJAC-TV overwhelmingly dominates its home territory...

and in 20 counties of its 41 county coverage WJAC-TV serves 80 to 100% of TV homes



80 to 100% 20 to 80%

Here is Pennsylvania's 3rd TV Market . . . with over a million TV homes . . . and WJAC-TV is the key to this rich and responsive area. On its own "home grounds" WJAC-TV is far out front . . . and, at the same time, over this wide 41-county area, more than half a million viewer homes follow WJAC-TV three or more days a week. It's the efficient, effective, economical way to cover Southwestern Pennsylvania.

Get all the facts from your KATZ man!





TOP DOG
in Central
ARKANSAS*

KVLC
RADIO
LITTLE ROCK

Reach this important market and 32 central Arkansas counties most effectively via

KVLC radio

Lowest cost per 1,000. Unquestioned leadership proved by latest "Pulse" and 15 consecutive monthly "Hooper" ratings!

AIMS
ARKANSAS' ONLY MEMBER AIMS GROUP

Get the KVLC Success Story today!
New York: Richard O'Connell, Inc.
South: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.
West Coast: Tracy Moore & Associates

KVLC
LITTLE ROCK

News and Idea WRAP-UP

ADVERTISERS

New Products: Like Ronson, Schick will introduce a new butane cigarette lighter this fall. Makes first major diversification move since Schick went into electric shavers in 1930 . . . **Richard Hudnut** is introducing "Bliss", a fast-formula creme-in-a-tube home permanent. Will use an advertising campaign geared to reach over 8,000,000 women via radio, tv and magazines . . . **Hallmark Cards** is aiming for the teen-age market with a new gift-wrap paper bearing the signatures of Harry Belafonte, Lena Horne, Eartha Kitt, Tony Martin, Vaughn Monroe, Perez Prado and Walter Schumann. Hallmark plans to use same design with a color change for a Christmas wrap.

Current Campaigns: The Zlowe Co. is testing a reverse sales technique in summer ad campaign for Dannon Yogurt. By omitting superlatives and stressing but one word, 'quality.' Gimmick is series of recorded radio commercials pointing up punch line in a variety of accents. Saturation schedule of 1,000 20-second spots will be aired over 6 N.Y. stations . . . **Dow Chemical Co.** launching new Saran Wrap package in 45 tv markets, 18 radio markets, plus newspapers and magazines . . . **U. S. Steel Corp.** is launching "Operation Snowflake," three-phase program to boost Xmas promotion of major appliances. This year's slogan, "Make it a white Xmas —give her a major appliance" will be backed by heavy ad campaign, dealer tie-ins, and direct mail . . . **John H. Breck's** new Hair Set Mist currently is being promoted in 13-week saturation radio campaign. Not so long ago Breck did minimum of advertising, but since the switch to Humphrey, Alley & Richards ad expenditures have gone up fast.

Success Stories: Popularity of Reynolds Wrap pointed up by recent nationwide survey, shows that 8 out of 10 housewives recognize Reynolds packaging seal. This year the seal will appear on 2¼ billion packages of 343 different products. Results of survey supported by twelfth annual coast-to-coast Consolidated Consumer Analysis, sponsored by major dailies which showed Reynolds among brand leaders in 21 of the 23 markets surveyed . . . The **Purina Dog Chow** success story was presented by Gardner Advertising Company at opening summer session of the Advertising Club of St. Louis, 2 July. Agency and client collaborated in a four-point program aimed at capturing lion's share of the current $275,000,000 annual spending for dog food, a mass market bigger than baby food. Agency used dominant newspaper space and heavy spot tv in opening markets showing high per capita sales potential. In areas of lower potential, newspaper and spot tv campaign was reduced, but heavy national media program using "The Big Story" on tv and Life magazine ads provided impact and coverage. Agency also employed coupon program to gain grocer acceptance and provide point-of-sale device.

People in the News: Robert R. Wilson appointed sales promotion manager of the **Argus Cameras** division of Sylvania . . . **William F. LaPorte** elected a director of **American Home Products Corporation** . . . **Amos M. Kidder III** appointed product director of **Chix Baby Products** . . . **Robert W. Witt,** formerly with Seagram, named administrative v.p. of **Pharma-Craft,** Seagram's pharmaceutical affiliate . . . **Tom Russell,** WEEL disc jockey wins first prize in nationwide **Pepsodent** promotion contest. Bonanza is 40 by 20 swimming pool. Runner-up **Doug Pledger** of KNBC receives 36 by 18 pool as consolation prize. Contest called for d.j.'s originality in pushing consumer contest based on "Wonder Where the Yellow Went" jingle.

Executive realignments: Vick Chemical Company announces

changes in subsidiary top managements: **Frank N. Getman,** president of Hess & Clark, Inc., Vick's subsidiary in Ashland, Ohio, becomes president and general manager of another subsidiary, the **Wm. S. Merrell Company,** Cincinnati. **Nelson M. Gampher,** Currently president of Merrell, upped to Chairman of the Board. **Richard D. Waters,** Vick v.p., named new president and general manager of **Hess & Clark, Inc.,** also continuing as v.p. of parent organization.

AGENCIES

Restlessness among advertisers, especially those heavy in air media, mounts (see 15 July SPONSORSCOPE).

Account shifts this week included:

Gumbinner assumed from Emil Mogul the **Manischewitz Wine account.** Bills around $1.5 million.

Guild, Bascom & Bonfigli, Inc. took over the **Breast-O'-Chicken Tuna** account from FCB. Billings estimated at $1 million. (This compensates in part for loss by GB&B of Regal Pale Dry account, with billings of about $1.7 million.)

D'Arcy has resigned as agency for **Flair,** product of Anderson Clayton & Co.'s Food division. Replacement to be announced.

Foote, Cone & Belding awarded **Cresta Blanca Wine** account. Yearly billings an estimated $1.5 million. Lost by J. J. Weiner & Associates.

DSF resigned and Donahue & Coe acquired the **Bab-O** (B. T. Babbitt) account. In addition to Bab-O, D & C will handle Babbitt's Bostwick, Cameo Copper Cleaner, Am-O, and the Lye Brands. (Estimated billing $2 million.)

Doyle-Dane-Bernbach appointed to handle advertising for **Babbitt's Glim Liquid Detergent** ($500,000 billing). Account formerly handled by Harry B. Cohen.

The growth of midwestern industrial advertising is evidenced by a report this week by the Western Advertising Agency outlining extensive expansion plans in both their Chicago and Racine offices.

The agency has added seven new industrial accounts in the past 12 months—and made eight appointments to the media and creative staffs in that same period of time.

Mainline Mergers: Brooks Advertising Agency of Hollywood has merged with the **LaRoche agency,** whose offices are in New York and Hollywood. Brooks accounts, which includes Bekins Van & Storage, as well as Disneyland, and Walt Disney Productions, will be handled by LaRoche's Hollywood office. A. R. Brooks, founder and owner of Brooks becomes consultant and v.p. of the LaRoche agency . . . **The Henry Gerstenkorn Company** joins forces with Neale Advertising Associates, Los Angeles, effective 1, August . . . **Hal Phillips and Associates,** publicity and public relations counselors, have also established Los Angeles offices in conjunction with Neal Advertising Associates and will service agency accounts from public relations standpoint . . . **Milton J. Beckman and Edward Koblitz** have merged their respective ad agencies to form **Beckman, Koblitz, Inc.,** Los Angeles . . . **Phyllis Lacey Advertising** of Tampa, Fla., expanded into **Lacey and Patterson, Inc.** Mrs. Phyllis Lacey heads new corporation, with Paul Patterson, former director of advertising for the

HYDE PARK DAIRY



H.H. Curnutt

HOPPY RIDES AGAIN

on KTVH for the 4th STRAIGHT YEAR...



Hyde Park Dairies, local sponsor, has just signed for the Hopalong Cassidy Show for the 4th straight year on **KTVH** . . . proof positive that this exclusive CBS-TV station for Central Kansas sells . . . sells . . . sells!

To Cover Kansas . . . Buy KTVH Now FULL POWER!

channel **12**

KTVH
KANSAS



CBS Basic — Howard O. Peterson, Gen. Mgr.
Represented Nationally by H-R Television, Inc.

A pictorial review of local and national industry events

PICTURE WRAP-UP



How far can a guy go on behalf of a sponsor? KBET-TV Sacramento newscaster Hank Thornley delivers Shell Oil "Two Top" tv commercials: stork delivers Hank twin sons



Beauty judges beauties: KCBS woman's commentator Jane Todd acted as judge during "Miss California" beauty contest in Santa Cruz then interviewed winners on KCBS



Unexpected excitement came to American Brewery's anglers' contest in Chesapeake Bay when a seaplane dunked beside WFBR announcer Nick Campofreda's boat. Scoop!



Closed-circuit coast-to-coast telecast for General Electric to its distributors gets last minute rundown by GE execs, Y&R producers, and program's host, Ronald Reagan







Rescue of stranded water tower maintenance man when tower ladder collapsed was accomplished by whirly-bird pilot Wayne Schlesenger in K-NUZ's (Houston) 'copter



Buy-in by Eastman Kodak Co. on the Ed Sullivan show is discussed by Kodak officials and the star himself. Eastman will begin alternate-week sponsorship on 6 Oct.

Florida Citrus Commission, serving as v.p. and secretary.

People on the Move: Henry S. Bean elected a V.P. of B.B.D. & O. . . . **Charles Lee Hutchings** former v.p. and creative director of French & Preston, Inc., New York, appointed creative director of McCann-Erickson, Los Angeles. . . . **Gerald Shapiro** named senior account executive for Norman, Craig & Kummel. . . . **T. Rand McCabe,** former v.p. of Beaumont & Hohman, has joined creative staff of Turner Advertising agency, Chicago in an executive capacity. . . . **Carl Reimers,** former head of his own agency comes out of retirement to join Hoffman-Manning, Inc., as Supervisor of account executives and head of the plans board. . . . **Florence St. George** has joined the Lawrence C. Gumbinner as account executive to supervise the Bourjois, Inc. Evening In Paris account. . . . **Marshall P. Smith** upped to account executive by the Gardner Advertising Co., on Ralston Purina's feeds division account. . . . **Ray Weber, Jr.,** formerly with Colgate Palmolive International, appointed assistant account executive, McCann Erickson, Los Angeles office.

NETWORKS

American Broadcasting-Paramount Theatres reports estimated net operating profits were down for the second quarter of 1957.

Both the theaters and the broadcasting division account for the lower earnings figures of $957,000 for the second quarter of 1957, as compared with $1,632,000 for the same period of 1956.

For the first six months of 1957, estimated net operating profit was $2,700,000 compared with $1,202,000 for the same period of 1956.

RCA has marked up record first-half year sales of $564,990,000, 7% higher than the previous record in the first half of 1956.

Net earnings reached $20,311,000 as compared with $20,037,000 for the same period last year.

Network tv fall programing notes: Max Factor has picked up the *Guy Mitchell Show* for its 8:30 p.m. Monday time slot on ABC TV. The *Mitchell* show had been bought by an other cosmetic firm, Revlon, for the Saturday 10-10:30 p.m. period, but Revlon stepped out last week and Factor grabbed the show to fill the Monday time slot already bought. . . . **Kemper Insurance Co.** has purchased the *Football Scoreboard*, 15-minute sports show following the NCAA football telecasts on NBC TV, Saturdays, starting 21 September . . . **American Home Products** has renewed its participations in three daytime NBC TV programs to the tune of $1.5 million gross billings starting 13 September. Renewals are for segments on *The Tic Doush, It Could Be You* and *Queen for a Day*.

With network schedules for fall filling up, the biggest activity this week centered around the special shows:

• NBC TV announced three more specials for the upcoming season. (1) *Texaco Command Appearance*, the first in a group of hour-long shows spotlighting big name performers. The opener will be on 19 September



"JIVE IS FOR JUVENILES"



JIVE AND BEBOP IS THE MOST!

. . . and that's saying the least! . . . especially if you wish to direct your message to an adult, buying audience! Direct your commercial message to the listeners who are in a position to buy! 92% of KGB's audience is in the adult category!

SAN DIEGO . . .

now has a CITY population of 500,000 (based on the recently completed State Census and an overall County population in excess of 800,000)!

Sell this billion dollar market by exposing your Client's message to the 92% adult audience on San Diego's FIRST station . . .

RADIO KGB RADIO

Mutual Don Lee Network

H - R Representatives

(Thursday) 10-11 p.m. (2) Three musical revue-variety shows originating in Las Vegas and sponsored by Exquisite Form Brassiere, Inc. First show will be on 16 November (Saturday) from 8-9 p.m. (3) A 90-minute musical based on the *Pied Piper of Hamelin* set for 26 November (Tuesday) with Liggett & Myers Tobacco Co. sponsoring. Exact time has not yet been set. Filming on the classic is due to start 19 August.

• CBS TV announced a special co-starring Bing Crosby and Frank Sinatra for 13 October sponsored by the Edsel division of Ford Motor Co. The program will take over the *Ed Sullivan* time slot for that night and will be used as a send-off vehicle for the new Edsel car.

Current network tv programing notes: Polaroid and RCA are the first advertisers to sign for NBC TV's newest version of the *Tonight* show (with Jack Paar) . . . **Pabst Brewing Co., Standard Oil Co. of Indiana and the Pure Oil Co.** will all co-sponsor ABC TV's telecast of the *College All-Star Football Game* Friday, 9 August starting 9:30 p.m. Standard Oil and Pure Oil are both sponsoring on a regional lineup.

Job notes: Robert Livingston has been appointed Pacific Coast manager of network sales for CBS TV. Livingston has been an account executive in the New York office of CBS TV network sales.

TV STATIONS

Have you ever heard of a PIXNIC?

Well, it is a promotion idea that KPIX, San Francisco, has introduced.

According to the station, a PIXNIC is more than just a play on words—it's a party with everyone invited to combine eating and tv-viewing.

The promotion was started with a kick-off party for agency and media people held in a local park. Then KPIX's publicity director, Al Bacarri, Jr., took the PIXNIC right to the area's newspaper tv columnists by visiting them with a lunch basket on one arm and a portable tv under the other.

On-the-air promotion included cartoons, jingle and recipe contests. Billboards and other media were also used to spread the word.

KPIX feels the promotion has been more than successful from results of a partial survey which revealed that a majority of the local tradesmen are aware of PIXNIC and many are asking for help in setting up their own store displays to promote eating and watching.

Television Clearing House, Inc., has inaugurated a co-operative general purchasing office for independent tv stations.

A subsidiary, National Television Purchasing Co., has been set up for this buying pool.

This buying service, according to TCH president L. J. Dahlman, is starting up with 20 subscribing stations.

Tv applications: Between 8 and 13 July one application for a new station was filed and two stations took to the air.

Application was made by Tele-Views News Co., Rock Island, Ill., for Channel 8, Moline, Ill., 316 kw visual, with tower 1,000 feet above average terrain, plant $877,467, yearly operating cost $495,000.

New stations on the air were KGEZ-TV, Kalispell, Mont., Channel 9, CBS TV affiliate; and KPLO-TV, Reliance, S. D.

People on the move: Bob Hanna has been appointed commercial manager of WPST-TV, Miami . . . **John Schile** has been named general manager of KMSO-TV and KGVO, Missoula, Mont. Schile comes from KLOR, Portland, Ore., where he served as general manager . . . **Tom Slocum,** formerly with WKZO-TV, Kalamazoo, has joined the local sales staff of KEY-T, Santa Barbara, Calif., as an account executive . . . **John Keenan** has been appointed director of sales for WANE-TV, Fort Wayne. Keenan comes from WNEM-TV, Saginaw, Mich. . . . **Ken Bagwell** is the new assistant national sales manager at WTVJ, Miami. Bagwell formerly was sales manager of KXYZ, Houston . . . **Smith Binning,** former executive staff member of the S. I. Newhouse organization, has joined WCAU-TV, Philadelphia, as director of sales development . . . **Ray Stewart,** former executive producer at WOI-TV, Ames, Ia., has been named director of public affairs for WHTN-TV, Huntington, W. Va. . . . **Bob Lemon,** general manager of WTTV, Indianapolis, has resigned . . . **Kendall Smith** has been appointed as-



Largemouth Bass

Micropterus salmoides

Living in Michigan's lily-padded lakes and weedy bays, this battling game fish is a favorite with both spin and bait fishermen.

Original sketch by conservationist Charles E. Schafer

Put your money where the people are!

Are you reaching bass instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.



Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives, Peters, Griffin, Woodward, Inc.

Down
SHREVEPORT way
KANV BRANDS
SELL
RED HOT!

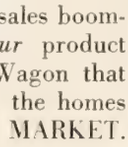


. . . when KANV's OLE COWHAND WILLIE CASTON daily corrals thousands of loyal Negro listeners and RINGS THE BELL for "that GOOD CARNATION MILK", while he milks BOSSIE, the Carnation Cow.

With the brand-conscious Negro listener of the Shreveport area, Willie's patter goes over big. . . .

You, too, will find your sales booming when you put *your* product on the KANV Chuck Wagon that rolls every day through the homes of this RICH NEGRO MARKET.

LET KANV
RING THE BELL
FOR YOU!



Write, wire or phone your KANV representative today!

KANV
1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

sistant program manager for WTIC-TV, Hartford, Conn. . . . **Frank Tuoti,** assistant promotion, advertising and research manager of WPIX, New York, has been named acting manager of that department . . . **Gerald Krell** has joined the promotion staff of WNBC-WKNB, West Hartford, Conn. . . . **Bob Froemming** has been upped to assistant program director at WOW-TV, Omaha. **Ken James,** former assistant program director at WOW-TV, Omaha, is now program director for KENS-TV, San Antonio.

Newsweek Magazine is following its competitor, Time, into the radio-tv field as a property investor.

This week the publishers of Newsweek finalized arrangements to buy a substantial minority interest in KFSD, Inc., San Diego, Calif., which comprises KFSD-AM-FM-TV. Purchase is subject to FCC approval.

Time currently owns all or part of KLZ & KLZ-TV, Denver; and KDYL & KTVT, Salt Lake City. Time is also in the process of disposing of KOB & KOB-TV, Denver, and the purchase of WFMB & WFMB-TV, Indianapolis; WTCN & WTCN-TV, Minneapolis; and WOOD & WOOD-TV, Grand Rapids.

RADIO STATIONS

Idea from KRUX, Phoenix, is its copy control center. Here's how it works:

- The station's clients each get a card with a 24-hour unlisted phone number that connects them directly with the center.
- New copy and emergency changes are then transcribed, rewritten and ready for the client's approval in a few minutes.

Sample of use of the copy control center: a supermarket chain with a delayed carload of overripe peaches had their message on the air ten minutes after a call to copy control.

KRUX says copy control unit has been a big factor in selling clients on the flexibility of radio.

Westinghouse Broadcasting will begin separate programing for its FM stations beginning 5 August.

The new policy setting the FM stations apart from the AM operations will cover: KDKA-FM, Pittsburgh;

THE HIGHEST
tower in
Eastern U.S.
(4th highest
in the world)
is being erected
right now at
Augusta, Ga.

1,292 feet tall
1,375 feet above
average terrain
1,677 feet above
sea level

will serve . . .
1½ million people

will cover . . .
more of S. C. than
any S. Carolina
station, PLUS . . .
more of Ga. than
any station outside
of Atlanta.

maximum power . . .
100,000 watts
low band VHF
NBC & ABC networks

WJBF
CHANNEL 6 AUGUSTA
Represented by Avery-Knodel, Inc.

Memo to our readers:

In a further expansion of SPONSOR services – two full factual, interpretive, down-to-earth newsletters will be published in each weekly issue of SPONSOR

SPONSOR-SCOPE – Since 27 October 1956 – Four pages of top trends and happenings for agencies and advertisers (on yellow stock)

FILM-SCOPE – Beginning 3 August 1957. Two weekly pages capsuling the key events and trends in TV film (on green stock)

Norm Glenn

You get TWICE AS MUCH for your money on WKOW-TV



You make over twice as many sales impressions for your dollar when you choose WKOW-TV in Madison. For the greatest number of unduplicated network homes at the lowest cost per thousand your best buy is Channel 27.

Ask Headley-Reed for proof. Get the story on the $53 Bicycle Tire.

WKOW-TV
ABC in Madison, Wis

WE WISH TO CONVEY THE LATEST SURVEY!

HOOPER 62%
PULSE 50%

BEST BUY IN TOWN!

KTRN
Wichita Falls, Texas
Burke-Stuart, Natl Reps.

KEX-FM. Portland. Ore.: WBZ-FM. Boston: and KYW-FM. Cleveland.

In the beginning the FM'ers will operate from 4 p.m. to midnight, seven days a week.

Personnel notes: Richard P. Reed has been promoted to vice president and station manager of WICH, Norwich, Conn. . . . **Charles Fellers,** formerly of WAYS. Charlotte. N. C.. has joined the sales staff of WBT, Charlotte . . . **Ted Wolf** has been appointed station manager of KWG, Stockton, Calif. . . . **Hamilton Brosious,** advertising director for the Bellingham Herald, has been named general manager for KVOS, Bellingham, Wash., and **John Sherman,** former operations director for KVOS-TV, is now program director for KVOS . . . **James "Ted" Dooley** has been appointed station manager for KVIP, Redding, Calif., which will go on the air in October . . . **Felix Adams** has been appointed to the newly created post of vice president in charge of station operations for KLAC, Los Angeles . . . **Doug Arthur** has been named director of program plans for WIBG, Philadelphia . . . **Grady Edney,** former program manager for WBZ-WBZA, Boston, has been appointed program manager of WIBG, Philadelphia . . . **William R. Stark** has been named eastern sales manager for WLW. Cincinnati. Stark has been an account executive in Crosley's New York office . . . **Harry W. Reith** has been elected to the board of directors and vice president of WKST, Inc., New Castle. Penna.

Station changes: WNAV, Annapolis, has been bought by the Washington Broadcasting Co., Henry Rau, president.

FILM

The seasonal timetable for syndication has been running off kilter.

Late buying by advertisers is the basic cause.

Heavy regional buys came through in mid-July, with the result that syndicators are putting shows into production later than ever.

Cases in point:

NTA's *Official Detective* goes into production within the next two weeks. Twenty-seven markets reported pre-signed for the series.

ABC Film Syndication's *26 Men,* now on location shooting in Arizona, is set for 13 October start. Fifty percent of production costs recouped in first week of release with sales in less than fifty markets, totaling over one-half million dollars.

California National Productions has started the wheels rolling on *Boots and Saddles* (being offered for non-network sale) and *Union Pacific.*

CBS TV Film Sales has put *The Gray Ghost* into immediate production for subsequent syndication sale.

The case for re-runs is fortified by regional sales of *The Honeymooners,* to Clairol, S & W Fine Foods and Ronzoni Macaroni to the tune of $950,000 in less than a month.

Famous Films—NTA's new tv film distribution division will supply stations with low-cost, high-quality re-runs. Catalogue comprises a total of 500 shows and about 200 feature films.

Ed Grey, NTA v.p., will head up the new division, with headquarters in Hollywood.

Film Focus: Official Films adds another first-run series to its current

Available

Bright young sales/audience promotion director of large local station operation; formerly network promotion research analyst; some time sales. Creative writer, idea man; thorough knowledge broadcast industry, 29 years old, college graduate.

Looking for challenging offer from air medium, agency or advertiser.

Write, wire Box 277, SPONSOR, 40 E 49 St., New York 17, N. Y.



Where Do Great Ideas Come From?

From its beginnings this nation has been guided by great ideas.

The men who hammered out the Constitution and the Bill of Rights were thinkers—men of vision—the best educated men of their day. And every major advance in our civilization since that time has come from minds *equipped by education* to create great ideas and put them into action.

So, at the very core of our progress is the college classroom. It is there that the imagination of young men and women gains the intellectual discipline that turns it to useful thinking. It is there that the great ideas of the future will be born.

That is why the present tasks of our colleges and universities are of vital concern to *every* American. These institutions are doing their utmost to raise their teaching standards, to meet the steadily rising pressure for enrollment, and provide the healthy educational climate in which great ideas may flourish.

They need the help of all who love freedom, all who hope for continued progress in science, in statesmanship, in the better things of life. And they need it *now!*

If you want to know what the college crisis means to you, write for a free booklet to: HIGHER EDUCATION, Box 36, Times Square Station, New York 36, N.Y.

HIGHER EDUCATION
KEEP IT BRIGHT

PUBLIC SERVICE ADVERTISING COUNCIL

Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

The Important CBS RADIO AUDIENCE is yours with KERG, in OREGON'S SECOND LARGEST CITY.

Eugene families have a buying income of $6,228.* well ABOVE THE NATIONAL AVERAGE.

Find out about this QUARTER BILLION DOLLAR MAJOR MARKET, 5th largest in the Pacific Northwest.

*SM '57.

Eugene, Oregon
KERG
CBS Radio Network
5000 WATTS · 1280 K.C.
CONTACT WEED & CO.

1st in Negro Ratings
Morning
Afternoon
and
Night
Pulse
March '57

1st in Results

5,967 EBONY magazine orders in nine weeks. Allan Marin says, "We feel your station did a remarkable and outstanding job in this EBONY magazine promotion. You are to be congratulated on the effectiveness and pulling power of your station and the responsiveness and loyalty of your Negro audience."

WJLD AM FM
BIRMINGHAM, ALABAMA
The Nation's Finest
Negro Radio Station
Represented by FORJOE

line-up, *The Errol Flynn Theatre*, an anthology series.

Screen Gem's railroading series, *Casey Jones*, has been sold to over 25 stations in the past two weeks.

AAP's Gold Mine Library has chalked up new station sales: WTIC-TV, Hartford, Conn.; WMFD-TV, Wilmington, N. C., and WISH-TV, Indianapolis.

Guild Films' *Kingdom of the Sea* is now in nine major markets all sold in July.

Film men in the news: Marvin Lowe, appointed Guild Films' Mid-West sales manager . . . NTA names **Cy Kaplan,** sales executive, as special assistant to Harold Goldman, v.p. in charge of sales . . . **Ray Fuld** joins **Official's** station sales division.

COMMERCIALS

The Film Producers Association's "Keep 'Em in the East" drive this week got the backing of New York's Mayor Robert F. Wagner, Jr.

The Mayor is currently considering the naming of a special coordinator to promote and expedite civic cooperation in respect to location permits, revision of fire regulations, clarification of sales tax provisions and for the general encouragement of film producers to schedule shooting in the city.

RCA Thesaurus reports sales booming on their novel commercial introductions.

These are double-talk commentaries on a variety of topics and are designed as lead-ins for straight pitches by local announcers.

Thesaurus subscribers started receiving the spots on 1 July. The service says that every station reporting sales of the new sponsor campaign finds the spots pay for the entire library service—and then some.

Technamation, new commercials technique, was introduced on *Climax* (CBS TV) last week.

Technamation developed first by the Office of Naval Research, uses a mechanically activated transparency of optical plastics to project a live animated image. The movement of this image can be controlled and varied and is capable of reproducing (in perspective) the internal and external working action of mechanisms.

KTLN
Denver's
KTLN
*lowest
KTLN
cost per thousand
KTLN
radio...
KTLN

*Pulse–Feb. 1957

WTUX
1000 WATTS
IN WILMINGTON
DELAWARE
YOUR BIG
BARGAIN
station covering the millions
in the rich Delaware Valley

ask your Walker man about the "1290 Club" 1:00-6:00 PM daily

for results that count and can be counted use

Wilmington, Dela.
1290 on the dial
WTUX
1000 WATTS

Main advantage of Technamation is that it is designed for live television and has complete flexibility.

Awards: Animation, Inc., Hollywood, has won the Sweepstake Trophy for the best television commercial of 1957 from the Advertising Association of the West. The winning commercial was for Kroger Co.

Personnel notes: Robert Schultz has been appointed sales manager of Shamus Culhane Film Productions and will coordinate national spot sales activities in the New York, Chicago and Hollywood offices . . . **Frank P. Bibas** has joined Transfilm as a producer-account executive. Bibas formerly was vice president in charge of production for Roland Reed-Gross Krasne.

FINANCIAL

Following are the recently released earnings figures for some of the big air media users:

General Electric reports earnings for the first half of this year were the highest for any six months period in the company's history. Net earnings reached $127,823,000, 13% higher than the $112,864,00 for the same period in 1956. Sales of $2,121,310,000 for the first half of 1957 were 8% higher than $1,963,974,000 volume for the six months period a year ago.

Schick Inc. sales and earnings for the first half of 1957 were higher than in the same period in 1956. Net income was $880,996, or 27.2% above the $692,801 figure for the period a year ago. Net sales compare $11,077,960 to $8,741,020 (or 26.7% higher).

W. A. Sheaffer Pen Co. net sales for the quarter ending 31 May were $5,613,328 as compared to $5,962,369 in the same period of 1956. Net income was also down with $220,935 as against $475,898 for the previous year's period.

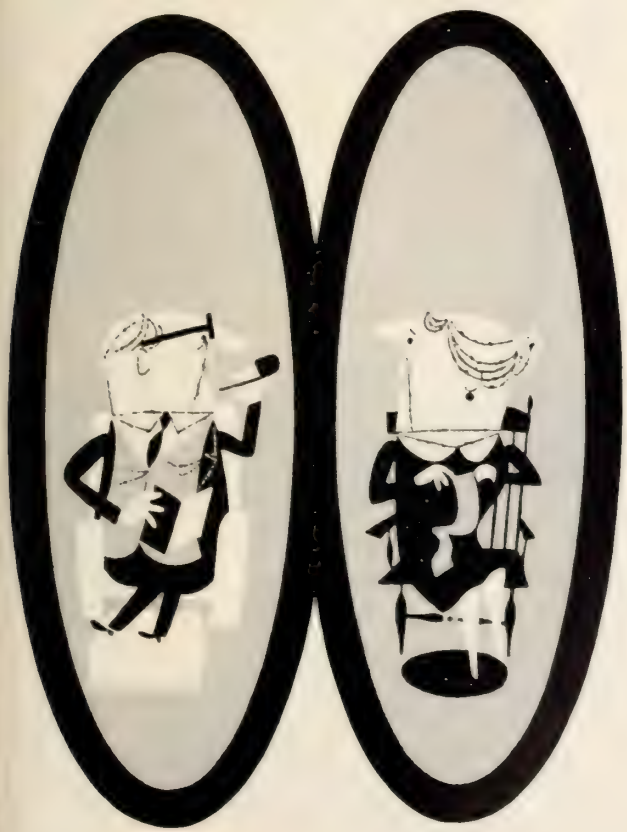
A. E. Staley Mfg. Co. nine months net income ending 30 June rose to $4,092,995 as compared to $3,417,985 for the corresponding period ending 30 June 1956.

H. J. Heinz Co. reports sales and earnings for the fiscal year ended 1 May were the highest in its 88-year history. Net sales were $278,852,384, up 6% over the previous year's $262,125,046. Net income was $10,626,272 as compared to $10,583,944.

Sunshine Biscuits, Inc. net sales for the six months period ending 30 June also rose to $3,424,176 as against $3,293,289 for same period in 1956.

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Close 16 July	Close 23 July	Net Change
New York Stock Exchange			
AB-PT	21¼	20⅞	— ⅜
AT&T	175¾	173½	— 2¼
Avco	7⅛	7⅛	—
CBS "A"	32	32⅜	+ ⅜
Columbia Pic.	20⅝	19⅞	— ¾
Loew's	18⅞	18⅝	— ¼
Paramount	43⅜	43⅝	+ ¼
RCA	33½	32⅝	— ⅞
Storer	26¼	26	— ¼
20th-Fox	27¼	26⅞	— ⅜
Warner Bros.	22⅜	22⅛	— ¼
Westinghouse	67⅜	67⅛	— ¼
American Stock Exchange			
Allied Artists	3¼	3¼	
C&C Super	7⅛	7⅛	
Du Mont Labs.	5	5	
Guild Films	2⅞	2⅞	— ⅛
NTA	7⅜	7⅜	+ ⅛



CONVERSATION PIECE

What's *Dialmanship?*
Listen:
"What's on?" she asks.
"Don't know," he says.
"Check the GUIDE," she orders.
Write your own dialogue.
Pick any locale. Fact remains:
all over America more than 12,000,000
televiewers turn to TV GUIDE
before they tune to you. They buy
TV GUIDE every week, read it
every day, refer to it all week long.
Give them TV Guidance!

Time to talk about fall program promotion is now!

TV GUIDE

WKY-TV COVERAGE means MORE PEOPLE - MORE MONEY - MORE SALES

WKY-TV COVERS . . .
69% OF OKLAHOMA'S POPULATION.*
165,000 MORE PEOPLE than in the area covered by the other Oklahoma City Television Station . . . EQUAL TO MORE THAN ONE HALF OF THE POPULATION OF OKLAHOMA CITY!

WKY-TV COVERS . . .
68% OF OKLAHOMA'S RETAIL SALES.*
134 MILLION DOLLARS MORE in retail sales than in the area covered by the other Oklahoma City Television Station . . . GREATER THAN THE TOTAL OF OKLAHOMA CITY'S ANNUAL RETAIL FOOD AND DRUG SALES!

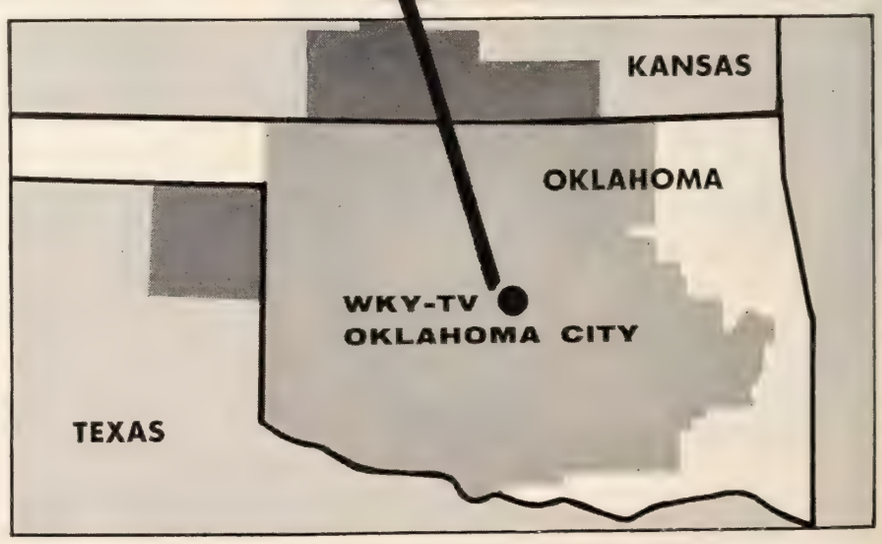
Sales Management's 1957 Survey of Buying Power and N.C.S. #2

In addition to 54 Oklahoma County coverage, WKY-TV serves 8 counties in Kansas and 4 in Texas . . . a total of 66 counties.

MORE PEOPLE +
MORE MONEY =
MORE SALES FOR YOU!

WKY-TV
OKLAHOMA CITY

NBC Channel 4
THE NATION'S FIRST COLOR TV STATION



The WKY Television System, Inc.
WKY Oklahoma City
WSFA-TV Montgomery
WTVT Tampa—St. Petersburg

Represented by the Katz Agency



What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

27 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Despite the opposition by certain Congressmen and mounting heat from other sources, **the FCC this week seemed headed more firmly than ever toward authorizing a "significant" test of fee-tv.**

Highlights of the week on this issue were:

• FCC chairman John C. Doerfer wrote Rep. Emanuel Celler that **the commission has not only the legal right but a duty under the law to permit such a test.** Celler had warned the FCC in writing against assuming this authority.

• The FCC took the position that until there's legislation to the contrary, **it must "make some decision on the pending petitions" on fee tv.**

• **The deadline** for filing reply arguments in the proceeding which aims to find out what would be a fair test of the pay system **went into effect.**

Among those that participated in the FCC's quest for opinions on whether to authorize pay-tv on a test basis without extensive hearings were:

NBC, which held that the commission had acknowledged it didn't have enough information to justify authorizing a test, and that if that were true before the filings it is just as true now.

Penn-Allen Broadcasting, which agreed with NBC that there's nothing new to say without repeating one's self, and urged that the FCC "put an end to all the paper filibustering and remand the case to the American public."

The NARTB, which warned that proponents don't really want a test, but are proposing operations of such magnitude that they would lead to permanent approval.

A group of motion picture exhibitors, who argued that nothing should be done until the various experiments with wired toll-tv (many of which are controlled by theatre interests) are under way and capable of providing information.

Zenith, which said the onset of wired systems made it imperative that broadcast fee-tv get started quickly. Otherwise wired tv might well destroy broadcast television.

Celler's House Judiciary antitrust subcommittee this week drew from **Skiatron President Matthew Fox the economic picture he envisages** for wired toll-tv.

In Fox's testimony these statements appeared:

• Homes would be wired and gadgetry installed free. **The charges would be a $3 monthly subscription in addition to specific charges for specific programs.**

• It would cost **less than $6 million to wire the whole Bay area of San Francisco and no more than $12 million for Los Angeles county, with telephone posts** used for the wire. (Coaxial cable, he said, wasn't necessary.)

• **Skiatron expects to be operating in L.A. and S.F. next spring** (whether or not a baseball team moves) and in New York City and elsewhere in the fall of 1958.

The FTC is acting against Lanolin Plus for "frightening beauty conscious young girls" with its tv commercials.

In a complaint lodged against the Lanolin Plus people, the commission charges that they falsely warned tv viewers that detergent shampoos will burn the hair of users.

The Senate Commerce Committee held a brief preliminary session on the nomination of Frederick Ford as a member of the FCC.

No opposition to the appointment developed, and none is expected.


More SELL in
Commercials
Will that clever use of trademark
product-in-use surely fix the brand
in the viewer's mind? Not if the pict
dull, indistinct and poorly reproduce
obsolete film equipment. The first st
more "sell" in film commercials
must start with station facilities. It'
trick at all to impart "snap" and re
with modern RCA film room equip
P.S.
HOW LONG SINCE
YOUR STATION'S
FILM ROOM
WAS MODERNIZED?

OUR FILM DOLLAR . . .



Have Picture Quality that Advertisers want . . .

And Keep Your Operating Costs Down!

Here are three ways to improve film quality and reduce operating costs at the same time:

a. Use a Vidicon film camera

b. Use professional projectors

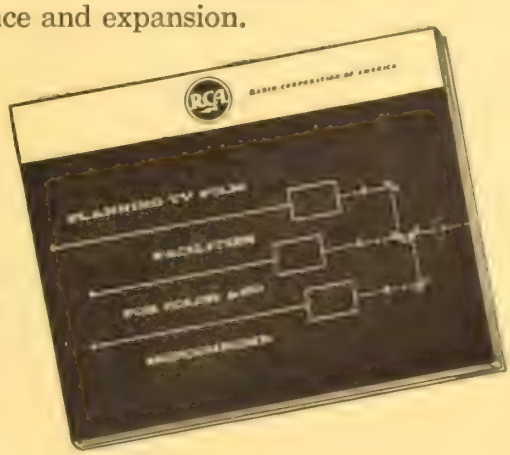
c. Use an up-to-date multiplexer

RCA Vidicon Film Camera operation not only gives the best picture quality, but transforms wastefulness (caused by inefficiency of outmoded equipment) to profit.

Professional Film and Slide Projectors save operating dollars. Lamp costs are lower—lamps can operate until burn-out. Thirty to fifty hours of operation are not unusual for a normal 10-hour lamp. Rebate costs on lost commercials due to lamp failure are eliminated, thanks to the automatic lamp change feature. You get business protection plus the high quality these projectors impart.

The RCA TP-15 Multiplexer, providing efficient layout of the system, assures lower costs through ease of maintenance and expansion.

The RCA Vidicon Film System provides the standard of film reproduction by which all other methods and equipment are judged.



Ask the RCA Broadcast Representative to show you our detailed new film manual, "Planning TV Film Facilities for Color and Monochrome."

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

Tmk(s) ®

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

27 JULY
Copyright 1957
SPONSOR PUBLICATIONS INC.

Jackson Associates, of Holyoke, Mass., which buys tv spots for Lestoil, has imparted a new personal dimension to doing business.

In inviting reps to discuss a campaign it **urges that they bring along the station manager.**

Houbigant will use spot tv this fall to anchor its department store promotion.

Through **Ellington,** it will test a 15-minute flower arrangement film, followed by a 13-week campaign in 20 markets.

JWT is not leaving it entirely up to CBS Radio to get station clearances for the $4.2-million Ford campaign this fall.

The agency itself is **shooting out people from the media department** to contact CBS affiliates on their home ground.

Reports from the West Coast indicate that the Max Factor account is growing restive.

It bills around $5 million, with the **major share going to air media.**

Madison Avenue's liveliest talk this week involved American Tobacco President Paul Hahn and his board of directors.

Bets were being made across luncheon tables that one of two things will happen:

(1) **Hahn will find himself hard-pressed** for continuation in his post.

(2) If he successfully holds the fort, **Lucky Strike and Hit Parade brands will be split among two agencies.**

CBS, Inc., may be diversifying its interests into other sectors of the entertainment field.

Its partnership in the forthcoming amusement park in **Oceanside, Calif., could be just the tee-off.**

An idea which Revlon has under advisement for stimulating $64,000 Question ratings this fall would give viewers a chance to participate in the swag.

Rich people would be brought in among the contestants with the proviso that **their winnings go to lucky names drawn from a vat of letters and cards** applying for the money.

Pity the poor tv network press agent. He's almost in a class with the fellows who work in the Pentagon.

The network pleader, after going through **his own sales, programing, and legal department,** must then proceed through: (1) the **agency's** publicity man; (2) the **client's** public relations spokesman; (3) the **talent's** p.a.; and (4) the **producer's** personal space promoter.

The ironic side: By the time the bid for approval has passed through this maze, **the item often already has been published or is useless.**

REVOLUTIONARY DEVELOPMENT FOR SPOT COMMERCIALS EXCLUSIVE ON WRC-TV IN WASHINGTON, D. C.

MAGIC LENS!





WRC-TV's new "Magic Lens technique" brings to local *live* TV in Washington the eye-catching effects of expensive filmed commercials. Now you can get network-calibre production values for your live spot commercial—*at no extra cost.* Whirls, wipes and split screens, and unlimited types of intricate dissolves, make this new effects generator one of the most pronounced advances in local TV. Your trademark, for example, can now become the focal point of a *live* dissolve into your commercial message!

WRC-TV can also be your testing ground for new commercial ideas and forms — without costly pilot films and extra technical expenses. All you have to do is send your script. The WRC-TV *Commercial Production Service* does the rest.

The "Magic Lens technique" is the latest service developed at WRC-TV, both for advertisers and viewers. Another major contribution will come this Fall with the opening of WRC-TV's new $4 million color plant. For then, the "Magic Lens technique" will radiate your message in color as well as black-and-white. Find out now how WRC-TV's "Magic Lens technique" can work sales wonders for *you* in the nation's 9th largest market!

WASHINGTON, D. C.

SOLD BY NBC SPOT SALES

WRC-TV·4

J. WALTER THOMPSON

(*Continued from page 32*)

media strategist has to have qualitative assistance from special media research projects. We don't work with media research, we live with it."

In defining the responsibilities of the six associate media directors, Dick Jones, a JWT associate media director, emphasized the planning and developing of the strategy.

"We're responsible for supervising the execution of the plans as well," he told SPONSOR. "But it's the budget breakdown, the media approach and the initial close work we do within the account group with the account rep, copy group head as well as work with the client directly, which generally occupies most of our time."

As in the case of other agency departments, Porter, as senior man and head of media is available as a consultant for any of the accounts. But the associates themselves have continuous client contact "and it's on a decision level."

As Porter defines the responsibility of media planning, associate media directors "in approaching a media plan, should consider marketing and copy factors. Know the prospective consumer and purpose of the campaign in order to match media to product requirements."

Generally associate media directors sit in on the earliest copy strategy meetings, in order to mesh media strategy with it. Later, during the execution of the campaign, the individual media specialists on the buying level have "continuous and plenty of contact within the account group."

"It's almost impossible to keep clear-cut lines of responsibilities with creative people and get full advantage from them all," says Strouse, who with Stanley Resor, Sam Meek and Henry Flower encourages all levels within the 4500-man agency to contribute to each campaign beyond the specific function for which an executive might be responsible.

He is also concerned with gearing and staffing for expansion right now, preparing for the growth of the future before it happens. "We analyzed each agency department to see how we could strengthen it for both present and future clients. In this way we can avoid a later need for raiding talent outside when new accounts come in and thus causing higher operational costs under pressure."

"Broadly, tv-radio works the way media does, with its group heads," Jack Devine, administrative head of tv-radio, told SPONSOR . "But the over-all structure is more unified as well. Our domestic offices are closer. Once a week, we have telephone conferences with Chicago, Detroit, Hollywood, and these talks might last an hour or more. At that time, we get a chance to bring each other up to date on new developments."

"That's the advantage of a large agency tv department," says Seymour. "You've got that many more feelers right within your organization to tip you off on things opening up on network or on other important developments."

It also helps the agency render tv service in depth to clients, according to Seymour. One such service, which the agency feels a smaller shop could not afford, is the traveling producer group within the tv department, headed by Norm Varney (See SPONSOR 10 October 1956.) These seven are tv's field men, traveling to local stations to work on live commercials, on local programing sponsored by JWT clients and, incidentally, to scout out new developments on the local level of tv.

Within each city, the JWT department head is fully responsible. Corny Jackson, for example, heads up JWT Hollywood, essentially a tv production office. Jack Mosman heads the Chicago tv department, Don Thorburn in Detroit, servicing the tv-radio requirements of the accounts originating in those offices. Jackson, Mosman and Thorburn are in constant communica-



You can keep "calm, cool" and collect sales when WBNS Radio carries your message to folks who are jittery to spend $2,739,749,000.00. But there's nothing nervous about Pulse rating us first during any quarter-hour, Monday-thru-Friday, day and/or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO



"Give him a stiff shot of castor oil, and tune in KRIZ Phoenix—I'm too tired to go into my dance."

tion with the New York office, drawing fully on its facilities to meet requirements which can be handled only by men on the ground in the New York network and talent center.

Within each city the JWT department head is autonomous. For example, Corny Jackson, who heads up JWT, Hollywood, essentially a tv production office, does not report to Dan Seymour. But the two men are in close touch, and if Hollywood requires some service or help that New York can render, Jackson consults Seymour about it.

"The associate media directors from the various cities also get a chance to get together and exchange views on special media studies and discuss account problems," Strouse told SPONSOR. "They might see each other about once a quarter, whereas the heads of the department tend to be in almost daily telephone touch."

The unification philosophy reaches into other J. Walter Thompson departments as well as into media, tv and research. "We want to fit the structure to individual talents," says Strouse. "For instance, we have some writers who specialize in tv, but mostly copywriters do all media on various accounts. Their groups heads have control of writing in all areas of media."

It is likely that the specialization between film and live tv producers will eventually melt away. Thus the agency will have completed the cycle from one of the most specialized and departmentalized agencies some three or four years ago, to one where unification and all-media contribution becomes the theme.

Perhaps more revealing of JWT in operation than a mere analysis of its organization is a glimpse into the broad advertising, media and marketing thinking of the agency's president and top department heads. In many ways, it's their views rather than the organizational structure that influences the way a JWT account is handled and serviced.

Here are some of the thoughts of JWT's top executives on subjects and trends that concern admen today:

► *Marketing*—"You cannot do effective account planning without sound knowledge of all the marketing problems of the client," says Norman Strouse. "Therefore, we expect some field experience and a great deal of marketing background on the part of our account representatives who have the broadest planning responsibility.

"But our general attitude is that we shouldn't have a specialized marketing department as such. It has a tendency to isolate itself a bit from our business and get into areas foreign to advertising.

"Marketing is the client's basic responsibility, not a function of the agency. We can contribute our thinking and account men should know how to do this, with the help of a few specialized marketing men who rotate among account groups."

► *Account turnover*—"It can happen very easily that an account team goes stale. When this happens in a small agency, the account simply leaves the shop. Here we can change the account within the agency to a totally new group of men with a different approach and viewpoint," Strouse told SPONSOR. "This is true of any large agency, of course, and should mean that there's less client turnover in the largest agencies. In practice, a client who dominates a small agency might be so close to the principals of that agency that turnover would be unlikely there too."

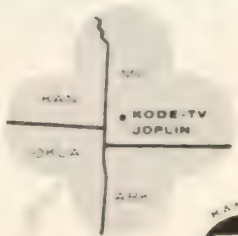
► *Nighttime radio*—"It can be an excellent buy these days, particularly if you're after a mobile audience, and this does not limit your audience to rural communities or mobile areas by any means," says Dan Seymour.

► *Feature films*—"There are many fine packages and we've bought some for at least one client," says Seymour. "But ratings-week scheduling can make them spotty and unreliable in terms of steady audience pull. The primary service we can render for a national advertiser is providing him a chance at giving his message at the highest sets-in-use time, and that does leave out features as a primary carrier."

a great new Joplin MARKET created for you by

KODE-TV

136,547 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
$776,919,000 Buying Income; 669,800 Total Population



NOW 28% HIGHER TOWER—HIGHEST IN 4-STATE COVERAGE AREA
NOW
ANY OTHER STATION IN THE AREA
*NOW COVERS 136,547 TV HOMES IN JOPLIN MARKET—AN ALL-TIME HIGH
*Television Magazine Set

You'll have more luck with KODE-TV-JOPLIN, MO.

316,000 WATTS Designed Power
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis

12 KODE TV
KANSAS OKLAHOMA MISSOURI ARKANSAS

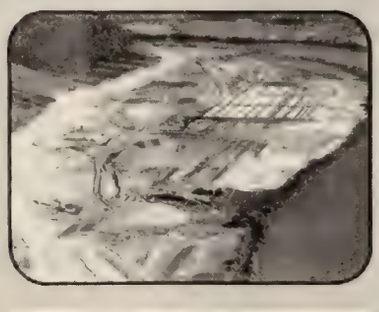
Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV WSTV-TV Steubenville • WPIT Pittsburgh • WPAR Parkersburg • WBOY WBOY-TV Clarksburg

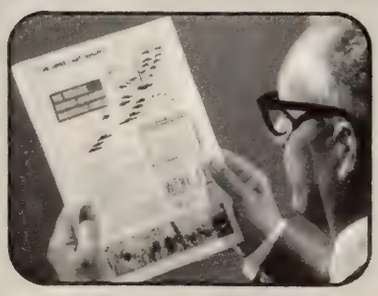
One of Spartanburg's Two Great Stations
WJAN
SPARTANBURG, S.C.
Call: Grant Webb & Co.

THE
WHEELING
INDUSTRIAL EXPANSION
STORY BOARD

Industrial expansion is so rapid in the Wheeling, West Va. area that market data released six months ago is now obsolete.



New industry, such as Olin-Mathieson Chemical's gigantic new aluminum plant covering 1,100 acres, means new people . . . new buying power . . . new sales records for alert advertisers



The best way to reach this busy, prosperous market is through 316,000 watt WTRF-TV—the *big* station. Ask any Hollingbery man or call Wheeling, Cedar 2-7777.

wtrf-tv 7
Wheeling 7, West Va.
"a station worth watching"

Reps at work

Jerry Glynn, Midwestern manager of AM Radio Sales, Chicago, says that "spot radio has increased substantially in the Midwest. Different types of advertisers are now using spot radio, and those who are using it are doing it with more enthusiasm. Radio budgets are no longer throwaway budgets, and the medium is now getting sizable sums of money. It's now more common for an advertiser to use 100 announcements per week than to buy six. The new advertisers who have flocked to radio are using it because of business growth; then there are new companies and new products. But new advertisers find it difficult to get the times they want because many companies have been buying 52-week schedules consistently. Nevertheless, they somehow find ways to squeeze in their schedules. Jerry points out that the trend to saturation is based on sound advertising principles. "There's a minimum number of announcements you need to be effective," he says. "One spot per week is a lost cause. Sometimes you need as many as 250 per week in a market on several stations to make a real impression and firmly plant your brand name in the mind of the consumer."



Max Friedman, H-R Representatives, New York, says: "What's happening to the agency field? It used to be you would make up availabilities, put together some excellent material and make a real presentation to the buyer—explaining your avails—and discussing your other good information. In fact, you now almost always get a call for avails with the explanation from the buyer or his assistant that the information was needed 'yesterday'. How can you do a good job for your client or for the agency this way? If the buyer or his assistant has no time to see you—if all you can do is leave your avails and information and run—what good is a salesman? Better send an errand boy, it's cheaper and just as fast. I'm proud of being a salesman—I want to sell—and I'm sure all my rep friends do too. But can we sell the virtues of our properties if no one's there to listen? I'm not blaming the timebuyers. They are confronted by this same lack of time to do a good job. I'm sure they'd like to spend some time with us. I'm blaming the system that has come into being—too many meetings and other details and not enough time for buying."



You Can't Sell 'Em If You Don't Reach 'Em *and* WJAR-TV Reaches More Of 'Em in The Providence Market

SUMMARY DATA*

CALL LETTERS	TELEVISION HOMES	MONTHLY COVERAGE	WEEKLY COVERAGE
WJAR-TV	1,186,410	593,890	539,130
STATION B	706,140	448,390	430,370

*WJAR-TV Area Per NCS No. 2, 1956



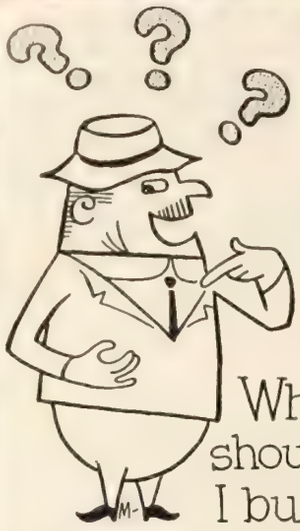
WJAR-TV

CHANNEL 10, PROVIDENCE, R. I.

NBC abc

Represented by Edward Petry & Company, Inc.

1150 KC



KFJI?

Because AVERAGE Klamath Basin farm income is $12,000 . . . with $103 million in new construction and industry beginning NOW!

For 34 years, KFJI has exclusively covered 8,000 square miles in six counties and two states. KFJI's 24-hour operation keeps YOUR product OUT IN FRONT!

KFJI is ACTUALLY received in 37,505 RADIO HOMES . . . with $193,559,000 EFFECTIVE BUYING INCOME . . . RETAIL SALES totaled $160,711,000 in KFJI's RICH, ISOLATED AREA!

Dominates . . .
SOUTHERN NORTHERN
OREGON • CALIFORNIA
"money markets"

Best Buy
KFJI
KLAMATH FALLS, OREGON
Ask the Meeker Co.

5000 W

Tv and radio NEWSMAKERS



Sylvester L. "Pat" Weaver has been retained by Kaiser Industries Corp. to coordinate all the firm's television advertising activities. Kaiser's tv interests for next season revolve around sponsorship of *Maverick*, ABC TV, Sunday 7:30-8:30 p.m. In his new capacity Weaver will be responsible for publicity and promotion, commercial production and contact between Kaiser, the network, Young & Rubicam and Warner Brothers (who produce the show). The arrangement with Kaiser is an additional activity taken on by the former NBC chairman of the board. Weaver is also in the process of inaugurating his Program Service, production and distribution organization, which kicks off on 26 August. Mort Werner, NBC TV daytime programs v.p., is also joining Kaiser as director of internal tv activities for the firm's various branches.



Lew Arnold, general manager of KTLA, Los Angeles, has been elected a vice president and member of the board of directors, according to an announcement made recently by the board of directors of Paramount Television Productions, Inc. Arnold started his career in the broadcasting industry less than five years ago (in October of 1952) as coordinator of television traffic for BBDO. He left the agency the following year to go with the DuMont Broadcasting Co. as business manager. Subsequently he was made director of production and eventually executive assistant to the president of DuMont. While with the network, Arnold also served as an executive of television stations WABD, New York, and WTTG, Washington, D. C. He took over the general manager post at KTLA in October, 1956, succeeding the late Klaus Landsberg.



Frederick Paxson "Pax" Shaffer is joining Peters, Griffin, Woodward, Inc. as supervisor of radio new business development in the midwest area. The announcement was made this week by Robert H. Teter, PGW vice president and director of radio. The new unit to be headed by Shaffer will be centered in Chicago. Shaffer comes from L. W. Ramsey Advertising, Davenport, Ia., where he was a vice president and partner of the agency. He acted as an account group supervisor on several agricultural and industrial accounts. Shaffer joined the Ramsay firm after graduation from the University of Iowa in 1938 and, except for three years in the Navy, served the company successively as copywriter, account executive, and finally vice president-partner-member of the board. He also supervised new business solicitation.



You Might Tightrope Across Niagara Falls—*

BUT . . . YOU NEED WJEF RADIO FOR BALANCED COVERAGE OF GRAND RAPIDS!

HOOPER RADIO AUDIENCE INDEX
Metropolitan Grand Rapids, Michigan
November, 1956 Thru January, 1957

	WJEF	B	C	D	E	Oth.
7 a.m.-12 noon	27.1	19.2	17.5	15.7	10.7	9.7
12 noon-6 p.m.	25.6	13.8*	23.2	17.2*	9.6	14.7

**Adjusted to compensate for the fact that Stations B and D sign off at local sunset.*

Metropolitan Grand Rapids has over 120,000 radio homes. Latest Hoopers, left, show that more of them listen to WJEF than to *any* other station.

WJEF delivers 11.2% more MORNING listeners than the next-best station . . . 10.3% more AFTERNOON listeners!

Let your Avery-Knodel man give you the cost-per-thousand comparisons.

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**In 1859, Emile Blondin crossed Niagara Falls on a tightrope in five minutes.*

SPONSOR SPEAKS

Tv/Radio Basics

Along with this issue, SPONSOR subscribers receive our 11th annual Tv/Radio Basics. Packed into its 272 pages are more useful features—more usefully presented—than at any time in our publishing history.

We make this statement with pride and with appreciation: To our staff which worked unstintingly over a six-month period to make this issue possible; and to our readers whose guidance shapes everything we do at SPONSOR.

For example, one of the problems we faced (a problem we all share in today's publishing business) is giving the reader a full opportunity to *use* the material available in an annual like Tv/Radio Basics. Ray Jones, Y&R spot coordinator, helped bring the problem home to us.

He told us that with the growth of advertising activity—and with the size of Tv/Radio Basics keeping pace—it was becoming harder to readily get at the contents. What could we do, he asked?

We've done something unique. Each issue of the 1957 Basics contains a full set of convenient index tabs (you'll find yours right inside the front cover). Readers can apply these tabs to the introductory pages of each of the nine sections of Basics so that finding each section becomes simple.

The contents of Basics this year include:

Tv, Radio, Film, and Color Basics—these facts-and-figures sections are considered so valuable by our readers that they have been sold in reprint form by the tens of thousands. They are all included in their entirety in Tv/Radio Basics—easier to find and keep referring back to than ever before.

Question-and-answer briefing sections—these cover tv, radio, film, give you a status report on the industry designed for use right now and over the year to come. Included this year: results of a timebuyers survey showing trends in spot tv and radio.

Timebuyers of the U. S.—the most extensive list yet published of timebuyers and their accounts. This will be published in installments, starting with Basics and continuing in regular August issues of SPONSOR.



THIS WE FIGHT FOR: *Radio, both network and spot, is lagging behind in the publication of figures on client expenditure. With spot television budgets now an open book, radio must move quickly and follow television's lead.*

10-SECOND SPOTS

Adjacency: On a New York City radio station recently, the report of the U. S. Government study on cancer and its possible link to cigarettes was immediately followed by a commercial for Pall Malls.

Heading: *N. Y. Herald-Tribune*—

State Set
To Protect
Time Buyer

From whom—Persistent reps or unreasonable clients?

The Promoters: Bandini Fertilizer Co., Los Angeles, who startled radio with its slogan ("Bandini is the word for steer manure"), explained its "use of radio and how sex got into steer manure" at a recent meeting of S. California Broadcasters. To promote the meeting, they tied it to the title of a current movie hit—"The Sweet Smell of Success." *No point-of-sale tie-in this; it's a point-of-odor.*

Coinage: With the big tv show trend toward Westerns with both adult and kid appeal, how about this term to describe them: *Togetherness Westerns?*

Alert: From a KFMB, San Diego, news release: "KFMB believes it has the only entire family news director in the country tuned to police, fire, sheriff and Coast Guard radio calls 24 hours a day. . . . News Director Merritt Hadley and his wife, Nancy, sleep with a monitor radio tuned in loudly between their twin beds." *Above and beyond the call of duty, we'd say.*

What's in a name? Referring to the Ed Sullivan-Steve Allen ratings battle, a recent article in *Time* said—in typical *Time*style — "pulse-taking Nielsen . . ." *Let's not confuse the services!*

Release: From KCBS, San Francisco —"KCBS 10 p.m. news will now include reports on weather conditions in many cities of the world . . . Typical readings will be: 'Berlin, 81 clear; Copenhagen, 64 partly cloudy; Tokyo, 70 rain; Moscow, military secret.'" *Hope you'll tell them what it's doing in San Francisco.*

Re-re-re-runs: From *N. Y. Times*—"Radio and tv experts from 24 countries converged here yesterday and found much to admire in American broadcasting." *Unlike the American public, they're seeing our summer reruns from last year for the first time.*

WSM Talent Explodes into New Field!

Grand Ole Opry Artists Long-time Kingpins of Country Music Now Have Four Solid Hits on Pop Honor Roll!

Tune	Talent	Billboard Honor Roll — June 17
WHITE SPORT COAT	MARTY ROBBINS	Number 3
BYE, BYE LOVE	EVERLY BROTHERS	Number 7
FOUR WALLS	JIM REEVES	Number 8
GONE	FERLIN HUSKEY	Number 15

LOOK FOR MORE POP HITS FROM THIS ROSTER OF GRAND OLE OPRY STARS

TV, too

During the last six months, 24 WSM artists have made 70 Network TV guest appearances.

Roy Acuff
Chet Atkins
Rod Brasfield
The Carlisles
June Carter
Carter Sisters & Mother Maybell
Johnny Cash
Wilma Lee & Stoney Cooper
Cowboy Copas
T. Tommy Cutrer
Flatt & Scruggs
Hawkshaw Hawkins
Eddie Hill
Stonewall Jackson
Johnny & Jack
George Jones
Jordanaires
La Dell Sisters
Lonzo & Oscar
Benny Martin
Minnie Pearl
Bill Monroe
Jimmy Newman
Odie & Jody
Ray Price
Jean Shepard
Hank Snow
Stringbean
Ernest Tubb
Justin Tubb
T. Texas Tyler
Porter Wagoner
Kitty Wells
Wilburn Brothers
Del Wood
Faron Young

There is a difference ... it's WSM radio

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER

throughout New England..

more people
spend more time..

watching

wnac tv

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, In

SPONSOR'S 11TH ANNUAL TV/RADIO BASICS

section 1 **TELEVISION:** status report in question-and-answer form. 15
section 2 **FILM:** status report on film programming and commercials. 51
section 3 **TV BASICS:** tv's dimensions and trends shown in charts. 69
section 4 **FILM BASICS:** includes full list of tv spot film's clients. 111
section 5 **COLOR BASICS:** color equipment status of tv stations. 133
section 6 **RADIO:** status report includes spot and network radio. 139
section 7 **RADIO BASICS:** growth, audience trends in chart form. 179
section 8 **INDUSTRY BASICS:** refresher course on radio-tv ABC's. 225
section 9 **TIMEBUYERS OF U.S.:** buyers listed with their accounts. 245

Where there's a Storz station... there's audience



In each of these major markets more radios ar tuned to the Storz Station than to any other.

Minneapolis-St. Paul . . . WDGY =1
Hooper, Trendex, NSI Area [illegible]
Pulse to this date

Kansas City . . . WHB =1
Metro Pulse, National Trendex, Hooper, Area Nielsen, Pulse

New Orleans . . . WTIX =1
Hooper, Pulse

Miami . . . WQAM =1
Hooper, Pulse, Trendex

WDGY, [illegible]
WHB, [illegible]
WQAM, [illegible]
Represented by John Blair & Co.

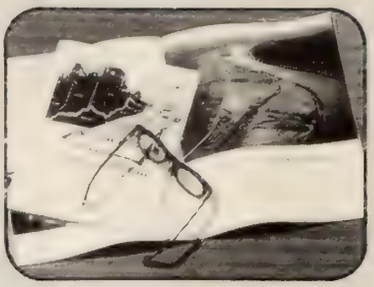
THE STORZ STATIONS • TODD STORZ, PRESIDEN
WTIX, [illegible]
Represented by [illegible]

PART TWO
OF SPONSOR
7 JULY 1957

THE

WHEELING

INDUSTRIAL EXPANSION STORY BOARD





The *Wheeling* Story is a story of *Expansion! Growth! Progress!* The Upper Ohio Valley is truly one of the fastest growing markets in America!

The Wheeling Industrial Expansion Story has been *news* in leading publications and read by millions of American business men.

As an advertiser, this story is important to you because industrial expansion means new employment — added people — *increased buying power* — obsoleting any market figures published as recently as six months ago.



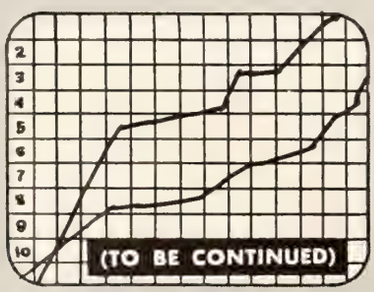




And the story continues to unfold. For instance . . . when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.

Olin-Mathieson Chemical's 1,100 acre plant, originally planned for annual 60,000 ton capacity, has already expanded to produce 180,000 tons yearly

The advertising medium covering this expanding area *best* is WTRF-TV—far and away the #1 Station in every accepted audience measurement.



"a station worth watching"

wtrf-tv

Wheeling 7, West Virginia

CHANNEL 7

As buying power soars—so can your sales soar in this expanding market—*if* you tell your story to the vast, interested audience on Channel 7.

NBC

316,000 watts

Equipped for network color

For availabilities and complete coverage information —call Bob Ferguson, V. Pres. and Gen. Mgr., or Needham Smith, Sales Mgr.—Wheeling Exchange — CEdar 2-7777 — or any George P. Hollingbery Co. Representative.

reaching a market that's reaching new importance!

These convenient index tabs (no adhesive necessary) will make it easy to use the 9 sections of BASICS

NSTRUCTIONS: The nine abs at right will serve as our index for each of the ections of Tv and Radio tics. Simply remove the abs by cutting along per-rations. Remove backing to pose adhesive (it needs no isture, sticks on contact). en press each tab in place ong edge of that section's troductory page. Fold each b in half on black line and tach to front and back page. Most convenient y to affix tabs is to start m back of book and work ward. Fix tab in same lative position as shown at ht. Thus tab for section 9 l be flush with page bot-m tab for section 1 will be t with top of page.

PRINTS of Basics sections Timebuyers of the U.S. available. See page for price and details on to order Basics reprints.

attach to page 15 — 1. Tv Status Report

attach to page 16 — 1. Tv Status Report

attach to page 51 — 2. Film Status Report

attach to page 52 — 2. Film Status Report

attach to page 69 — 3. Tv Basics

attach to page 70 — 3. Tv Basics

attach to page 111 — 4. Film Basics

attach to page 112 — 4. Film Basics

attach to page 133 — 5. Color Basics

attach to page 134 — 5. Color Basics

attach to page 139 — 6. Radio Status Report

attach to page 140 — 6. Radio Status Report

attach to page 179 — 7. Radio Basics

attach to page 180 — 7. Radio Basics

attach to page 225 — 8. Industry Basics

attach to page 226 — 8. Industry Basics

attach to page 245 — 9. Timebuyers of the U.S.

attach to page 246 — 9. Timebuyers of the U.S.

Trends culled from Tv, Radio and Film Buyers Sections in this issue

ING BASICS

ues of network tv, its lure for advertisers

$660 million was placed on the networks of McCann-Erickson's Central Research Department costs.

bigger slice of the viewing pie than ever.

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THE

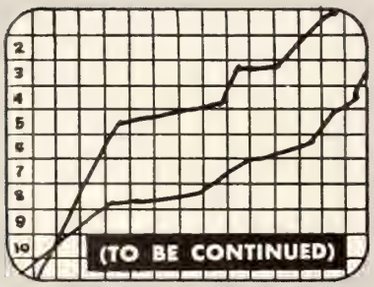
WHEELING

INDUSTRIAL EXPANSION STORY BOARD

The *Wheeling* Story is a story of *Expansion! Growth! Progress!* The Upper Ohio Valley is truly one of the fastest growing markets in America!



And the story continues to unfold. For instance . . . when completed, Weirton Steel will have the world's fastest cold reducing Tandem Mill—creating new jobs for its 13,500 employees.



As buying power soars—so can your sales soar in this expanding market—*if* you tell your story to the vast, interested audience on Channel 7.

reaching a market t

Copyright 1957
SPONSOR PUBLICATIONS INC

Trends culled from Tv Radio and Film Industry Statistics in this issue

NEWSMAKING BASICS

With all the talk about the headaches of network tv, its lure for advertisers is undiminished.

More than half of all tv spending still goes to the webs. Out of a total advertiser expenditure figure of $1,225 million during 1956 **$660 million** was placed on the networks.

These figures are preliminary estimates of McCann-Erickson's Central Research Department. They include time, program and commercial costs.

Network tv sponsors are getting a bigger slice of the viewing pie than ever. Nielsen figures show.

During February 1957 52.5% of all viewing time was spent watching network sponsored programs. The previous February the figure was 49.3%.

If radio set production continues at the pace marked in the first four months of 1957, the industry will hit the first 15-million-set year since 1948.

Production through April, RETMA figures reveal, came to 5,075,130, compared to 4,525,225 during the corresponding period in 1956.

The flood of classy movie packages hasn't made much of a dent in the number of syndicated film shows run weekly in major markets.

Broadcast Advertisers Reports data for the first quarter of 1957, covering 14 markets, show a range of **36 shows weekly (in Philadelphia) up to 115 (in New York).** A comparison of the figures in seven of these markets with similar data published in SPONSOR's Fall Facts Basics of 1956 reveals an increase in the number of shows in four cases, a decrease in two cases and no change in one.

U. S. homes using auto radios during high auto traffic periods last summer numbered about 1.5 to 2 million homes, according to Nielsen.

As might be expected men listeners predominated during the early morning and late afternoon periods during the week, while during Sunday evening men and women listeners were about equal.

What's the level of nighttime listening in radio-only homes?

It's a safe bet that not one timebuyer in a hundred would be able to tell you offhand. **The answer: 21%,** more than three times the level in radio-tv homes. This is a Nielsen in-home figure for the January-February period this year.

Are there more long sponsored shows in nighttime network tv? Definitely. There were 64 hours per month of 60-minute shows during the spring of 1955, 74 hours in 1956 and 94 hours in 1957.

As for 90-minute programs, the hours per month came to four, 12 and 13, respectively. In the meantime, hours devoted to 30-minute shows went up slightly from 1955 to 1956 and then declined 20 hours per month in 1957.

Though in-home radio listening doesn't change much through the year (even in radio-only homes), it is interesting to note that the May-June period last year represented **a peak in listening in radio-tv homes and a low point in radio-only homes.** These figures are from Nielsen's national Audimeter sample.

Nighttime network tv advertisers are increasingly interested in getting into the smaller video markets.

This is made clear by a perusal of station lineups during this past season compared to the previous season. They're definitely bigger.

The reason can't be newly-opened tv markets since there have been few of these recently.

As an example of the station lineup picture, take the top 25 ARB shows as of December 1955 which were still on the air the following December. Of the 22 still on the air, 18 increased their lineups; three remained with the same tally; one was reduced. Fifteen of the shows added **10 stations or more.**

Biggest increase was in Godfrey's *Talent Scouts*, which leaped from 100 to 170. Reason was Toni's success in talking alternate sponsor Lipton into putting ad pressure in the South.

Biggest surprise was the slicing of *Disneyland's* lineup from 175 to 138.

The growing importance of auto listening is underlined by the increasing share of the radio set market being grabbed by auto radios in recent years. This is shown in RETMA data on retail sales of home sets and manufacturers' sales of radios to auto makers (which is the closest figure to retail auto radio sales available).

Before 1951, auto radio sales amounted to less than half of home radio sales. This increased until **1955, when auto radio sales were 99% of home set sales.** In 1956, the ratio dropped to 60% and during the first four months of this year the figure was 85%.

Out-of-home radio listening during the winter has gone up about 35% during the past five years.

Pulse figures covering 28 top markets show the median percent of homes listening out of home during the **winter of 1957 was 4.2 compared with 3.1 in 1951.**

This data includes all kinds of out-of-home listening, from listening at work to listening while visiting other homes.

It's no secret that I.D.'s, because of their length, are among the most economical buys on tv (if they fit your ad requirements).

But it took TvB to document this in a large-scale study.

Here are some cost-per-1,000-homes-reached figures for 13-week buys: 81¢ per for two a week at 4:30 p.m. in the top 50 markets; $1.06 per for five a week at 8:30 p.m. in the same number of markets; $1.05 for two a week at 10:30 p.m. in the top 100 markets.

A note to the raised-eyebrow set: These figures are for the highest-rate station in each market. They're strictly rate card—no announcement packages included.

Interesting question: Why do a greater percent of Eastern time zone viewers watch late-evening tv than those in other time zones?

Is it because they stay up later? Is it because they like a tv nightcap? Or, is it a reflection of tv program schedules, particularly the networks'?

Here are some figures. You supply the answer.

ARB homes-using-tv figures during December 1956 show that between 11:00 and 11:15 p.m. Eastern time zone viewing is at a 40% level; Central zone, 14%; Pacific, 20%.

Hint: During the 15 minutes following 7:00 p.m., Eastern viewing is lower than in the other two time zones.

Network tv costs haven't discouraged sponsors in the least.

The number of nighttime sponsored hours per month has been rising steadily.

Two seasons ago monthly hours totaled 261, during the season before last it was 276 and **this past season the figure was 286.** Source of this is Nielsen; figures cover spring data in each season.

"Let us
raise a standard to which
the wise and honest
can repair"

G. Washington

1787

KUDNER AGENCY, INC.

NEW YORK • DETROIT • LOS ANGELES
SAN FRANCISCO • WASHINGTON

Nighttime spot radio rates have been more than halved since 1950 while daytime rates have declined only 6%. This is the picture turned up by The Katz Agency's annual study of rate trends on its represented stations.

The study, covering 1 January of each year, also shows a 2% rise in daytime rates from 1956 to 1957 and a 5% drop in nighttime rates during the same period. Daytime figures do not cover high traffic hours.

The mortality rate of nighttime network tv shows is underlined by these figures about 58 new programs introduced during the 1952-53 season.

Only eight or 14% were still on the air during the past season. Nielsen took the trouble to collect this information.

A question of interest to sponsors of features is how much viewing goes up in late night weekend slots compared with weekday periods. ARB viewing figures based on local time in three time zones (Eastern, Central and Pacific) disclose that a **50% rise on Friday and Saturday nights is common while hikes of 100 and 200% are not unusual.**

The viewing figures are for December, 1956, cover two 15-minute periods: 11:15 to 11:30 p.m. and 12:15 to 12:30 a.m.

The effect of summer driving on raising total hot weather radio listening is illustrated by these Nielsen figures comparing audiences during July 1956 and January 1957. The data below shows **millions of homes** during the average minute:

	MORNING (Mon.-Fri.)		AFTERNOON (Mon.-Fri.)		NIGHT (7 days)	
	July	Jan.	July	Jan.	July	Jan.
Auto-Plus	1.4	1.2	1.8	1.5	1.5	1.0
In-Home	5.2	6.6	6.1	6.2	4.0	4.1
Total	6.6	7.8	7.9	7.7	5.5	5.1

It looks like network tv's adolescence is over—that is, if you define adolescence as a period of fast growth.

Take a look at PIB gross time billings for the first four months of the year: They're running less than 8% ahead of the corresponding period in 1956.

Gross time billings for all of 1956 were 20% over the preceding year.

True, PIB figures are no accurate measure of advertiser spending or network income. But they are useful indicators in making such comparisons as those above.

The widespread assumption that alternating sponsorships have been steadily increasing is not borne out by the facts. While there was a big jump in alternate sponsorships from the 1954-55 season to the 1955-56 season, there was a decline (though not large) during the 1956-57 season.

You'll have to take Nielsen's word for it: **The figures,** in terms of sponsored hours per month in nighttime network tv **are 64, 91 and 85** for the three successive seasons with calculations being made in the spring of each season.

Total U.S. homes have finally hit the 50 million mark, according to Nielsen estimates, with 48.2 million radio homes as of 1 July.

In 1949 U.S. homes totaled 42.6 million with 40.2 million radio homes (and only a scattering of tv homes).

It's hard to get advertisers excited about **weekend daytime network** tv.

PIB billings through April for this year came to $7.9 million. During the same period a year ago, the figure was $8.2 million.

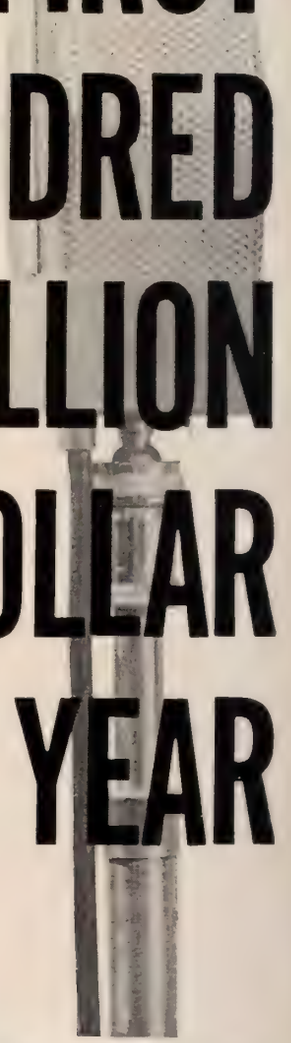
Largest Audience of any TV station in New England

WNAC-TV

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, In

THE FIRST HUNDRED MILLION DOLLAR YEAR



A few months ago a milestone was passed when McCann-Erickson TV-Radio billing hit a rate of a hundred million dollars annually. A glance at the accompanying charts shows that this covers every radio and TV network, hundreds of local stations—every kind of programing—every type of commercial.

Like all agencies, and most people, we like to set ourselves goals. Probably it was one of our goals to be the first to reach the hundred million mark in this field—but right now there's only time to thank the many people responsible for having done it. The networks and stations who have done so much to bring these media to their present high point of effectiveness . . . the producing outlets and the talent agencies who have contributed so much to the quality of our product.

McCann-Erickson, Inc. New York, Boston, Atlanta, Cleveland, Detroit, Chicago, Louisville, Houston, Dallas, San Francisco, Los Angeles, Portland and offices throughout the world.

Network and Regional TV Programs

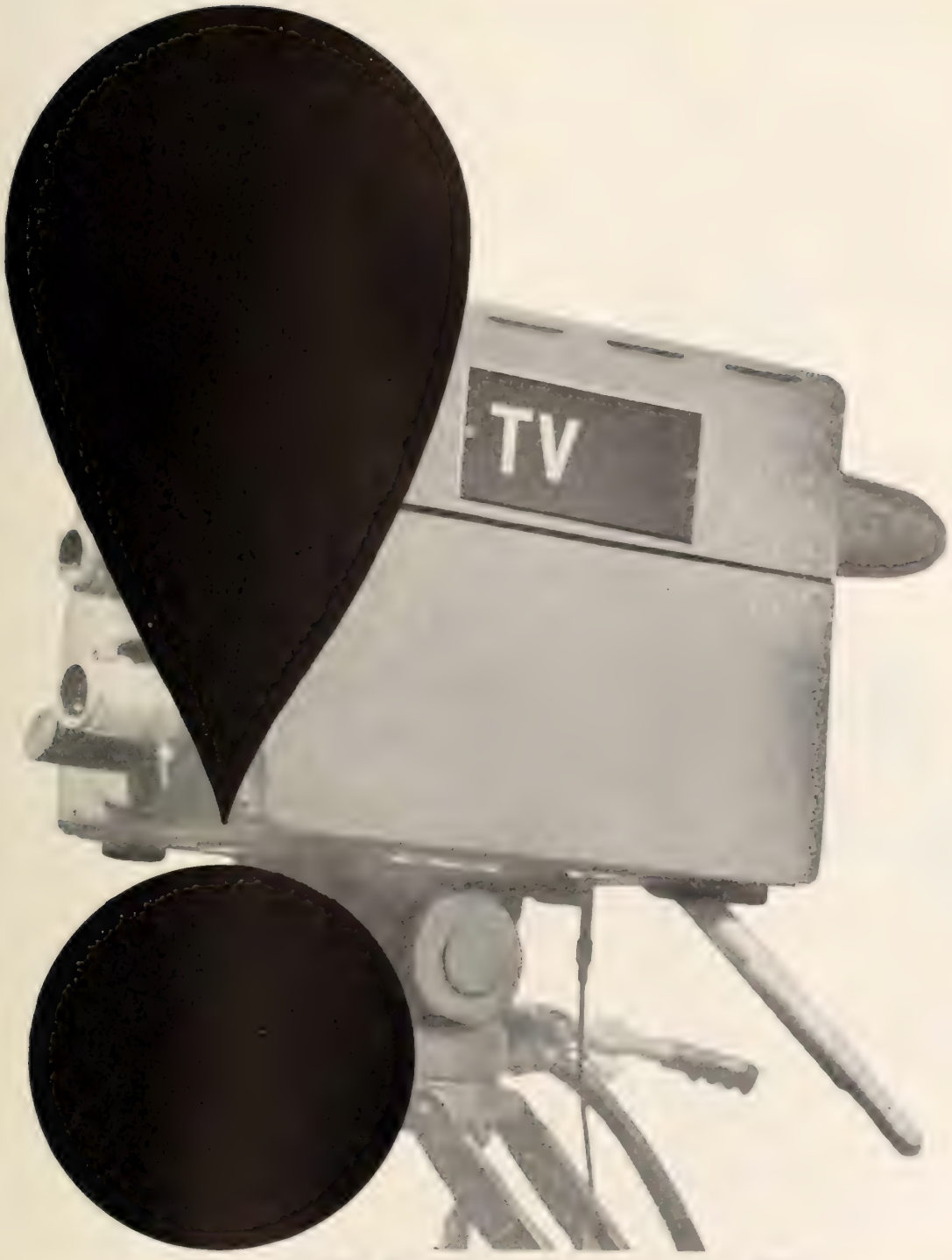
NIGHTTIME

Special Programs
Cinderella
Festival of Magic
Five Stars for Springtime
The Great Sebastians
Mayerling
Mr. Broadway
Romeo and Juliet
Ruggles of Red Gap
Shower of Stars

One Hour
Climax
Disneyland
Jackie Gleason Show
Robert Montgomery Presents
Studio One
Warner Brothers Presents
Wednesday Night Fights

Half Hour
Adventures of Jim Bowie
Crunch and Des
Death Valley Days
Dragnet
Esso Golden Playhouse
Lone Ranger
National Biscuit Theatre
Panic
Texas in Review
Whirlybirds

Quarter Hour
Esso Reporter
Powerland U.S.A.
Sohio Reporter



Clients using other than Network Programs:

DAYTIME

Special Programs
Game of the Week

Half Hour
Lone Ranger
Sky King

Quarter Hour
Bob Crosby
Garry Moore
Home
House Party
It Could Be You
Mickey Mouse Club
Ohio Story
Our Miss Brooks
Price is Right
Queen for A Day
Tennessee Ernie Ford
Today
Valiant Lady

TELEVISION

American Safety Razor Corp.
American Trust Co.
Bell Brand Foods, Ltd.
Bulova Watch Co.
California Packing Corp.
California Spray Chemical Corp.
California Wine Association
Chesebrough-Pond's Inc.
Chrysler Division
Cleveland Electric Illuminating Co
Coca-Cola Bottling Companies (Various Cities)
Columbia Records Inc
Columbus & Southern Ohio Electric Co.
Cowles Magazines, Inc.
Esso Standard Oil Company
Gray Drug Stores, Inc.
Liggett & Myers
Lincoln Bank & Trust Co.
Lucky Lager Brewing Company
Mead-Johnson & Co.
The Mennen Company
Milk Foundation, Inc
National Biscuit Company (Various Products)
National Lead Co.
[illegible]
Ohio Bell Telephone Company
Pacific Power & Light Company
Rival Packing [illegible]
S. O. S. Company
Southern California and Southern Counties Gas Companies
Standard Oil Company (Ohio)
Stegmaier Brewing Co.
Swift & Company

RADIO

Allied Chemical & Dye Corp. Barrett Division
[illegible]
American Trust Co.
Bulova Watch Co.
[illegible] (Del Monte)
California Spray Chemical Corp
[illegible]
[illegible]
Chesebrough-Pond's Inc
Chrysler Division
Cleveland Electric Illuminating Co.
Coca-Cola Bottling Companies
[illegible]
[illegible] Inc.
[illegible] Magazines, Inc.
[illegible] Standard Oil Co.
Gray Drug Stores, Inc.
The Halle Bros. Co.
Hampden Brewing Co.
Humble Oil Co.
[illegible]
[illegible]
Lyon Tailoring Inc.
[illegible]
Mead Johnson & Co.
The Mennen Company
The Milk Foundation
The Milnot Co.
National Biscuit Company (Various Products)
National City Bank of Cleveland
The North [illegible] (Various Products)
Norwegian Canners Assn.
Ohio Bell Telephone Company
Pacific Power & Light Company
Rival Packing Co.
Seeck & Kade, Inc.
S. O. S. Company
Southern California and Southern Counties Gas Company
Standard Oil Company (Ohio)
Stegmaier Brewing Co.
Swift & Company
Tidy House Products Co.



WAY OUT FRONT IN SOUTH TEXAS

In the fast-moving South Texas market, KONO Radio is way out front with 49% penetration (NCS No. 2) and increasing the lead with every step as more and more new program innovations are introduced. So if you're in the race for sales in the big 51-county South Texas market, put your money on KONO . . . through your **H-R** or Clarke Brown man.

49% PENETRATION IN SAN ANTONIO'S HOME COUNTY

860 kc 5000 watts

KONO

SAN ANTONIO *Radio*

TV/RADIO BASICS
July 1957

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Elaine Couper Glenn

VP–Assistant Publisher
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Arch L. Madsen

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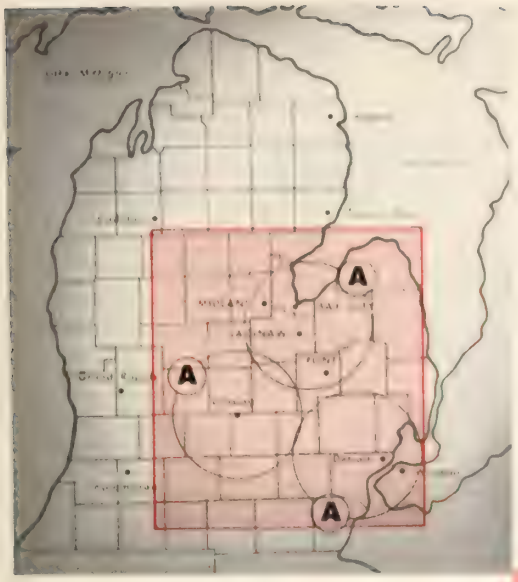
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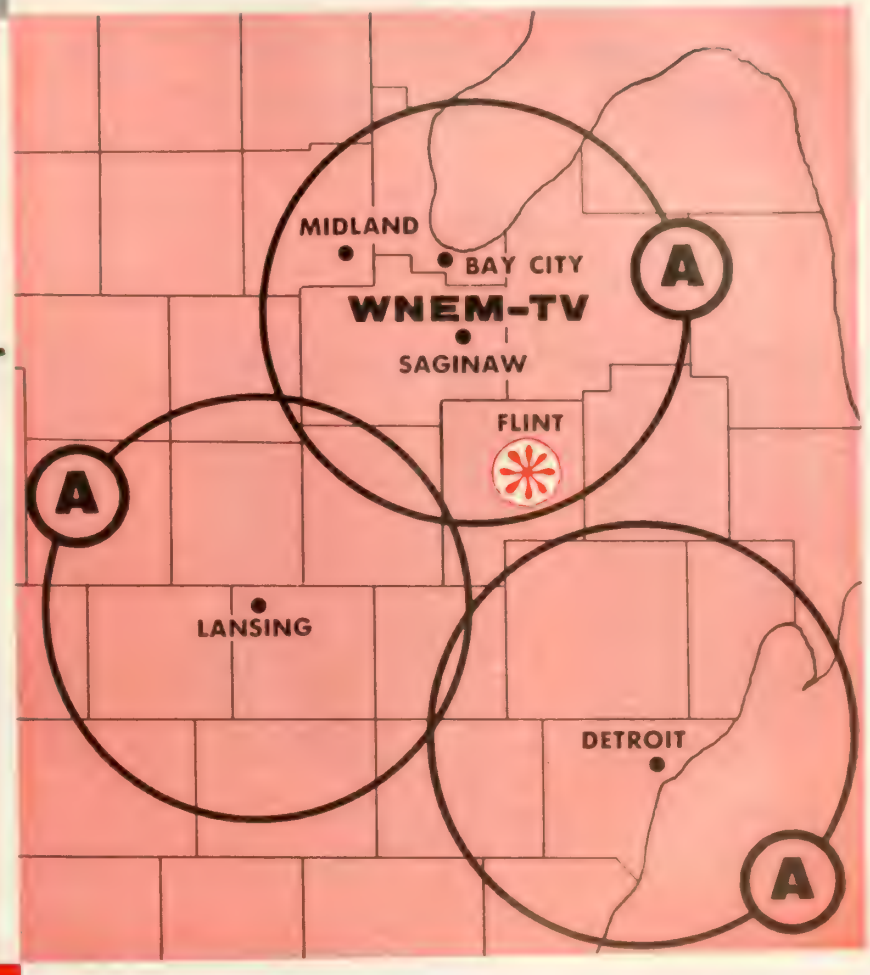
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take a closer look at FLINT TV



A close look at the enlarged television coverage map of WNEM-TV and stations in adjacent markets reveals the TRUTH of the following:

POSITIVELY . . . WNEM-TV CHANNEL 5 IS THE ONE AND ONLY TELEVISION STATION COVERING FLINT WITH A GRADE A SIGNAL.

The coverage map speaks for itself, but we welcome any further inquiry you might have regarding television service in this rich market. We'll be glad to supply you with, not claims, but POSITIVE PROOF.*

WNEM-TV also is the only TV station delivering a Grade A signal to the combined market made up of Flint, Saginaw, Bay City and Midland . . . the heart of Michigan's 2nd Market, the nation's 19th Industrial Market.

**Additional evidence on file in applications at the FCC in Washington.*



NBC abc

See Your Petryman

Peters, Griffin, Woodward

FLINT OFFICES: 507 DETROIT STREET

CBC-TV network coverage *grows* every day



CBC-TV networks—English and French—
Serve 2 out of every 3
homes in Canada...

with more selling impact, more coverage than ever. Call, 'phone or write today for more information about Canada's greatest advertising medium... the CBC-TV networks—still growing.

CBC TELEVISION
commercial division

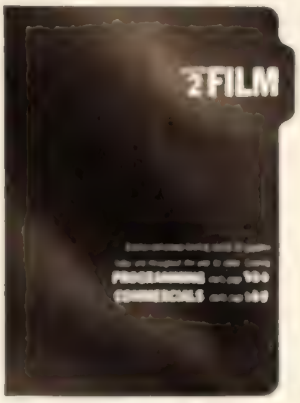
Halifax
Montreal
Ottawa
Toronto
Winnipeg
Vancouver

HOW TO USE TV AND RADIO BASICS

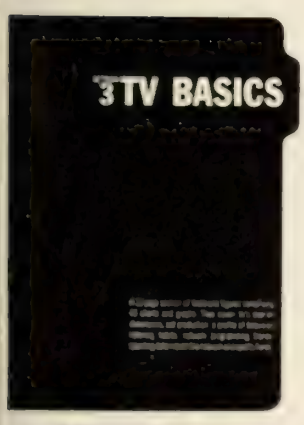
Sections on Television, Film, Radio give you a status report in question-and-answer form. Tv, Film, Color and Radio Basics sections provide fact charts. Guide to all nine sections in this issue appears here



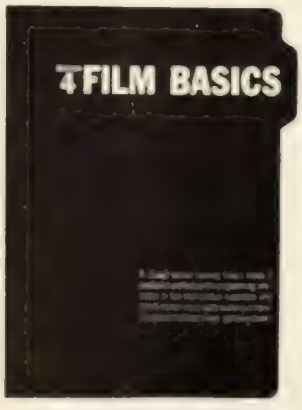
SECTION 1
TELEVISION
Status report, spot and net tv in question-and-answer form. Includes fall shows. **page 15**



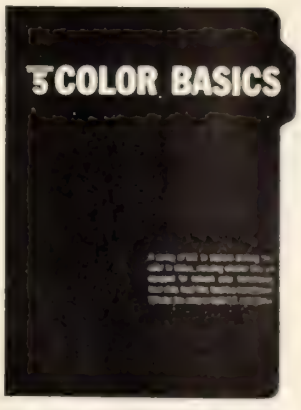
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Status report, [illegible] and commercials. New films, list of available films. **page 51**



SECTION 3
TV BASICS
Charts which show how big tv's audience is, where it is, what the trends are. **page 69**



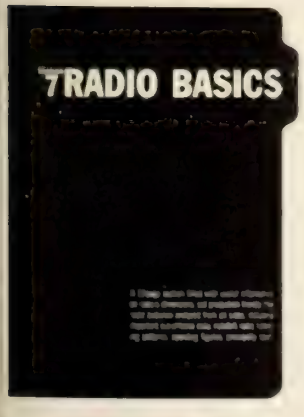
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FILM BASICS
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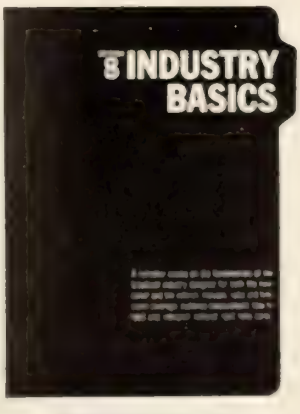
SECTION 5
COLOR BASICS
Shows color status of U. S. tv stations: network, local film, slide, live. **page 133**



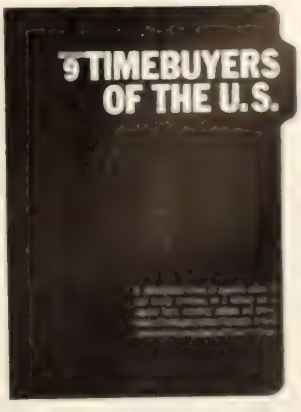
SECTION 6
RADIO
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SECTION 7
RADIO BASICS
Want figures on out-of-home audience? Listening today? Answers are here. **page 179**



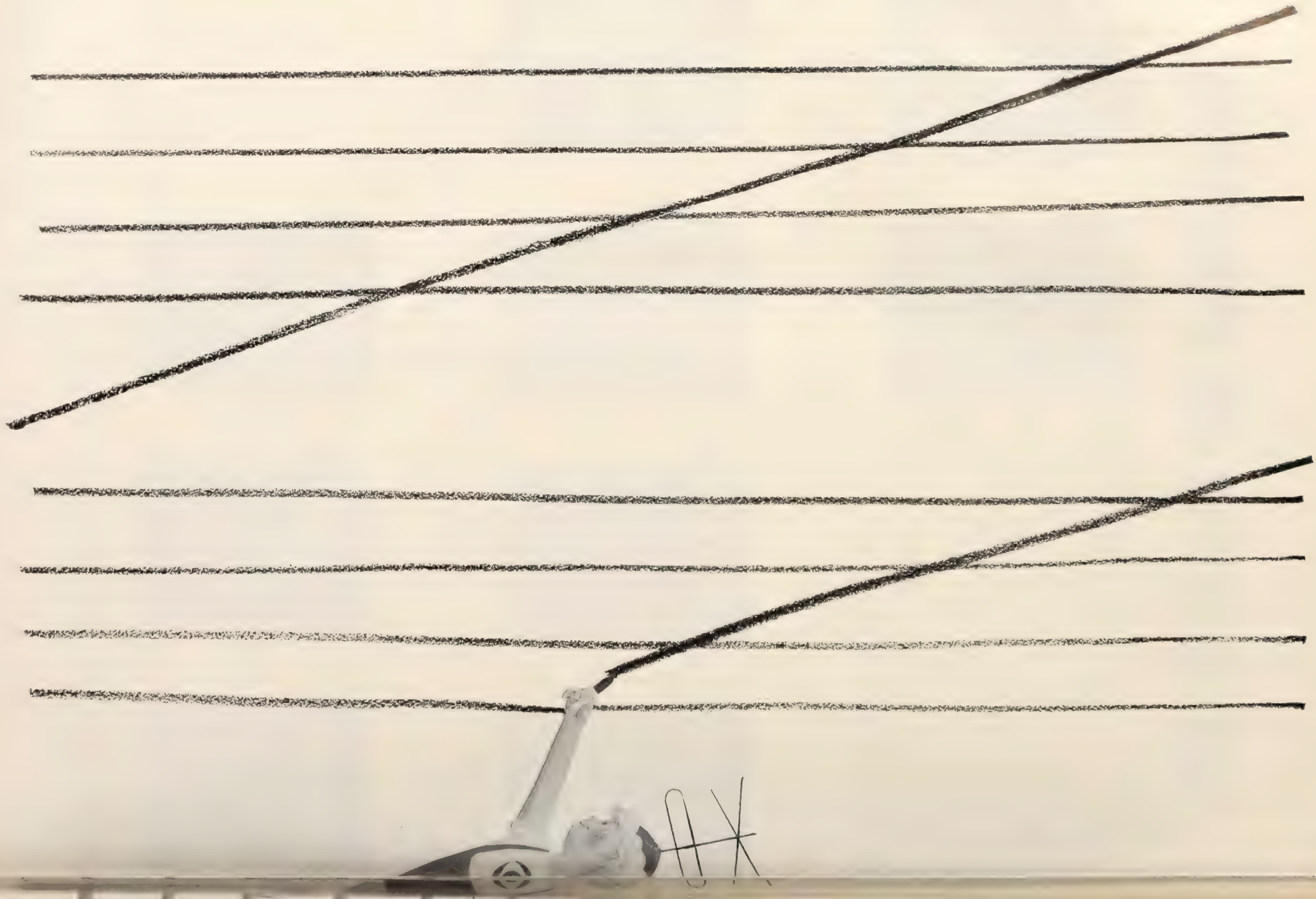
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SECTION 9
TIMEBUYERS LIST
Listed here, timebuyers of agencies around the nation with their accounts. **page 245**

REPRINTS

Each year sponsors [illegible] requests for thousands of reprints of the Basics sections. Tv Basics is available at 35¢ per copy; Film [illegible]; Color Basics at 10¢; Radio Basics at 5¢. Quantity prices available on request. To order the Basics or Timebuyers of the U. S., which will be available in reprint form [illegible] summer, write to: Sponsor Services, Inc., 40 E. 49th St., New York 17, N. Y.





Annual Report

As television's most rewarding season came to an end, two events clearly summarized the scope of CBS Television's contribution to this young and growing medium.

The final Nielsen report of the October-May season found CBS Television broadcasting all of the 10 most popular programs. The final honors of the year—the two Robert E. Sherwood Awards for network programs "dealing with freedom and justice"—were both given to CBS Television.

This achievement climaxed a season which saw intense network competition for a nationwide television audience that reached a new peak of over 40 million families. It was a season which found the average family spending even more time watching television than the year before. And because most of this time was spent looking at CBS Television, the network consistently maintained a position of leadership throughout the year:

It gathered the largest audience for a single entertainment program in the history of television.

It won a total of 122 programming awards for entertainment and public service programs.

It had a monthly average of 8 of the 10 most popular nighttime programs and 7 of the 10 most popular daytime programs.

It delivered 25 per cent larger average nighttime audiences and 30 per cent larger average daytime audiences than its closest competitor.

It earned a 20 per cent larger investment from advertisers than the second leading network.

Television brought more Americans the entertainment they enjoyed most and the information necessary for a clear understanding of the issues of our time. And it offered American business its most effective advertising medium.

CBS TELEVISION

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

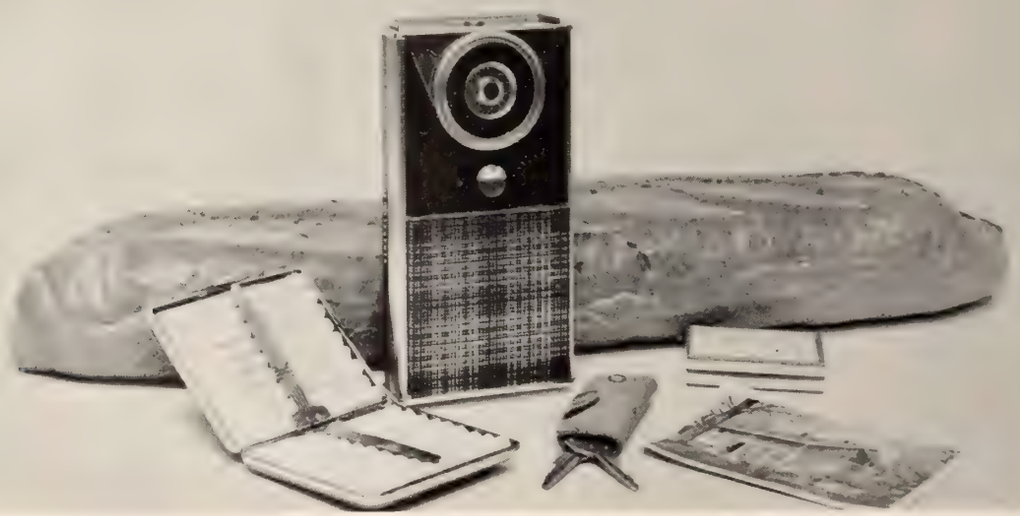
FOOD . . .
More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .
National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .
WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .
Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .
Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.



. . . *and* **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper— whether it be *Area* Nielsen or Pulse — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers — as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong.*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

SECTION 1

TELEVISION

Question-and-answer briefing section for guidance today and throughout the year to come. Covering:

SPOT TV starts page **16**

NETWORK TV starts page **36**

TIMEBUYER SURVEY

Spot tv trends this fall include stepped-up pace for daytime

1. How tight are nighttime availabilities this fall compared with last?

CLASS A & AA TIME		FEATURE FILM TIME	
Easier to clear	34.7%	Easier to clear	40.3%
Harder to clear	19.4%	Harder to clear	32.3%
About the same	45.9%	About the same	27.4%

2. What is the outlook for activity in daytime spot tv?

Big increase	24.3%
Small increase	54.1%
About the same	21.6%

3. What is happening to spot television frequency?

	NIGHTTIME	DAYTIME
Big increase	8.8%	19.1%
Small increase	36.8%	50.0%
About the same	54.4%	30.9%

4. What is happening to the length of spot television schedules?

	NIGHTTIME	DAYTIME
Longer now	21.4%	20.9%
About the same	78.6%	79.1%

5. Will you buy more spot tv program time this fall than last?

	FILM SHOWS	LOCAL SHOWS
More this year	38.8%	31.2%
Less this year	18.8%	20.3%
About the same	42.4%	48.5%

6. Taken together, for accounts on which you buy, will spot tv spending be up or down?

UP.....83.3% **DOWN.....16.7%**

Timebuyers were asked to project this fall's spot tv trends via the questions above. A mail questionnaire went to 300 buyers at agencies around the nation, including New York, Chicago, Los Angeles, Detroit, Cleveland, among other important buying centers. A total of 70 buyers responded. All questions shown above with their tabulated results required a check-off answer. An additional question, not shown above, called for a written answer outlining suggestions for sponsors planning spot tv campaigns this fall. Many of responses to this question appear in the text starting at right. (For a similar survey on spot radio trends, see Spot Radio Briefing Section.)

SPOT TELEVISION'S YEAR OF MATURITY

More clients are using medium in new, enlightened ways, spreading spot tv dollars into fringe time and more daytime. One trend is toward "radio buying" strategy in spot tv, with in-and-out tactics in prime evening time, saturation flurries among top clients. Buyers predict spot tv business will soar this fall after a slow spring start

Outlook

Q. How's business this year?
A. The indications are that spot tv will be considerably ahead this fall over last. This will not necessarily mean, however, that the entire year 1957 will be way ahead of 1956. Reason: second quarter's sales were slow though there was a late spring business pickup. All in all it looks like a year of mature growth.

At this point fall buying is expected to more than offset the slackening of activity in spring. Timebuyers SPONSOR polled in a mail survey throughout the country are almost unanimous in forecasting heavier spending by their clients in fall 1957 compared with fall 1956. Taking their accounts in the aggregate, 83.3% of the timebuyers surveyed predict an increase in fall spending. The median: a 15% rise.

Many spectacular increases were reported. For instance, the head buyer of a major Chicago agency predicts a 500% increase in expenditures for his clients, particularly due to daytime.

Another top Chicago buyer foresees a 400% increase in spending because of new film show and local show buying for his accounts. A Los Angeles broadcast supervisor predicts a 200% increase because of film buying. A Kansas City, Mo., media executive anticipates a 150% increase in spot tv dollars. The buyer from a New York financial agency sees syndicated film buying as the basis for a 75% increase in spot tv expenditures.

Q. Does the stepped-up activity mean tighter prime time clearances in the opinion of buyers?
A. Not necessarily, because some of the increased business is going into daytime and fringe time rather than sticking to Class "A" periods, according to timebuyers surveyed by SPONSOR (see chart at left).

In fact, 34.7% of the respondents to the SPONSOR survey expect to find prime time easier to clear this fall than in seasons past, and 45.9% see the situation unchanged; less than 20% expect to find time more difficult to clear.

"The only real problem in prime nighttime is an increase in conflicts," Jerry Sprague, Cunningham & Walsh, told SPONSOR. "This is the natural by-product of increased shared and alternate-week sponsorships and it can make it more difficult to clear good time for certain products. You may have to do a little more juggling, rather than buying a consistent schedule, to avoid these product conflicts."

Q. What effect is the late shaping of network tv plans having upon fall spot buying?
A. It has generally delayed requests for availabilities and the making of definite plans. Also, more than ever before, buyers are trying to evaluate the strengths and weaknesses of the network lineups in order to pick and choose the best possible adjacencies.

The scouting out of availabilities was beginning slowly during early July, but the bulk of buying isn't anticipated until August; that is, one full month later than last year.

While actual placing of orders may be delayed, media strategists are, on the other hand, working further ahead than during previous summers. Top agency media executives are well into 1958 in attempts to find the right formula for spot tv clients.

"We're planning for 1958 right now," says FC&B's Arthur Pardoll. "We've found that advertising is so complex and media strategy arouses so many controversies, that we plan ahead to solve problems."

Y&R's Ray Jones, currently knee-deep in scouting out and evaluating availabilities for fall, is also looking ahead toward winter, trying to forecast gross network share successes and failures to find out what schedules placed in September will retain their ratings value through next spring.

Q. Will last year's rush into feature film continue into fall?
A. Enthusiasm for features is at a peak. Sizeable budget increases for clients handled by timebuyers who answered SPONSOR's questionnaire are due often to new spot tv money (often coming out of other media).

Please turn to page 20

objective:

Introduction of a new product in a highly competitive field

complicating factor:

An uncertain timetable of production-distribution facilities

solution:

The American Tobacco Company's HIT PARADE cigarettes and its agency, BBD&O, are

To introduce its new HIT PARADE cigaret[te] on a market-by-market saturation basis, Am[erican] Tobacco required the ultimate in adver[tising] flexibility. Anticipated shifts, both in produ[ction] and in distribution patterns, called for the [kind] of flexibility that would allow changes in [adver]tising schedules at a moment's notice.

Spot Radio and Spot TV received the l[arge] media appropriation of the 13-week introd[uctory] budget. HIT PARADE entered each market [with] a minimum of 50 weekly radio spots, 10 week T[V] spots. Nationally, the campaign built to a [total] of 13,000 radio spots and 700 TV spots per [week]

SOLD ON SPOT



Left to right: Richard Arbuckle, Radio Sales Representative, NBC Spot Sales; William Conner, BBD&O Account Director for Radio & TV; Stephen Bell, BBD&O Account Supervisor; Harry Mulford, TV Sales Representative, NBC Spot Sales; Henry See, BBD&O Account Executive; Alan C. Garratt, Advertising Manager of the ACC Division (PALL MALL and HIT PARADE cigarettes) of the American Tobacco Company.

Photograph by Morris H. Jaffe

…in the first few weeks of the campaign, a special study in …York showed that a phenomenal 77% of people canvassed …only knew there was a new cigarette on the market … they …e the cigarette's name was HIT PARADE.

…rtising Manager Alan C. Garratt explains why HIT PARADE …nues to use Spot broadcasting: *"Introducing* HIT PARADE *…ettes to a mass audience in a highly competitive field is a …y advertising problem. Thanks especially to BBD&O and …Radio and Television, we have cracked the country, market …rket. NBC Spot Sales represented stations played a big part …e promotion of our new brand."*

…n your NBC Spot Salesman. He can show you, too, how to …your sales . . . market by market.

NBC SPOT SALES

represents these leadership stations:

Hartford New Britain WNBC
New York WRCA WRCA-TV
Schenectady Albany Troy WRGB
Philadelphia WRCV WRCV-TV
Washington WRC WRC-TV
Miami WCKT
Buffalo WBUF
Cleveland WNBK
Louisville WAVE WAVE-TV
Chicago WMAQ WNBQ
St. Louis KSD KSD-TV
Denver KOA KOA-TV
Seattle Tacoma KOMO KOMO-TV
Los Angeles KRCA
San Francisco KNBC
Honolulu KGU KONA



that's being diverted into feature film participations.

Throughout spring an increasing number of stations acquired features.

Q. Does this mean that good feature time will be hard to clear?

A. The amount of feature product available makes this unlikely. So many stations hopped on the feature band wagon (sometimes every station in four- and five-station markets), the chance of buying good schedules in choice feature programing is good.

Furthermore, Colgate's experience on KTLA, Los Angeles, is just one of the proofs that major advertisers going into this fringe, station-option time have gotten top ratings and have seen an increase in sets-in-use. Since this 10:30 p.m. to midnight period had not been generally sold out in years previous, there's often room for more business.

While interest in features is at a peak, 40.3% of the respondents to SPONSOR's timebuyer survey expect to find features easier to clear this fall than last, simply because there are more features being programed by more stations. Some 32.3% of buyers felt features would be harder to clear; 27.4% say "about the same."

Daytime

Q. Will this be the year for a boost in daytime business?

A. Yes, say 78.4% of the timebuyers SPONSOR surveyed, and one third of these expect to see a major increase in daytime business.

"There's a different attitude toward daytime these days," says the broadcast supervisor of one of the top five air media agencies. "It's proved to be effective in the past year. Clients no longer worry about the old bugaboo of 'divided attention' because they've had sales results justifying their initial tentative investments."

The disparity between nighttime and daytime pricing is another factor favoring daytime which can't be ignored. And this spring particularly many stations changed some daytime periods to a "D" rather than "C" rate, making the price differential even greater.

Furthermore, new network pricing policy has followed suit. When ABC TV announced its plans to program daytime several months ago, the network announced a blanket "D" rate (one-third of nighttime) for its daytime programing. CBS TV and NBC TV have gone to a "D" rate for their pre-10:00 a.m. strips.

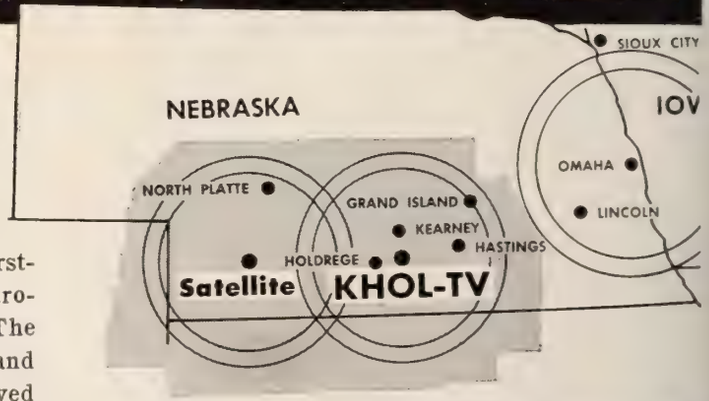
"This new price structure particularly on the part of individual stations makes daytime a far more attractive buy," a JWT buyer told SPONSOR. "But no amount of low pricing would be pulling clients in extensively if it weren't for the accompanying strengthened network programing available this fall."

Certainly the stepped-up pace of competition between CBS TV and NBC TV, and the entry of ABC TV are creating some attractive adjacencies throughout the day. The full impact of ABC TV is not expected to be felt until another six months or more from now when the network may increase its daytime programing.

Based on network activity and client experience with daytime spot tv, the consensus among buyers is that daytime spot tv may be up some 20% or more this fall.

KHOL-TV Sells Nebraska's Second Big Market!

Your Most Effective Way to Reach and Sell 184,830 Families with an $830,032,000 Buying Income



Nebraska boasts two giant consumer markets bursting with profit potentials. One is the eastern metropolitan areas, served by four TV stations. The second is the rich agricultural districts of central and western Nebraska and northern Kansas . . . served and sold by KHOL-TV and its satellite station. Profit minded advertisers agree—KHOL-TV—the economical way to sell Nebraska! Contact Meeker TV today.

Represented Nationally by MEEKER TV, Inc.

CBS ABC **KHOL-TV** CHANNEL 13

KEARNEY, NEBRASKA

Satellite Station Channel 6, Hayes Center, Neb.

LATEST FACTS*

About Rich Market Area Served and Sold by KHOL-TV and Satellite

Effective Buying Income	$830,032,000
Number of Families	184,830
Population	583,800
Total Retail Sales	$680,494,000
TV Set Count	126,000

*Compiled from Standard Rate and Data

NOW! ZIV'S SPECTACULAR NEW

ACTION



SERIES

ZIV's BRILLIANT NEW SHOW . . . A LAW ENFORCEMENT AGENCY

NEVER BEFORE DRAMATIZED ON TV!

"HARBOR COMMAND"



DANGER!
THRILLS!
ACTION!

Based on actual experiences of America's Harbor Police, Coast Guard Units, Port Authorities!

with an exciting Hollywood star... **WENDELL COREY**

AS CHIEF OF THE HARBOR COMMAND

TO NEW SALES RECORDS!

SMASHING TO NEW SALES RECORDS!

Already bought by:

- HAMM'S BEER
- MILES LABORATORIES
- BLUE CROSS in Buffalo
- KBAK-TV — Bakersfield, Calif.
- KBOI-TV — Boise
- WNAC-TV — Boston
- KTTV — Los Angeles
- WTVJ-TV — Miami
- KTVX-TV — Tulsa-Muskogie
- WOR-TV — New York City
- KPHO-TV — Phoenix
- WIIC-TV — Pittsburgh
- KSL-TV — Salt Lake City
- KRON-TV — San Francisco
- KTNT-TV — Tacoma
- WFGA-TV — Jacksonville
- KOVR-TV — Stockton, Calif.
- WCAU-TV — Philadelphia
- WTVY-TV — Dothan, Ala.

ZIV Television

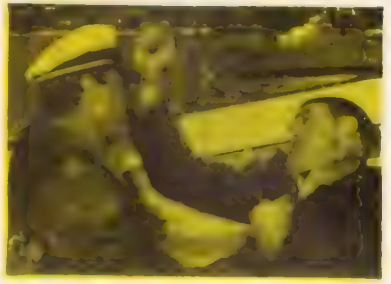


FILMED ON LOCATIONS

NEW AND FRESH

TO TV...

SHOWMANSHIP THAT WILL DELIVER A BIG AUDIENCE FAST!



ABOARD ocean liners, police boats, tramp steamers, fire boats.



ALOFT in Port Authority Helicopters and Coast Guard Planes.



AT SEA with the fishing fleets, Coast Guard Cutters, pleasure craft.



ON SHORE in warehouses, U. S. Customs Offices, Oceanography Labs.



This Is Albuquerque

The Nation's Newest Billion Dollar Market!

In case you hadn't noticed—Albuquerque, New Mexico, is your newest, fastest-growing *major* market in the surging Southwest.
Look at the figures: In the metropolitan area alone, population is 218,800 (61,400 families) with a spendable income of more than 372 million dollars! Business activity increases at a rate *three times* above the national average . . . food sales increased 64%, drug sales 74% and total retail sales 62% *in the last year!**

KOB Radio and KOB-TV are the leading media in this great, new market. Powerful KOB, the Southwest's pioneer 50,000 watt station, commands the Pulse ratings just as KOB-TV is tops in ARB ratings. Now under the progressive management of KSTP, Inc., KOB and KOB-TV are your best buys in atomic Albuquerque!

**SALES MANAGEMENT "Survey of Buying Power, May 10, 1957*

NOW REPRESENTED BY
EDWARD PETRY & CO., INC.

Radio 770 KOB Television CHANNEL 4
NBC AFFILIATE • ALBUQUERQUE, NEW MEXICO
"Serving the Surging Southwest"

Strategy

Q. Are clients buying higher frequency schedules for fall?

A. There's a bigger increase in daytime frequency partly because of the cheaper price and partly because of the availability of daytime periods.

Most buyers interviewed by SPONSOR at major agencies agree that five announcements weekly has become virtually the basic minimum frequency of any campaign, day or night. But they see daytime base frequency approaching 10 a week per market.

Q. Are clients buying longer schedules?

A. About one-fifth of the respondents to SPONSOR's survey see their clients buying longer schedules both during the day and night.

However, talks with media executives at some of the biggest air media agencies revealed conflicting trends in terms of length of campaigns. Some feel that the carving out of franchises has lost its meaning to some extent because of the constantly changing value of the adjacencies. They buy circulation, and in some instances are following the common spot radio pattern of a few weeks on the air, a few weeks off the air.

At the same time, something new has come into the spot tv business recently: trading of announcements. One of the earliest trades is Maxwell House Instant's offer to Bristol-Myers of its franchised schedule for a period, after which General Foods will take its announcements back once more. Both clients and agencies involved agreed, but some stations balked at the practice, since it by-passes the clients on the stations' own priority lists. For the two clients the advantage is clear: each has a franchised time for his announcement schedules without having to stay in that period continuously through the year.

Adjacencies

Q. How do buyers evaluate the fall network lineup?

A. They're somewhat more reluctant to try to pick winners than in years past. They're confronted with more new shows than fall than in past seasons. And they're even more aware

of the odds against getting all top adjacencies because of the bad taste the high mortality of fall 1956 shows left in the business.

These are some of the broad conclusions from a cross-section of timebuyers in the top 20 air media agencies:

1. They expect to see a smaller margin of difference in average ratings between the three networks during the prime evening hours.

2. Most anticipate that those highly desirable announcements during hour- and 90-minute shows will be tougher to clear than ever because (a) they've proved to deliver more consistent ratings than schedules placed between different shows; (b) because there are fewer long shows being scheduled by the networks.

3. Westerns, as a category, may come through strong, yet buyers are looking very carefully into the programing on the networks opposite.

"There'll be so many Westerns that some must inevitably die," one top agency buyer told SPONSOR. "Since most of them don't revolve around a strong star name, it becomes tougher to pick winners in this group than in other show categories where stars with a proven audience appeal are used."

4. Musicals, because of anticipated star value, are considered good bets by many. They feel that a popular singer personality as star of a show makes most of the new musical programs less vulnerable to audience fickleness.

"If you like Pat Boone, you'll like him whether there are five other musical shows or not," says Jack Bray of Cunningham & Walsh. "But with shows hinging on storylines, the bigger the choice in one category the more your audience can be split and unbalanced."

5. Where big-money quiz shows are concerned, buyers are split. Many are encouraged by the high level of interest and ratings maintained by the old big-money quizzes which are being carried over into fall, and the daytime track record of one new one (NBC TV's *Tic Tac Dough*).

But there's a fairly vocal minority who fear that quiz shows in general will develop an increasingly up-and-down pattern of ratings in fall when the novelty of large prizes coupled with varied and interesting contestants will have worn off somewhat.

6. Particularly high on the list of top adjacencies is the *Sinatra Show*, because media men feel he appeals to as wide a cross-section of viewers as any top star on or off tv.

Buying Tips

Q. What can buyers do now to insure a successful fall spot tv campaign?

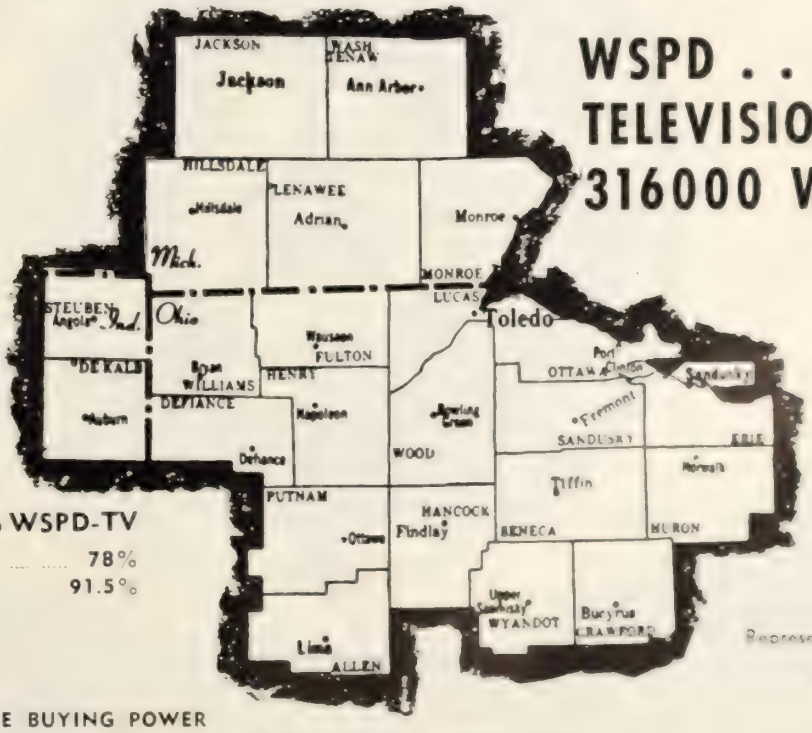
A. As tv has increased in complexity, the demands upon timebuyers have become more rigorous. Besides knowing media he really has to second-guess programing success or failure. In order, then, to do an effective buying job for spot tv advertisers, here are the steps a cross-section of timebuyers suggest to other timebuyers (based on SPONSOR's mail survey as well as personal interviews):

1. *Start making plans early.* Even if you feel that the time periods you'll be after may not be tight, you'll certainly get a better selection if you have a clear picture of availabilities and get your bid in early.

2. *Begin evaluating network programing lineups right now.* With the large crop of new shows going on the air this fall, the timebuyer really has

WSPD-TV's

"BILLION DOLLAR MARKET"



WSPD . . . TELEVISION 316000 WATTS

Population	1,657,400
Families	494,800
Television Homes	406,000

Percent tuned to WSPD-TV

Daytime	78%
Nighttime	91.5%

Represented Nationally by KATZ



EFFECTIVE BUYING POWER		SPENT FOR	
Total	$3,015,566,000		
Per Capita	1,819		
Per Family	6,094	Food	$449,499,000
		Gen. Mdse.	223,555,000
RETAIL SALES		Furniture and Household	105,354,000
Total	$2,022,594,000	Automotive	408,185,000
Per Family	4,087	Drug	62,275,000

WSPD Television . . . Toledo, Ohio





PROJECTING THE BEST...

From CBS Television Film Sales come the best film programs for all stations: expertly-made, wide in appeal, easy on the budget.

Fast-moving action dramas like "Whirlybirds," "Assignment Foreign Legion" and "San Francisco Beat"...the western adventures of "Annie Oakley" and "Brave Eagle"...wholesome family entertainment like "Mama" and "Life with Father"...are part of a catalogue listing more than 20 top-rated syndicated properties. Each meets CBS Television Film Sales' quality-first standards; each comes backed with plenty of hard-hitting merchandising and promotion aids.

Hundreds of local, regional and national advertisers in more than 200 markets (who last year pushed CBS Television Film Sales' billings to a record high!) make their best showing with programs from...

CBS TELEVISION FILM SALES, INC.

"... the best film programs for all stations"

San Francisco Beat, Whirlybirds, Winning of the West, Annie Oakley, Brave Eagle, Life with Father, The Honeymooners, Fabian of Scotland Yard, Amos 'n' Andy, Gene Autry, Buffalo Bill Jr., The Whistler, Files of Jeffrey Jones, Assignment Foreign Legion, Cases of Eddie Drake, Under the Sun, Mama, Gray Ghost, Champion, Colonel Flack, Navy Log, Range Rider, Terrytoons and Newsfilm.

to choose from a lot of unknown quantities. While there's certainly no foolproof way of second-guessing tv show success, it might pay for him to talk to the experts in his agency's radio-tv department, listen to other admen's evaluations and read the trade press for a general orientation on the fall lineup (see fall network tv schedule this issue, pages 40-43).

3. *Consider daytime and so-called fringe time.* Don't carry a prime-time prejudice into the planning stage, or you might overlook some good values. "Watch programing in fringe times for excellent ratings at good prices," many buyers say.

4. *Bring your market information up-to-date right now.* Even if you decide not to buy until late-August, your preparations should be started early.

5. *Discard last year's frequency concepts in looking at this year's tv.* In daytime, for instance, you may be able to buy frequencies approaching "saturation" this year for a more efficient cost-per-1,000.

6. *Don't buy features as a "pig in a poke."* Get advance titles and schedules from the stations and compare them for entertainment and audience-appeal values. Many buyers seem to be so bullish on features as such that their enthusiasm could mislead them, particularly since many stations in multi-station markets today pit features against features.

7. *Consider splitting your budget,* that is, buy partial schedules early with a promise of additional budgets if and when better time periods can be cleared. Unless you're tying in an entire merchandising promotion with the start of the spot tv campaign, staggered starts of the campaign give you a chance to buy on a market-by-market basis as good buys open up.

8. *Check copy department now on length required for effective commercials.* With the number of combination packages being offered (with everything in them from I.D.'s to minutes), it might be more efficient for the client to have varying length commercials produced.

9. *Get rundown on local programing and personalities in markets you're considering.* It takes a lot longer to evaluate live local programing than film, which you can screen right in the agency. Therefore, requesting background information now from individual stations will assure you fuller knowledge by the time you have to make buying decisions.

10. *Check into merchandising and promotion plans offered by stations.* If you stress your interest early, you may stimulate more merchandising activity at the station. Also, be sure to let the station know what merchandising and promotion plans the client is considering, so the station can shape its own effort around them.

11. *Get availabilities from all stations in a market.* Don't carry over last year's prejudices into fall 1957. In tv, particularly, the character of a station and its audience appeal can change rapidly, and the network affiliations carry a different meaning in varying markets.

12. *Inquire into station policy where double and triple spotting is concerned.*



Occasionally, feature film packages are overloaded with commercials and you should be aware of this before you choose between a feature library on one station versus another one on the competing station.

13. *Don't buy feature packages blindly.* Some stations charge a premium for the announcement immediately preceding a feature rather than placed within the first break. Consider whether this announcement may not offer more identification compared with those interrupting the feature.

14. *Watch out for "ratings-week scheduling."* You can't buy features on past ratings alone. When you look at the list of titles the station has to offer, try to encourage a balanced month's programing, rather than bunching the "Clark Gables" together during ratings week and leaving the weaker film for the rest of the month.

15. *Travel into key markets now if you can.* Personal contact with station management usually helps get you better clearances and local follow-through.

16. *Discourage client from spreading budget too thin.* Last year's frequency may be inadequate in today's more competitive markets.

And then, of course, there's the way who wrote SPONSOR: "Start late. Take a vacation in the middle of the buying period. Insist on Ed Sullivan and *Twenty-One* adjacencies and don't buy until you get them. This will insure that the way will be free and clear for me to do the best job possible for my accounts because of the early start I intend to make."

DST Snarl

Q. What can timebuyers do about the annual Daylight Saving Time problem?

A. Now's the time to find out how the three networks will handle the shift from DST to Standard Time (see Network Tv section, starting on page 30). By seeing which stations fall into particular time zones and correlating this information with the station's affiliations and the way the network will handle delayed telecasts, the buyer can determine right now which markets will present a problem and which will have unchanged schedules and adjacencies.

Timebuyers can also find out right now from the reps whether the policy on their stations is to shift an announcement schedule with its adjacencies (which is the most widespread practice) or whether it is to leave announcements on the clocktimes on which they're originally ordered. If it should be the latter situation, the buyer can determine right now whether the shift from DST might mean a product conflict through the new adjacency, whether it might weaken the schedule. And knowing these factors, he can put through a request to the station right now for the month of October during which the biggest problems in DST conflicts arise.



3 You'll quickly see that KPIX's roster of personalities is a truly outstanding one—personalities with proven selling power like Del Courtney, Faye Stewart, Sandy Spillman, Capt. Fortune, and Deputy Dave.

4 You'll be convinced that KPIX has the production and merchandising "knowmanship" it takes to realize maximum returns from your television expenditures in Northern California.

SAN FRANCISCO **KPIX 5**

GET SET NOW...FOR RECORD-SETT

GET WORLD'S HOTTES

Ready to SELL, S

RADIO's*

$OU

*Tied to your station call letters SOUND-O IS EXCLUSIVELY YOURS!



THE NEW'N EASY RAD

- FUN-FILLED FOR LISTENERS
- PROFIT-PACKED FOR SPONSO
- EVERY POTENTIAL ADVERTISER

IS A LIVELY PROSPEC

ALES FOR YOUR RADIO STATION!

ALES-PULLING IDEA YET...

LL for You in '57-'58!

ND-O

OUND EFFECTS GAME!



ND-O" GIVES YOUR ON NEW PRESTIGE, DENTIFICATION in your nity . . . makes yours CITING station that AND SELLS AND SELLS r advertisers! Wide merchants in every line t to be in on the "talk town." National and l advertisers, too, will er to cash in on this rchandising and selling nity.

This outstanding SOUND-O promotion is just one in a continuing stream of sales-boosting ideas offered FREE to World Affiliates all year-round!

HURRY! MAKE THIS EXCLUSIVE SELLING IDEA YOUR OWN! ACT AT ONCE! MAIL THIS COUPON RIGHT AWAY!

WORLD
SALES AND PROGRAM SERVICE
WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York
CINCINNATI HOLLYWOOD

WORLD BROADCASTING SYSTEM, INC.
448 Madison Avenue, New York 22, New York

YES, SIREE! WE WANT SOUND-O'S EXCLUSIVE SELLING POWER FOR OUR STATION. SEND IMMEDIATELY the complete details on how to make our '57-'58 selling season a record-smashing success!

Name _____

Title _____

Radio Station _____

Address _____

City _____

Zone ____ State _____



. . . and latest SRDS consumer markets data figures show how big it is!

Retail Sales per Household

$4,565.00

43.1% above Tenn. average

. . . which is 18.4% above national average!

CSI per Household

(income after taxes)

31.7% above Tennessee

. . . and 3% above national average!

Here is news of interest to every advertiser seeking top audience and top buying power . . . The Consumer Markets data for the State of Tennessee to January 1, 1957, released by Standard Rate and Data, shows Metropolitan Memphis one of the nation's dynamic markets . . . leading Tennessee's average in retail sales per household by nearly fifty percent!

In addition, Metro Memphis ranks ahead of the national average in CSI (income after taxes), reaching the imposing total of nearly one billion dollars!

What a box score of buying power for you to tap! . . . and the top TV station of the area (according to recent coverage figures) is resoundingly WMCT . . . reaching 9.5% more TV homes than Station B and 17.67% more than Station C!

WMCT *Channel* **5**

MEMPHIS

the TV AREA station for the Memphis market

WMC—WMCF—WMCT MEMPHIS FIRST TV STATION

100,000 WATTS • NBC BASIC

National Representatives: Blair-TV

Owned and operated by THE COMMERCIAL APPEAL

Tv Set Count

Q. When is the next industry-wide set count due?

A. Probably by fall, says the Advertising Research Foundation. This will be the fourth ARF set count, commissioned, as in the past, by the three tv networks, TvB and NARTB.

Figures in this set count, based on U. S. Census Bureau information as in the previous three, will be dated as of April 1957. The previous one, issued in January 1957, was based on spring 1956 figures.

ARF anticipates continuing these studies "so long as the underwriters want to, and probably just as long as tv penetration grows and market changes in tv set ownership occur."

Q. What's happening to the NARTB's own set count and circulation research?

A. The NARTB's Tv Board is considering a major set and circulation measurement right now. Its decision will be based on the report of the NARTB research sub-committee headed by Hugh M. Beville Jr., NBC v.p. of planning and research.

This report, approved by the NARTB Research Committee (chairmaned by Campbell Arnoux, WTAR-TV, Norfolk, Va.), proposes one of the most comprehensive media measurements undertaken. It is in effect a "methods and scope" report, suggesting ways the NARTB circulation study could be handled.

If it is approved by the Tv Board, it would be discussed in fall by eight NARTB regional groups, to go back for a final board decision in mid-winter.

Here's the information this study would provide for the industry: set count by counties and types (color, uhf and vhf); station circulation by county on a daily and weekly basis. The current report envisions this service as a continuing one.

Spot Clients

Q. Who are the biggest spot tv advertisers?

A. TvB's first annual spot tv report shows the spending breakdown by category of clients and a brand-by-brand breakdown of spending by the

Nothing but the TRUTH

Covers Northern Indiana Like This!

Better buy the 4 TRUTH Stations in Fort Wayne and South Bend - Elkhart!



Lowest cost per thousand in South Bend— America's 10th Market for E.B.I.*



WKJG-TV

FORT WAYNE'S FIRST STATION IN

- Network Shows*
- Local Shows*
- Spot Film Shows*
- Spot Sales

Affiliated with

WKJG-RADIO

1380 KC. 5000 Watts

NBC

*Metropolitan ARB and Telepulse

WKJG-TV
CHANNEL 33

NBC **for FORT WAYNE**

Represented by Raymer

WSJV-TV

SOUTH BEND - ELKHART

* 10th major metropolitan county area in the land for Effective Buying Income, per family. 1st in Indiana, per family and per capita! And—WSJV-TV offers you a stronger signal—*and lower rates*—than any other station in this big-money area!

PLUS the only NBC radio in the South Bend - Elkhart Market!

WTRC-AM/FM

1340 KC. 100.7 MG.

26th year on the air!

*1957 Sales Management Survey of Buying Power

OPERATED BY THE TRUTH PUBLISHING COMPANY, INC. Newspaper Publishers Since 1892

WSJV-TV
CHANNEL 52

abc **for SOUTH BEND-ELKHART**

Represented by H-R

In Shreveport ONLY KTBS·TV OFFERS

Bonus Coverage

FROM THE HUB OF THIS 4-STATE AREA



*157,980 Television Homes . . . a BONUS of 13,120 over station B.

*136,860 homes reached monthly . . . a BONUS of 6,740 over station B.

*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

*Latest Nielsen Survey

KTBS·TV
CHANNEL 3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by
Edward Petry & Co., Inc.

top 25 spot tv clients. Its reports, based on N. C. Rorabaugh data, are released quarterly as well as annually.

The five biggest-spending brands in 1956 were the following:

1. B&W's Viceroy: $5,373,290
2. GF's Maxwell House: $4,318,140
3. PM's Marlboro: $3,404,200
4. Sterling's Bayer Aspirin: $2,994,960
5. P&G's Crest: $2,818,170

In terms of product categories, food and grocery products ranked highest with a total $107,615,000 expenditure. Tops within this broad grouping were coffee, tea and food drinks with more than $22 million.

Cosmetics and toiletries and beer and wine ranked next highest with $34,240,000 and $34,237,000 respectively.

Where over-all company spot tv spending is concerned for all brands, the top 25 clients of 1956 were, in order of spending: P&G ($17,522,450); Brown & Williamson ($11,288,620); General Foods ($9,415,940); Sterling Drug ($8,823,300); Philip Morris ($7,369,440); Colgate-Palmolive ($7,314,700); Warner-Lambert ($5,820,440); Continental Baking ($5,732,480); National Biscuit ($5,536,500); Miles Laboratories ($5,354,730); Kellogg ($4,810,530); Carter Products ($4,535,210); Lever Bros. ($4,535,010); Robert Hall ($4,450,490); Liggett & Myers ($4,400,900); Bulova ($4,298,650); American Tel. & Tel. ($3,800,990); Coca-Cola Co. ($3,697,460); General Motors ($3,486,820); Ford ($3,332,620); Max Factor ($3,181,730); Corn Products Refining ($2,849,350); Helaine Seager ($2,780,980); Charles Antell ($2,774,170); Nestle ($2,374,920).

An interesting sidelight is the fact that both Helaine Seager and Charles Antell are known to buy most if not all their spot tv time on a barter basis. This means that the TvB figures overestimate the expenditure, since they're based on N. C. Rorabaugh schedules multiplied by card rate.

Local Shows

Q. Are local live shows being overshadowed by film?

A. According to the majority of timebuyers, there's as much and more interest in live daytime programing than last year; however there are



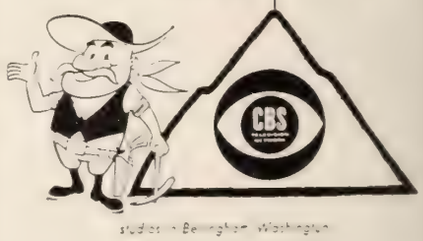
We're making a Big Hole! . . .

UP TO 70% OF THE TOTAL VIEWING AUDIENCE IN OUR CORNER OF THE U.S. AND CANADA!*

No worked out claim here! Our lode includes over 1,000,000 Canadians in British Columbia and 300,000 high-income Americans (who, by the way, swap sides of the border regularly in fantastic totals!) CBS programming, coupled with Hollywood's best movies and select film features, does the trick! Let us swing our big pick in this golden market for your products. You'll make a big strike . . . for sure!

*International Surveys Inc.

KVOS TV



studios • Bellingham, Washington

fewer live shows to choose from. Some 31.2% of timebuyers surveyed by SPONSOR are already scouting out participations in local live shows for clients with products bought by women particularly. They expect to put substantially more of their clients' ad dollars into these shows than in previous seasons.

However, much of the money going into local live shows is coming from smaller advertisers, local and regional accounts, whereas a growing proportion of the national advertising dollar is destined for film, both syndicated and feature.

Farm

Q. How many stations carry farm programing?

A. SPONSOR's 1957 *Buyers' Guide* surveyed the tv stations of the U. S. and found that 53% of all respondents to the SPONSOR questionnaire have some regularly scheduled farm programing. More stations this year have farm directors on staff. Farm programing includes market news, weather reports, interviews, demonstrations, 4-H, farm tips, fairs, special events and livestock shows.

There were 273 stations this year against 245 last year which reported some farm programing.

Women's Shows

Q. Are homemaking shows failing off?

A. Percentage figures based on respondents to SPONSOR's *Buyers' Guide* survey tell the story: Kitchen shows are still the most popular, but this year only 77% of the respondents programed them compared with 87% last year. Fashion shows, the second most popular homemaking category, declined less than other categories. Some 69% of this year's respondents have such shows compared with 71% last year. Close to 50% of the stations program do-it-yourself shows, while 43% have home decorating programs. Child care shows declined in popularity. This year 38% of the stations program them compared with 49% last year.

Special Appeal

Q. How much special appeal programing do stations offer?

A. Still relatively few of the 517 stations on the air or scheduled to go on at *Buyers' Guide*'s presstime offer any special-appeal programming at all. In fact, only 9%, somewhat fewer than last year's respondents, program special-appeal shows regularly.

Numerically speaking, more stations have been programing for special groups, but the total number of stations on the air has grown disproportionately faster, thus reducing the percentage in the special-appeal field.

Here are the latest figures: In 1955, 19 stations had Negro programming. By 1956 there were 33. This year, however, only 26 stations claimed this category.

There are 19 tv stations with Spanish-language programming compared with 17 last year; four with Italian shows; three stations each have Jewish and Polish shows; two German. One station each has Hawaiian, Latin American and Portuguese shows.



WBNS-TV delivers the whole family

BRAND NAMES BECOME HOUSEHOLD WORDS when your sales message reaches mom, pop and the kids all at the same time.

LOOK WHAT HAPPENS! In three-station Central Ohio, one station, WBNS-TV, consistently carries most of the top family shows (9 out of 10 in latest Pulse).

WELL HEELED! To sell Central Ohio's half million families spending three billion dollars a year, select the station the people do. WBNS-TV.

GOOD AVAILABILITIES! Ask your John Blair man.

If you want to be seen in Central Ohio

WBNS TV

CBS TELEVISION IN CENTRAL OHIO AFFILIATED WITH THE COLUMBUS DISPATCH, THE OHIO STATE JOURNAL AND WBNS RADIO

EXCLUSIVE

Cost and programing trends in nighttime network television

Show Type	1956-57 Season No.	1956-57 Season %	1957-58 Season No.	1957-58 Season %	Average cost all shows 1956-57	Average cost new shows only 1957-58
Adventure	8	7.0	**6**	**5.5**	$ 32,000	**$ 33,500**
Comedy	2	1.75	**2**	**1.8**	56,500	**none new**
Drama (one-hour)	14	12.25	**5**	**4.67**	59,000	**none new**
Drama (half-hour)	11	9.66	**9**	**8.25**	34,500	**39,500**
Drama (90-minute)	1	0.9	**1**	**0.9**	117,000	**none new**
Music (one-hour)	1	0.9	**1**	**0.9**	17,000	**100,000**
Music (half-hour)	2	1.75	**2**	**1.8**	35,000	**45,000**
Mystery (one-hour)	- -	....	**2**	**1.8**	none	**79,750**
Mystery (half-hour)	5	4.5	**7**	**6.4**	31,000	**30,000**
Quiz-Panel	15	13.0	**10**	**9.1**	27,500	**30,500**
Situation Comedy	17	15.0	**19**	**17.4**	36,500	**37,500**
Variety (one-hour)	8	7.0	**9**	**8.25**	61,500	**126,500**
Variety (half-hour)	5	4.34	**8**	**7.33**	46,500	**51,500**
Western (one-hour)	1	0.9	**2**	**1.8**	90,000	**90,000**
Western (half-hour)	10	8.75	**14**	**12.6**	32,000	**36,500**
Miscellaneous	14	12.30	**12**	**11.5**	----------	----------

LIVE VS. FILM STATUS: OVER 50% OF NIGHTTIME HOURS ARE FILM

SEASON	LIVE NO. HRS.	LIVE %	FILM NO. HRS.	FILM %
1956-57	**35.5**	**52.6**	**32**	**47.4**
1957-58	**26.5**	**43.1**	**35**	**56.9**

The charts above cover regularly scheduled weekly or bi-weekly sponsored nighttime network tv programs. The costs are estimates by SPONSOR. They are based on average talent and production costs. See following pages for complete program schedules, at presstime.

NETWORK TV'S BIG 1957-58 TRENDS

Among them: 50% increase in number of Westerns, ranging from hour to half-hour, mystery to comedy Westerns, all with adult appeal . . . 10 vocalist-fronted shows a la Como . . . Coming of age of the mystery with two new hour shows, Crisis and Perry Mason . . . More shows (57) are sold on split sponsorship than single base (52)

Nighttime

Q. Will there be any new programing concepts introduced this fall by the networks?

A. With just one exception, no. This will be the second season in a row in which programing patterns follow the tried and true—and highly successful paths established in previous seasons. Instead of new and experimental formats, bigger budgets for a high class product are being introduced.

The one programing innovation is the new concept for "specials." All regularly scheduled super-shows on a one-in-four weeks pattern have disappeared. This coming season, specials will be sprinkled throughout the month on an irregular basis with no regular weekly show being interrupted more than twice during its 1957-58 term. This holds true for both CBS TV and NBC TV. ABC TV has specials scheduled as well, two hour-long shows headed by Frank Sinatra.

Q. What are the nighttime network tv programing trends for fall?

A. There are these nine developments standing out on the nighttime scene:

1. *The rise of the vocalist-fronted show* with 10 firmly set in the schedule. Note that the singing star boom apparently is not going to be limited to just pop tune specialists. ABC TV has slotted *Patrice Munsel*, of opera fame, in its Friday night line-up with Buick and Frigidaire sponsoring, while CBS TV has high hopes for a fall spot for *Jimmy Dean*, new country music exponent. Dean was recently bought by Hazel Bishop for a summer outing.

Of the 10 vocalist shows, seven are new: *Patrice Munsel* (ABC TV); *Patti Page* (CBS TV); *Gisele MacKenzie* (NBC TV); *Frank Sinatra* (ABC TV); *Guy Mitchell* (ABC TV); *Pat Boone* (ABC TV); *Eddie Fisher* (NBC TV). Fisher, of course, has had several seasons heading a 15-minute early-evening series on NBC TV but this is his first time out with a full dress hour.

By-product of the vocalist trend is the upsurge in distaff top bananas. Four of the music-variety shows this year will be headed by women and, in all, 11 programs are being built around female stars. Of these 11, only four are holdovers from last season.

2. *The continued upswing in popularity of the Western series* finds them going from 11 last season to 16 set and sold so far for fall (and more waiting in the wings).

Durability of the horse operas is demonstrated by the fact that only one from the 1956-57 season, *Roy Rogers* (NBC TV), bit the dust and will not be back; one other, *Lone Ranger* (ABC TV) moved to Saturday afternoon.

The new Westerns come in all sizes and shapes (hour and half-hour, mystery Westerns, frontier Westerns, straight Westerns and comedy Westerns). One thing all the new Westerns have in common is that they are angled for the whole family and not just the kids. They are "togetherness" westerns.

Coinciding with the increase in Westerns is the decline in adventure shows, dropping from eight to six. One of the big trends of last season, the costume adventure, has only two survivors: *Robin Hood* (CBS TV), which started the trend; and *Circus Boy* (ABC TV), which got a new lease on life when it switched over from NBC TV. Two of last season's swashbucklers, *The Buccaneers* and *Sir Lancelot*, will be re-run on ABC TV in the afternoon as part of the Kellogg 5:30 p.m. across-the-board strip.

In the over-all adventure category, only two of the six shows are new this year, ABC TV's *OSS* and CBS TV's *Scott Island*.

3. *The mystery show is beginning to stage a comeback* after several quiet seasons. (SPONSOR here uses the term "mystery" in a very broad sense to include suspense-crime-detective programs.)

With four more mysteries scheduled this coming season than last, the biggest innovation here is the hour-long show. Two of the new mysteries fall in the 60-minute category and are designed to be high-caliber, high-budget products. However, neither *Crisis* (NBC TV) nor *Perry Mason* (CBS TV), were completely sponsored as this was written. *Crisis* had an hour open on 26 alternate weeks and *Perry Mason* an alternate hour all the way.

4. *The decline of the hour-long show* is reflected by the huge cut-back

(*Please turn to page 42*)


BUT
WHAT
DO YOU DO
FOR AN
ENCORE?

In show business, it's considered one of the tougher propositions. How, for instance, do you follow up a series like "The Silent Service?" Very simple. You produce "Boots and Saddles – the Story of the Fifth Cavalry." It's set in the 1870's, when Indians and Yankees played for keeps instead of pennants. It won't solve a single world problem. It will entertain.

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

DAYTIME FALL COM

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
10:00		Lamp Unto My Feet sust			Garry Moore Campbell Soup	Arlene Francis TBA		Garry Moore TBA	Arlene Francis TBA	
10:15					Lever Bros alt Bristol & Sun			TBA		
10:30		Look Up & Live sust			Arthur Godfrey Stand Brands	Treasure Hunt TBA		Arthur Godfrey Mutual of Omaha	Treasure Hunt TBA	
10:45					Stand Brands			TBA		
11:00		UN In Action sust			Bristol Myers	Price Is Right TBA		TBA	Price Is Right TBA	
11:15					Bristol Myers	Mentholatum alt TBA		Florida Citrus	Chesebrough Ponds alt TBA	
11:30		Camera Three sust			Strike It Rich Colgate	Truth or Consequences TBA		Strike It Rich Colgate	Truth or Consequences TBA	
11:45										
12N		Let's Take a Trip sust			Hotel Cosmopolitan Stand Brands	Tic Tac Dough P&G alt TBA		Hotel Cosmopolitan Wesson Oil	Tic Tac Dough Stand Brands	
12:15					Love of Life Amer Home Prod	P&G alt TBA		Love of Life Amer Home Prod	P&G	
12:30		Wild Bill Hickok Kellogg			Search for Tomorrow P&G	It Could Be You TBA		Search for Tomorrow P&G	It Could Be You TBA	
12:45					Guiding Light P&G	P&G alt TBA		Guiding Light P&G	Brillo alt TBA	
1:00		Heckle & Jeckle sust			News (1-1:10) sust	Close-Up co-op		News (1-1:10) sust	Close-Up co-op	
1:15					Stand Up & Be Counted sust			Stand Up & Be Counted sust		
1:30		No net service			As the World Turns P&G	Club 60 co-op		As the World Turns P&G	Club 60 co-op	
1:45					TBA			TBA		
2:00		No net service			Our Miss Brooks TBA	Club 60 (Cont'd)		Our Miss Brooks TBA	Club 60 (Cont'd)	
2:15										
2:30		No net service			Art Linkletter Stand Brands	Bride & Groom TBA		Art Linkletter Kellogg	Bride & Groom TBA	
2:45					Campbell Soup	Toni alt TBA		TBA	Brillo alt TBA	
3:00		No net service			Big Payoff Colgate	Matinee parties		Big Payoff TBA	Matinee parties	
3:15										
3:30		No net service	Mr. Wizard sust		You Are the Jury TBA	Matinee (Cont'd)		You're the Jury TBA	Matinee (Cont'd)	
3:45										
4:00	Program and sponsor not set	Program and sponsor not set	Wide Wide World (1-5:30) Gen Motors		Brighter Day P&G	Queen for a Day Mentholatum alt TBA		Brighter Day P&G	Queen for a Day Stand Brands	
4:15					Secret Storm Amer Home Prod	TBA		Secret Storm Amer Home Prod	Stand Brands	
4:30	Program and sponsor not set	Program and sponsor not set	alt weeks Omnibus (1-5:30) Union Carbide & TBA	Lucky Lady TBA	Edge of Night P&G	P&G	Lucky Lady TBA	Edge of Night P&G	P&G	
4:45					Stand Brands	Modern Romances Sterling Drug		TBA	Modern Romances Brillo alt TBA	
5:00	Program and sponsor not set	Seven Lively Arts (3 in 4) (1-5) TBA	Wide Wide World alt Omnibus	Superman Kellogg TBA	No net service	Comedy Time TBA	Wild Bill Hickok Kellogg TBA	No net service	Comedy Time TBA Chesebrough-Ponds alt TBA	
5:15										
5:30	Program and sponsor not set	See It Now (1 in 4) (1-5) TBA	Outlook sust	Mickey Mouse Club TBA TBA	No net service	No net service	Mickey Mouse Club TBA TBA	No net service	No net service	
5:45										

Notes: Charts cover regularly scheduled programs only. The only regularly scheduled programs not listed are as follows: *Tonight,* NBC TV 11:15 p.m.-1 a.m., Monday-Friday, participating sponsorship; *Sunday News Special,* CBS TV, Sunday, 11-11:15 p.m., sponsored by Whitehall alternating with Carter Products; *Today,* NBC TV, 7-9 a.m., Monday-Friday, participating; *The Jimmy Dean Show,* CBS TV, 7-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo,* CBS TV, 8-8:45 a.m., Monday-Friday, 9:30-10 a.m., Saturday, participating; News, CBS TV, 7:45-8 a.m. and 8:45-9 a.m., Monday-Friday. All times are Eastern Standard. Participating sponsors are not listed because they fluctuate. Asterisk after costs indicates repeats are free.

At presstime: Here are last minute additions to the fall program schedules at the three networks.

ABC TV: Sunday 7:30-8:30 p.m. slot has been sold to Kaiser Aluminum for *Maverick.* This adds another hour Western to the program types list for the 1957-58 season (page 36), bringing total for all Westerns to 17. Show also further weights the scales to film.

On Monday in the 8-8:30 p.m. period the network has signed Max Factor as sponsor for a show yet to be selected. Daytime additions at ABC TV include Sweets Co. buy of alternate Mondays, Wednes-

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
y Moore TBA Bros.	Arlene Francis TBA		Garry Moore Nestle alt TBA Toni alt Nestle	Arlene Francis TBA		Garry Moore TBA Swift	Arlene Francis TBA		Capt Kangaroo	Howdy Doo Bosco Co. Continental Ba
r Godfrey Williams Seitz	Treasure Hunt TBA		Arthur Godfrey Barrett & Black Scott Paper	Treasure Hunt TBA		Lanman & Kemp Pet Milk Co. Lever Bros.	Treasure Hunt TBA		Mighty Mouse Gen. Foods alt Chicory	Andy's Gan Miles Mush alt TBA
Myers Myers	Price Is Right Gen. Foods alt TBA SOS alt TBA		Gen. Foods Florida Citrus	Price Is Right TBA		Yardley alt Pharm. Guild Scott alt TBA	Price Is Right Lever Mogen David alt TBA		Susan's Show TBA	Fury Gen. Foods alt Beech
It Rich ate	Truth or Consequences TBA Lever		Strike It Rich Chrysler	Truth or Consequences TBA A. Colgate alt Miles		Strike It Rich Chrysler	Truth or Consequences Gen. Foods alt TBA Lever		Program and sponsor not set	Capt Gallar Heinz
otel polit. TBA n of Life Corn Prod	Tic Tac Dough TBA P&G		Hotel Cosmopolitan Toni alt TBA Love of Life Amer. Home Prod	Tic Tac Dough Kraft Minn. Mining alt P&G		Hotel Cosmopolitan TBA Love of Life Amer. Home Prod	Tic Tac Dough Stan Kist alt TBA P&G		Big Top	True Story TBA Sterling Drug
ch for orrow &G g Light &G	It Could Be You Armour alt TBA Brown & Williamson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You A. Colgate alt Miles P&G alt TBA		Search for Tomorrow P&G Guiding Light P&G	It Could Be You TBA Corn Prod alt P&G		Big Top	Detective Di Sterling Drug TBA
ews lp & Be Counted	Close-Up		News Stand Up & Be Counted	Close-Up		News Stand Up & Be Counted	Close-Up		Lone Ranger Gen. Mills alt Texaco	NCAA Footb 9:30, 10:30, 11:30, 1:30, 2:30, 3:30 p.m. 10/19, 11/2, 11/16, 11/23, 11/30 & 12/7
World ns &G A	Club 60 Co-op		As the World Turns P&G TBA	Club 60 Co-op		As the World Turns P&G TBA	Club 60 Co-op		No net service	Bristol Mye Southern Ca Univ. Oregon P Regional Footl 10/12, 10/19, 11/2, 11/23 Amer. Machine Foundry Sterling Philip Morris TBA
s Brooks A TBA	Club 60 (Cont'd)		Our Miss Brooks TBA Nestle alt TBA	Club 60 Cont'd		Our Miss Brooks Gen. Mills Lanman & Kemp alt TBA	Club 60 Cont'd		No net service	
kletter Bros. Seitz	Bride & Groom TBA		Art Linkletter Kellogg Pillsbury	Bride & Groom TBA Miles alt A. Colgate		Art Linkletter Lever Bros. Swift	Bride & Groom TBA Mogen David alt TBA		No net service	Football (Cont'd)
ayoff te	Matinee parties		Big Payoff TBA	Matinee parties		Big Payoff Colgate	Matinee parties		No net service	Football (Cont'd)
the Jury A	Matinee (Cont'd)		You Are the Jury TBA	Matinee (Cont'd)		You Are the Jury TBA	Matinee (Cont'd)		No net service	Football (Cont'd)
r Day &G Storm Prod	Queen for a Day Corn Prod alt TBA		Brighter Day P&G Secret Storm Amer. Home Prod	Queen for a Day Miss Marple alt TBA Miles alt A. Colgate		Brighter Day P&G Secret Storm Amer. Home Prod	Queen for a Day General alt TBA Corn Prod alt TBA	All Star Golf Mutual Broadcasting	Professional Hockey Feb. 11 (1:30)	Football (Cont'd)
Night &G alt TBA	P&G Modern Romances Corn Prod alt Sterling Drug	Lucky Lady TBA	Edge of Night P&G TBA	P&G Modern Romances Kraft	Lucky Lady TBA	Edge of Night P&G TBA	P&G Modern Romances Corn Prod alt Sterling Drug	All Star Golf Wilson alt TBA	Hockey (Cont'd)	Football (Cont'd)
ervice	Comedy Time Lever SOS alt TBA	Woody Woodpecker Kellogg	No net service	Comedy Time Kraft Miles alt TBA	The Buccaneers Kellogg alt TBA	No net service	Comedy Time TBA Gen. Foods alt Mogen David	TBA	Hockey (Cont'd)	Football (Cont'd)
ervice	No net service	Mickey Mouse Club TBA TBA	No net service	No net service	Mickey Mouse Club TBA TBA	No net service	No net service	Lone Ranger Gen. Mills alt TBA	Hockey (Cont'd)	Football (Cont'd)

days and Fridays on 5-5:30 kid show block plus complete sponsorship on Saturdays, 5-5:30 p.m., of the *Tales of the Texas Rangers*.

CBS TV: The only addition here is the Atlantis Sales Corp. (French's Mustard) daytime buy. Atlantis will buy *Our Miss Brooks*, alternate Wednesdays 2-2:15 p.m.; *You Are the Jury*, alternate Wednesday 3:45-4 p.m.; *Edge of Night*, alternate Wednesdays 4:45-5 p.m.; and *Hotel Cosmopolitan*, alternate Wednesdays 12n-12:15 p.m.

NBC TV: Addition of *The Thin Man*, Friday 9:30-10 p.m. sponsored by Colgate, gives another half-hour to film and brings the number of half-hour mystery shows up to eight. Altogether there are 10 mysteries now set for fall. Also set in nighttime schedule is a new show for Pharmaceuticals, *What's It For*. This live half-hour built around new inventions takes Saturday 10:30-11 p.m. berth. Daytime additions include Ladies Owens-Lee as sponsor for the remaining one-quarter of the *NCAA Football Games* on Saturdays, and scheduling of *Treasure Hunt* (seen at night on ABC TV this past season) in the Monday through Friday 10:30-11 a.m. period. No sponsors had been signed at presstime. NBC TV has also added to its list of specials 16 hour-long *Shirley Temple* shows. National Dairy Products, John H. Breck and Hills Brothers Coffee will sponsor.

NIGHTTIME FALL COM

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
6:00			Meet The Press TBA							
6:15		Program and sponsor not set								
6:30										
6:45		20th Century Prudential $45,000	Program and sponsor not set		No net service D Edwards Brown & Wilson	No net service News Ronson		No net service D Edwards Whitehall	No net service News	
7:00										
7:15	You Asked for It Skippy Peanut Butter	Lassie Campbel Soup	Amateur Hour Hazel Bishop	Program and sponsor not set John Daly News TBA	No net service D Edwards Brown & Wilson	No net service News Ronson	Program and sponsor not set John Daly News TBA	No net service D Edwards Whitehall	No net service News	Prog spons John
7:30										
7:45	Maverick Kaiser Alum $70,000	Jack Benny alt Bachelor Father $38,500 Amer Tob.	Sally Chemstrand alt Royal McBee $41,500	Program and sponsor not set	Robin Hood Johnson & Johnson Wildroot	Price Is Right Speidel alt TBA $30,000	Cheyenne G E alt with Sugarfoot	Name That Tune Kellogg alt Whitehall	Program and sponsor not set	Dis Reyn Ge G Der
8:00										
8:15	Maverick (Cont'd)	Ed Sullivan Mercury alt Kodak	Steve Allen S C Johnson alt Pharma-Craft & Greyhound	TBA Max Factor	Burns & Allen Carnation alt Gen Mills	Restless Gun Warner Lambert alt TBA $37,500	Sugarfoot Amer Chicle ½ TBA ½ $45,000 ½ hr	Phil Silvers P&G alt R J Reynolds	Eddie Fisher L&M alt Geo. Gobel RCA & Whirlpool $100,000	Dis
8:30										
8:45	Program and sponsor not set	Ed Sullivan (Cont'd)	Steve Allen (Cont'd)	Bold Journey Ralston-Purina	Talent Scouts Toni alt Lipton	Wells Fargo Amer Tob alt Buick $38,500	Wyatt Earp P&G alt Gen Mills	It Gives Me Great Pleasure Lever alt Shulton $36,500	Gobel alt Fisher (Cont'd)	To Bris
9:00										
9:15	Program and sponsor not set	G.E. Theatre G E.	Chevy Show Chevrolet $150,000	Voice of Firestone Firestone	Danny Thomas Gen Foods $47,500	Twenty-One Pharmaceuticals	Broken Arrow Miles alt Ralston Purina	To Tell The Truth Pharmaceuticals	Meet McGraw P&G $33,000	Ozzie
9:30										
9:45	Program and sponsor not set	Hitchcock Presents Bristol-Myers	Chevy Show (Cont'd)	Welk Top Tunes & New Talent Dodge-Plymouth	December Bride Gen Foods	Action Alcoa Goodyear $40,000	Telephone Time AT&T	Red Skelton Pet alt S. C. Johnson	Bob Cummings R J Reynolds alt Chesebrough-Pond's	Walte
10:00										
10:15	Mike Wallace Interview Philip Morris $15,000	$64,000 Challenge Revlon alt P. Lorillard	Loretta Young P&G	Welk (Cont'd)	Studio One Westinghouse	Suspicion Ford alt TBA $79,500	Program and sponsor not set	$64,000 Question Revlon	The Californians Singer alt TBA $37,500	Wed Mem
10:30										
10:45	No net service	What's My Line? Helene Curtis alt Sperry-Rand	No net service	Program and sponsor not set	Studio One (Cont'd)	Suspicion (Cont'd)	Program and sponsor not set	Program and sponsor not set	No net service	Wed

NETWORK TV . . .

(*Continued from page* 37)

in dramatic series. This coming season only 22 "long" shows of all types are set, as compared to 32 at the height of the 1956-57 term.

While both hour and half-hour straight dramas have suffered a loss, the heaviest hit is the 60-minute version. There will be nine fewer hour dramas. In all the dramatic shows category has lost 11 shows.

The only openings in the fall schedule for hour or longer shows are four periods on ABC TV and NBC TV's *Wagon Train*, hour-long Western, which is scheduled for Wednesday nights but had not picked up a sponsor as this was written.

Most valid reasons for the decline of the long show, particularly the hour dramatic program, seem to be:

a. Rising costs.

b. Program content.

On the cost issue—there are no new hour dramas set for next season, but the average price hike of the returnees is $8,000, and conspicious by their absence from the fall line-up are the higher-priced dramas like *20th Century-Fox Hour, Tv Playhouse* and *Conflict*.

As for content—the exodus to other writing fields by the skilled authors who zoomed with the growing tv industry has been mentioned often. There is also the too-many-cooks theory as evidenced by one script editor's statement that on a particular script he counted 40 people with an active say as to content. (The editor added that this was an extreme case however.)

5. *The number of film hours overtake live* for the first time this coming season. (See chart page 36 for film vs. live in terms of number of hours and percentages.)

The rise of the Western and mystery shows along with the cost factor have brought about this change in the balance to the favor of film. This has been a steadily growing trend throughout the past few seasons. Biggest factors in keeping the live percentages from going even further down this coming season are the new variety shows featuring vocalists and the quizzes which have lost ground but still take fifth place percentage-wise in favored show types.

6. *The quiz slowdown* (mentioned

DNESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
n service lwards Wilson	No net service News		No net service D Edwards Whitehall	No net service News		D Edwards	No net service News			
n service lwards Wilson	No net service News	Program and sponsor not set John Daly News TBA	No net service D Edwards Whitehall	No net service News	Program and sponsor not set John Daly News	No net service D Edwards	No net service News			
Lucy alt Pen	Wagon Train sponsor TBA	Circus Boy alt Kellogg	Sgt. Preston Quaker Oats	Tic Tac Dough TBA	Rin Tin Tin	Leave it to Beaver TBA	Mark Saber	Program and sponsor not set	Perry Mason TBA	People Are Fun
cord & alt &	Wagon Train (Cont'd)	Zorro 7 Up alt A C Spark Plugs $45,500	Scott Island R J Reynolds alt TBA	You Bet Your Life alt	Jim Bowie TBA	Trackdown	Court of Last Resort	Program and sponsor not set	Perry Mason	Perry Como
cord br	Father Knows Best Scott Paper	Real McCoys SSWanta $35,000	Climax Chrysler	Dragnet L&M	Patrice Munsel	Zane Grey	Life of Riley TBA	Program and sponsor not set	Dick & The Duchess H	Perry Como
Millionaire	Kraft Theatre Kraft	Pat Boone Chevrolet $45,000	Climax (Cont'd) Shower of Stars Specials No not set	People's Choice Amer Home Foods	Frank Sinatra	Mr Adams & Eve	Manhunt TBA	Lawrence Welk	Gale Storm	TBA L&M
Secret	Kraft Theatre (Cont'd)	OSS Mennen $28,750	Playhouse 90 Bristol Myers Philip Morris Kimberly Clark Amer Gas	Tenn Ernie Ford Show Ford	Date With Angels	Schlitz Playhouse	Thin Man	Lawrence Welk	Have Gun Will Travel Lever alt Whitehall	Gisele MacKen
5-1 Hour Secret eatre	This Is Your Life P&G	Navy Log U. S. Rubber	Playhouse 90 (Cont'd) Allstate Ins	TBA Lever Bros	Colt 45 Carter Prod Soup $25,000	Line Up P&G alt Brown & Williamson	Cavalcade of Sports	Guy Mitchell	Gunsmoke L&M	What's It For
eatre ng	No net service	Program and sponsor not set	Playhouse 90 (Cont'd)	New Jane Wyman Show H Bissinger alt Quaker Oats $25,500	Program and sponsor not set	Person to Person Time alt Amer Oil & Hamm	Cavalcade of Sports Red Barber's Corner	Program and sponsor not set	Program and sponsor not set	Hit Parade

above) finds five fewer quiz shows set for fall. SPONSOR's comparison is with the quizzes that were on in November 1956 and the new and returning ones upcoming. It does not include the quiz shows that sprang up and died a quick death in the middle of last season. (In all eight failed during the 1956-57 term.)

Only two new quiz programs will debut this fall—and both of them are copies of successful daytime starters. *Tic Tac Dough* and *The Price is Right* (both on NBC TV).

7. *Situation comedies are rolling merrily along* while, by way of contrast, the tv comedian is becoming the vanishing American. Situation comedies are again the favored format, taking the highest percentage among show types; there'll even be two more than last season.

As for the comic, there are only three left: *Red Skelton, Jack Benny* and *George Gobel.* Gobel returns this year in a new hour variety format. In a recent SPONSOR Asks column, Steve Allen; Jack Philbin, executive producer of the *Jackie Gleason Show*; and Walter Craig, vice president in charge of radio and tv for Norman, Craig & Kummel, gave their views on tv comedy and the possibilities of a comeback. All agreed that straight comedy would make a comeback and all agreed that the week-in-week-out treadmill had driven the comics off the air. Suggestions for improving the comedy outlook included:

- Remove comedy from the weekly assembly line and put it on a once-a-month basis.
- Foresee the wear-out factor and change material (characterizations) much more often.
- Develop new comics and comedy writers and find new training grounds for them.

8. *Split sponsorships out-number single sponsorships* for the first time this year. This too is due, of course, to the rising cost factor. The mounting number of alternate and cooperative sponsorships has been a steadily noticeable trend. Here's how it works out in terms of shows:

SEASON	SPLIT	SINGLE
1956-57	49	65
1957-58	57	52

9. *There'll be more brand new*

shows scattered throughout the schedule. A comparison with the 1956-57 season starters works out like this:

SEASON	NUMBER OF NEW SHOWS
1956-57	29
1957-58	40

This is the count, but with a number of time slots still open, the final 1957-58 total will undoubtedly go higher.

Of the 40 new shows, ABC TV has 13, CBS TV has 10 and NBC TV has 17. By types they break down this way:

Adventure	2
Drama (half-hour)	3
Music (one-hour)	1
Music (half-hour)	1
Mystery (one-hour)	2
Mystery (half-hour)	4
Quiz	2
Situation comedy	7
Variety (one-hour)	3
Variety (half-hour)	4
Western (one-hour)	2
Western (half-hour)	7
Miscellaneous	2

(Note: the hour Western category includes NBC TV's *Wagon Train* which, while not yet sponsored, is fairly firm at this writing.)

Availabilities

Q. Are there still many openings in the nighttime schedule?

A. As this is written there are eight hours unprogramed. Here's the breakdown:

ABC TV	5½
CBS TV	1
NBC TV	1½

NBC TV also has another hour which has been programed (*Wagon Train*, Wednesday 7:30-8 p.m.), but which has not as yet been sold. ABC TV also has (in addition to the 5½ hours) six half-hours open in the 10:30-11 p.m. slot, but this time may not be programed at all.

Aside from the time that is completely open, all three networks have shows looking for alternate sponsors. Here's that picture:

ABC TV	2
CBS TV	3
NBC TV	6

This seems to be a slower season for selling. At this time last year there were only three and a quarter hours completely up in the air as compared with eight hours as of now.

ABC TV, which has the most unprogramed time, is finding Saturday and Sunday nights the hardest to fill. The network has from 7:30 to 9 p.m. open on Saturdays and 7:30 to 10 p.m. on Sundays.

Costs

Q. How much more will an advertiser have to pay for talent and production costs next season?

A. Talent and production costs will be from 5 to 10% higher than last year. (See chart, page 36, for average talent-production costs of the new programs by types.) Costs of some shows, variety in particular, are going even higher due to the desire to present a "class" program. Several of the remaining hour dramas have taken a big hike with the same view in mind.

Q. How will network tv time costs compare this fall with last year?

A. Increases have gone into effect all along the line. Basically, here's how they shape up:

ABC TV—"A comparison of rates in either dollars or percentages between any two years may be very misleading since rates are a function of programing, coverage, quality of facilities and so on," says Jay Rabinowitz, ABC TV administrative v.p. "Although rates for time may increase, the cost-per-1,000, as is the case with ABC, has shown a marked decrease."

In terms of coverage, then, ABC TV's basic network lineup for the 1957-58 season includes live clearance of 80 stations "with a coverage of 85% of the national tv homes" compared with 73 live and 74% coverage the preceding year.

Translated into rates, here's the picture:

The weekly discount structure has remained the same as last year, cable charges are unchanged, and stations in most major markets have held the line on time costs or increased moderately.

CBS TV—The network had a rate increase for some of the basic stations in mid-March, but most advertisers on the air then have a six-months' rate protection.

"There's no increase contemplated beyond that," says Bill Hylands, v.p. in charge of network sales.

He estimates individual station increases as ranging between 5 and 10%, but not exceeding the latter figure.

NBC TV—The network has added two basic interconnected stations between June 1956 and June 1957, making the current total 58 stations. Total cost for an hour on that basis is $79,050, compared with $72,500 last year, representing approximately a 9% increase.

The half-hour "A" rate is $47,430 compared with $43,500 last year, or a 9% increase; whereas the quarter-hour "A" is 8% higher, or $31,620 compared with $29,000 last year.

Increases all the way down the line seem to run under 10%.

Q. What will be the trend in audience size?

A. *Tune-in:* The fluctuation in hours and minutes spent viewing network and local tv combined) have been relatively slight. Here's how the years 1951 through 1956 compare, on a 12-months' Nielsen average:

	DAY	NIGHT	TOTAL
1951	1:30	3:30	4:50
1952	1:36	3:11	4:47
1953	1:43	3:00	4:43
1954	1:41	2:59	4:40
1955	1:44	2:58	4:42
1956	1:53	3:06	4:59

With these figures in mind, J. Eliasberg, CBS TV research director says, "Sets-in-use figures haven't changed in five years enough to make a difference. I don't anticipate any world-shaking change this fall, though there may be a slight steady increase."

NBC TV's Bob Daubenspeck says: "Daytime hit an all-time high recently, but our daytime programing is so strong it may boost the viewing further in fall. Sets-in-use may increase at night between 7:30 and 10:30 p.m. as well because of stronger total programing in fall, but no more than 5%, I think."

Julian Barnathan, ABC TV research director, foresees areas for increased sets-in-use this fall, particularly "fringe time such as 7:30 to 8:00 p.m. and 10:00-10:30 p.m., where the audience is available but programing is only now become strong enough to get them to tune in regularly."

Says he: "Other times may not in-

crease much because they're already at a high level. But daytime is likely to increase when more ABC TV programing comes in. As it is, we expect to see a boost in the 4:30 slot which we're now going to program."

Ratings: There's likely to be some levelling off in nighttime ratings. For one thing, there will be strong programing more consistently on all three networks. Secondly, the "counter-programing" techniques which guided scheduling for fall by all three networks, are likely to eliminate such runaway hits as *Lucy*. Audiences are more likely to be evenly divided when shows with different appeal are pitted against each other.

Color

Q. Will there be more color programing next season?

A. At NBC TV, which has the biggest stake in color through the RCA color receivers, yes. At CBS TV no upswing is expected. As of now the special shows will be in color, *Red Skelton* will be colorcast off and on. The daytime *Bob Crosby Show* which was in color sometimes last season is going off and there will be a cut-back colorwise there. ABC TV has no color plans.

NBC TV's plans are not finalized, but the network says it expects to do more—just exactly what is a question. One innovation: NBC TV plans to broadcast its highest-rated shows in color. One of these they expect will be the *Steve Allen Show*. Many but not all of the specials will be in color.

Slowness in the sale of color receivers and the higher costs of color shows are obviously still the main factors holding off an avalanche of tint.

Specials

Q. Will there be more special shows next fall?

A. Yes, the new here-and-there plan for the specials actually adds up to more of these shows throughout the year.

NBC TV plans the largest number of specials—at least 50. CBS TV has 22 specials definitely set plus some *Shower of Stars* planned for but not pinned down. ABC TV has only two specials in mind, the *Frank Sinatra* hour shows mentioned earlier.

The CBS TV shows that are in the works include 10 for DuPont, five *Dean Martin* shows for Ford, and seven *Lowell Thomas* shows for Delco. Talked about but not definitely set, are four *Jackie Gleason* shows and six *Art Linkletter* "People and Places."

Of the 50 specials NBC TV has in mind, about 21 have been announced. Six *Bob Hope Shows* for Chrysler, six *Jerry Lewis Shows* and the *Academy Awards* for Oldsmobile, *Pinnocchio* for Rexall, *Annie Get Your Gun* for Pontiac and Pepsi-Cola, five (possibly six) *Hall of Fame* for Hallmark, and the General Motors *General Anniversary* show. Also five other shows for Pontiac are in the works.

Daytime

Q. Will there be much change in daytime programing?

A. There is some change at all three networks, but ABC TV will make the most radical moves. The network plans to put six live programs in the 3:00-5:00 p.m. strip. So far *Lucky Lady* is the first to be definitely set. *Lady* takes the 4:30-5 p.m. berth.

The prospective new live daytime shows in the 3:00-4:30 periods include: *What Makes You Tick?* (audience participation), *Parlay* (quiz), *The Man in Your Life* (new type), *What's the Name of That Tune?* (musical game), and *Guest of Honor* (interview). All will be half-hour in duration.

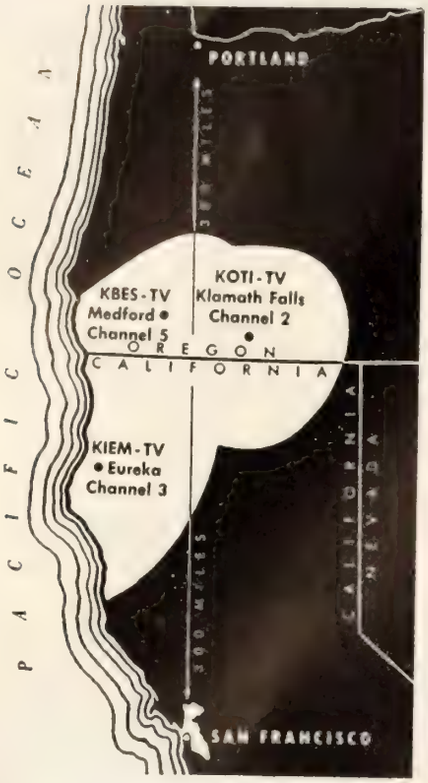
Other changes at ABC TV include cutting *Mickey Mouse Club* back to a half-hour (5:30-6 p.m.) and stripping youth-appeal film shows in the 5-5:30 p.m. slot. The films, all re-runs except for *Woody Woodpecker*, will be half or alternately sponsored by Kellogg.

While the new half-hour version of *Mickey Mouse Club* has eight sponsors signed, just who is taking which segment is still up in the air. The advertisers are: Mars, Armour, Mattel, Miles, General Mills, Bristol-Myers, General Foods and Pillsbury. (See Fall Comparagraph accompanying this section for schedules of the three networks.)

CBS TV has just two daytime programing changes: (a) the dropping of one soaper, *Valiant Lady* for another, *Hotel Cosmopolitan;* (b) replacement of *Bob Crosby* (who has plans for a



THE CALIF.-ORE. TV TRIO



The *Smullin* TV Stations . . .

. . . BRIDGE THE GAP between San Francisco and Portland with EXCLUSIVE VHF Coverage on Channel 2, 3 and 5.

KOTI	CHANNEL 2 Klamath Falls, Ore.		CBS NBC ABC
KIEM	CHANNEL 3 Eureka, Calif.		
KBES	CHANNEL 5 Medford, Ore.		

Three markets—one billing

MARKET FACTS

POPULATION	356,330
FAMILIES	115,760
TV FAMILIES	88,106
RETAIL SALES	$487,971,000
CONSUMER SPENDABLE INCOME	$615,366,000

for CALIF.-ORE. TV TRIO
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or ask BLAIR *Television* ASSOCIATES INC. national representatives

New York, Chicago, San Francisco, Seattle, Los Angeles, Dallas, Detroit, Jacksonville, St. Louis, Boston.

nighttime series) with *You Are the Jury*.

The status of *Hotel Cosmopolitan* is still not a dead certainty, but the network says it feels the show will definitely go on by October. The new serial previously had been due to start this summer but its pilot met with some reservations.

On the sponsor front, P&G has made the most drastic move by cutting back its sponsorship of the two half-hour soaps (*As the World Turns* and *Edge of Night*) to 15-minutes each. The rest of the sponsorship picture remains pretty stable at CBS TV with the exception of the *Bob Crosby* advertisers who, at presstime, are undecided whether or not to go along with the new *You Are the Jury*.

NBC TV programing changes include: (a) dropping of *Home* and substituting a half-hour *Arlene Francis Show* with another half-hour yet to be announced; (b) the mid-summer replacement of *Tennessee Ernie Ford* (who also wants to devote his energies to nighttime) with *Bride and Groom*.

While the *Arlene Francis Show* and the new half-hour are still unsettled and unsold, *Bride and Groom* is moving right along and has picked up five sponsors to date.

The over-all Monday through Friday picture shows CBS TV sticking with its daytime serials and personality-fronted shows despite rating inroads made by NBC TV with its quizzes and audience participation programs.

Week-end daytime programing finds ABC TV drawing a blank for Sunday but coming up with new sponsored time on Saturday, the *All Star Golf* film series (4-5 p.m.) and the *Lone Ranger* (5:30-6 p.m.)

CBS TV has only one sponsored show set for Sunday afternoon, *Wild Bill Hickok*. And Saturday remains pretty much unchanged except for one open spot at 11:30-12 Noon. The network will televise the *Professional Hockey Games* on Saturday afternoons starting at 4 p.m. beginning 2 November.

NBC TV's Sunday afternoon schedule is unsettled up to 3:30. Sustaining shows. *Youth Wants To Know*, *American Forum*, *Zoo Parade* and *Frontiers of Faith* will probably be fitted in the line-up in some manner. From 4-5:30 p.m. the network has *Wide Wide World* (General Motors sponsoring) and *Omnibus* (Union Carbide and other sponsors to be announced) as alternate programs. Saturday on NBC TV finds the network solidly booked until noon with children's shows (all sponsored except for one alternate segment of *Andy's Gang*, 10:30-11 p.m.). Sterling rug's *True Story* and *Detective Diary* remain in the 12-1 p.m. spots. The afternoon will be taken up by NCAA football and regional games which will have various starting times between 1:15 p.m. and 5:15 p.m.

Washington

Q. What's been the result of investigations into network practices?

A. The 1957 session produced nothing very important or very new with relation to broadcasting, except reports on investigations which actually took place not only during the previous year but also during a previous Congress.

But the reports were dynamite with a time fuse.

First, Rep. Emanuel Celler's House Judiciary antitrust subcommittee issued a watered-down document calling for FCC and Justice Department probes of network practices. The Brooklyn Democrat, in the horse-trading which he found necessary to gain committee approval of his report, won a very significant point. He had to give up his conclusions calling for drastic regulatory and legislative changes, but he was able to save most of the reasoning which led to the conclusions. The resulting call for study of certain network practices was backed, in effect, by criticism leveled at these practices by the entire committee.

The second and much larger explosion came from the other side of the Hill, in the form of a hard-hitting document prepared by Senate Commerce Committee special counsel Kenneth Cox and regular counsel Nicholas Zapple. Compromises were also necessary here, but they were in the form of making the report a preliminary staff document — calling for study and comments by the FCC and the Justice Department — and with the specific statement that a final report would be adopted in the light of the statements to be received from those agencies.

The overall effect is that of a concerted Congressional attack on network option-time and must buy policies, Congressional questioning of relation-

ships among networks and ad agencies and sponsors, doubt about whether net ownership of stations should be cut down, questions about whether the webs are not getting into a monopoly position in program production. The reports, taken together, amount to a directive from both chambers and from both political parties to consider changes in these and other directions.

Meanwhile, the Department of Justice has had its own investigation of the television industry in full swing for a long time. First results were the block-booking action involving feature film distribution to tv stations and the suit over the NBC-Westinghouse sale-trade. But the Justice probe, or rather series of investigations, covers the whole broad field of relationships within the industry and searches for breaches of the antitrust laws.

The FCC's more publicized investigation undertaken by its network study committee under Dean Roscoe Barrow is even more sweeping, since Justice's is limited by legalities while the FCC is able to deal within the less confining limits of regulatory discretion.

Q. Will anything actually be done about network practices?

A. Since Justice and the FCC are already hard at work on the problems, it might be assumed that the House and Senate reports with their directives to probe are mere window-dressing. This is far from the case. Both agencies are now clearly warned of Congressional interest in their conclusions, urged to hurry up and reminded that there will be trouble on the Hill unless the two agencies find somebody guilty of something.

If, in the face of the various reports, the FCC majority votes against drastic changes, those who favor such changes will move into the area of legislation to force things along. The trump in the hand of those who favor the changes is the Justice Department. Justice, ignoring all other factors, can conclude that there are analogies between the attacked network practices and the practices which were outlawed in the motion picture industry after successful prosecution of the Paramount case.

It appears that nothing is likely to happen in a big hurry. The FCC network practices report isn't due until 30 September and may be delayed again. The Justice investigations have no actual target date for conclusion.

Over the long term it does appear likely that there will be some reformed changes in network option time and must-buy provisions, some modification of the relationships between networks and affiliates and some moves toward standardization of network time discounts. Outright regulation of networks appears unlikely.

Q. Does the talk of FTC-FCC cooperation mean a stiffer attitude by the FCC toward stations who run commercials which are the basis of an FTC complaint?

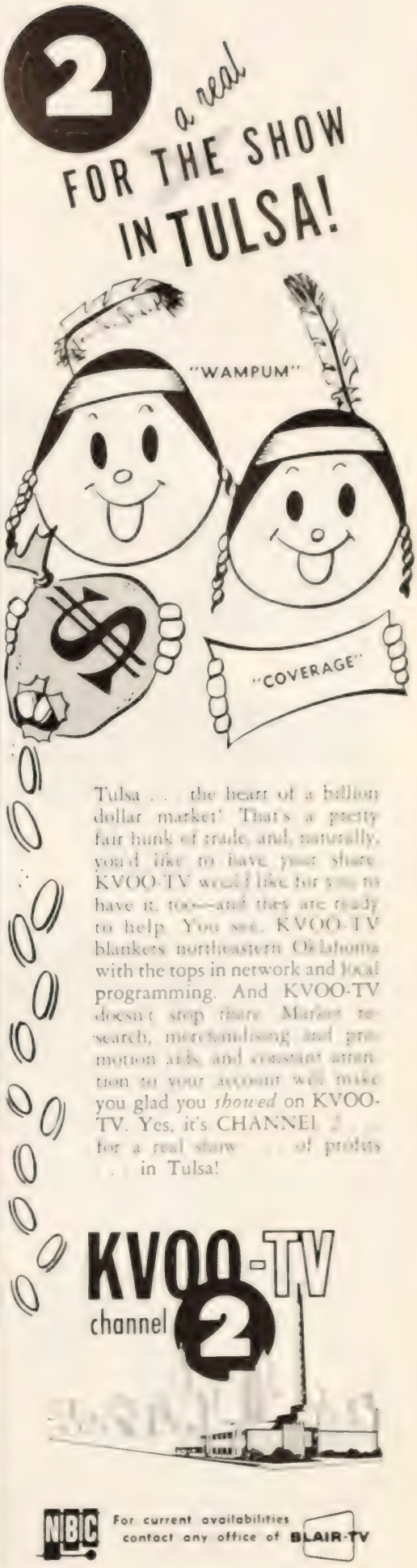
A. The much-heralded cooperation between the FTC and the FCC appears to have settled down into a big nothing. The FCC, to be sure, is advising networks and stations when the FTC issues complaints against advertisers, but there is no compulsion on the broadcasters to do anything about it, pending conviction. And, in any case, it would be illegal for the advertiser to continue to offer the commercials after conviction. The FCC has not issued any clear statement about what it would do if the broadcasters continue to carry commercials for which a sponsor has been convicted and which he refuses to change. There is no present intention to issue such a statement, because the matter very likely will not present itself. And the Commission will definitely not take action against any broadcaster purely on the basis of a complaint.

Q. What's likely to come out of the clear-channel investigation?

A. The FCC will likely in the future start proceedings aimed at clearing the boards of the long-debated clear channel and allied cases.

The powerful clear-channel stations want all their present protections continued and also ask for higher than the present 50 kw. maximum power. The daytime-only stations want the local sunrise to local sunset hours of operation changed to definite and slightly longer hours. The Class IV 250-watters want 1,000 watts so as to be able to compete with the daytimers.

The FCC has already started proceedings which might give the 250-watters what they want in cases where they can prove no excessive interference will be caused by the power increase. But the daytime-onlys appear slated to lose out. There is no really



reliable indication as to what the clear channels can expect, but a good guess might be nothing much different from the status quo.

Q. Is there any likelihood of an early FCC-approved test of fee-tv?

A. The fee-tv proceedings passed another milestone in their long history during July—filing of arguments as to what would be a proper test of the system and filing of counter-arguments holding that the tests wouldn't prove anything and shouldn't be tried.

Already confused enough, the subscription television battle took another turn in recent months with the upsurge of wired systems which do not require FCC approval. If the wired or cable systems succeed, the proceedings, in the words of the lawyers, would be moot. Success of wired systems would likely mean collapse of the opposition to fee-tv over the public airwaves.

Opponents of fee-tv have relied on a contention that the system would be okay if it didn't use public airwaves. That position is now being re-examined—and hastily. But so far no satisfactory answer, other than a possible push for common carrier designation and public utility-type regulations has presented itself.

There is another factor, too. If the wired systems are a conspicuous success and threaten hefty competition to free tv, then the networks and individual stations would want to cut in on it.

At the FCC the fee tv situation is not as simple as it appears. In the FCC order calling for written presentations on what would constitute an adequate test for the fee system, all seven commissioners agreed that the FCC has the legal authority to approve fee television and all seven agreed that a large-scale test should be tried before a final decision.

But in an earlier vote, it was 4-3 for a trial with retired chairman George C. McConnaughey swinging the balance. The position of the new commissioner, Frederick Ford, is not yet clear. However, it is clear that the minority of three has not entirely abandoned its position against even a test.

The unanimous vote was possible only because this was a call for further paperwork and not a definite action. When the matter of an actual test comes up again, there could be a different result. Industry pressure, strong opposition from such as Rep. Harris (D., Ark.), chairman of the House Commerce Committee, several members of the Senate Commerce Committee, and Rep. Celler, could make a difference.

While it is true that, even so, the odds would favor approval of a test, there will be much room for disagreement among commissioners as to the scale and specifications for such a test. How many stations, what markets, how many hours, what safeguards, one or all systems and many more questions are so complex as to defy easy or quick resolution among seven men.

Q. What's the outlook for uhf?

A. The efforts to save uhf which first drew attention when the Potter subcommittee held hearings in 1954 are now so far out of the window that it is an effort to recall any of it.

The FCC's uhf "crash" research program, which was supposed to rescue uhf, has dwindled down to minor research questions.

The proposal to move all or a major part of tv to uhf is buried so deep that it, too, has been nearly forgotten.

"Selective de-intermixture" is still

New York State's
MOST POWERFUL
1,000,000 watts
CHANNEL 40
WINR-TV
BINGHAMTON
Affiliated with the Gannett radio-tv group
and WINR Radio • 1000 watts • 680 kc.
ON THE AIR MID-SEPTEMBER
WITH FULL NBC PROGRAMMING
George P. Hollingbery
National Representative
Dale Taylor
General Manager
Broadcast Division
Binghamton Press Co. Inc.

technically alive, but no major markets which have uhf service are going to lose it, and even this business of creating uhf islands is very sick, even if not dead.

DST Problem

Q. How will the networks handle the Daylight Saving Time snarl this fall?

A. Future for eliminating DST snarls looks increasingly bright. The shining hope lies with video tape, which is now being used to some extent by all three networks.

ABC TV—Don Shaw, director of station clearances, says the network will continue to rely on "hot kines" in Hollywood to avoid a four-hour delay on New York-originating live shows during October.

"At the moment we do have tape in Chicago, as the central point in the country," he told SPONSOR. "But eventually, in fact by the first of the year, we hope to have video tape on the Coast as well, and that will eliminate all problems. But since a large portion of our shows are on film this fall, the problem isn't expected to be acute then either."

CBS TV—"Since the New York and L.A. feeds are separate at night because of video tape, by end of September, we will have eliminated all Coast to Coast feeds, and thereby the delays," says Bob Jameson, CBS TV sales service manager.

When the programs feed from two major places, the biggest delay may be one of an hour. For instance, an 8:00 p.m. show in New York will be in Chicago and L.A. at 7:00 p.m. CBS Hollywood feeds will go into the Mountain Zone.

NBC TV—This is network's DST strategy:

1. NBC TV program schedules will be based on Eastern Daylight Saving Time from 28 April through 26 October (following New York law).

2. Program schedules of all NBC TV stations in DST areas will remain unchanged.

3. Programs on interconnected stations in Standard Time areas will be one hour earlier, except:

Central Time zone will see 8:00-9:00 p.m. shows between 9:00 and 10:00 p.m.

Mountain Time Zone will see shows an hour earlier than New York.



She looks... listens... reacts... in 30 rich Oregon and Washington counties covered exclusively by **KOIN-TV,** Portland, Ore. The boys from CBS-TV Spot Sales will tell you a delightful story about her buying habits and KOIN-TV's ratings (amazing!) and coverage (incredible!).



Tulsa's industrial expansion tops every key industrial market in the nation. Tulsa ranks 2nd in the nation in per capita ownership of personal automobiles.

NEW MARKET DATA

Tulsa's population is increasing at the rate of 3,000 families per year—8th fastest growing city in America.

The "Eyes of Oklahoma"—KVOO-TV—are focused on a billion dollar market. When you buy KVOO-TV you *see* results. Buy now . . . see better profits.



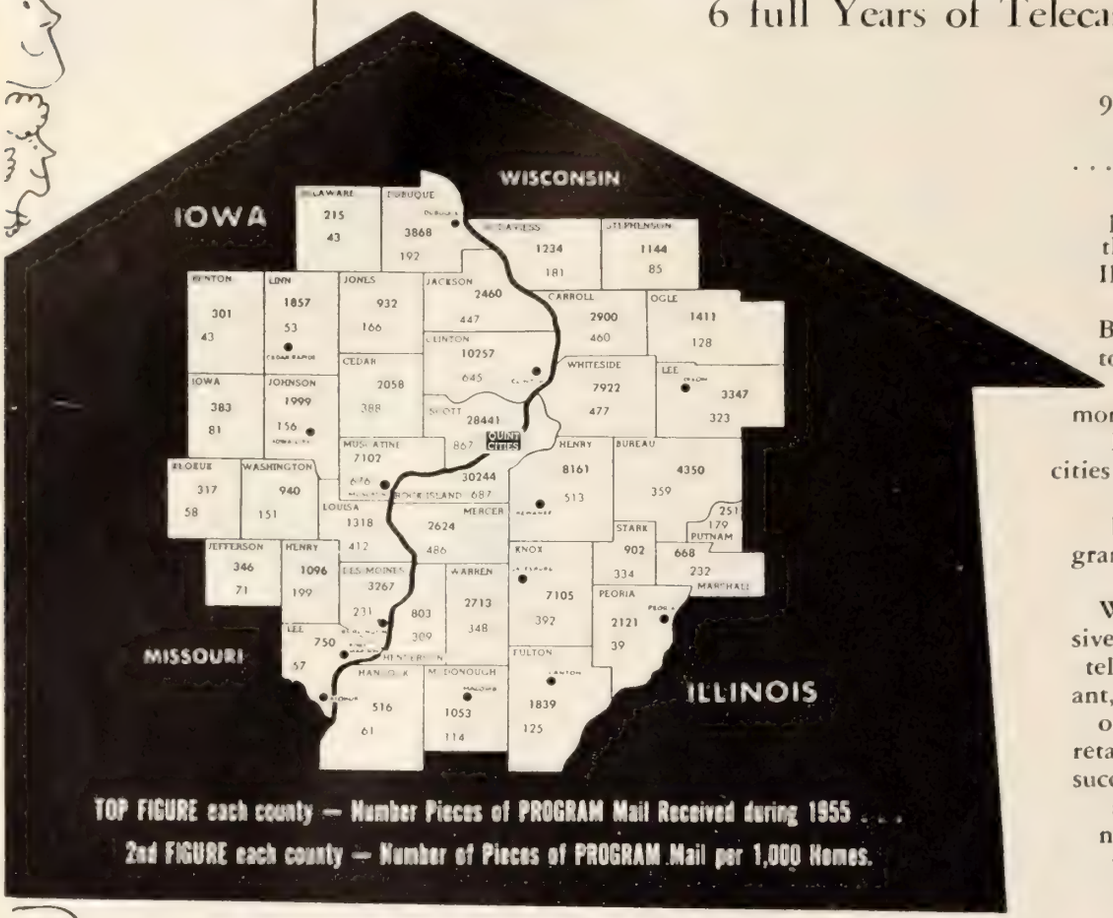
NBC

For current availabilities contact any office of BLAIR-TV

WOC TV

They get the 1 Picture

Proved by 648,330 Pieces of Program Mail received by this Station During 6 full Years of Telecasting . . .



This fabulous response . . . 91% of it to local live telecasts . . . began in 1950. That year . . . WOC-TV's first full year on the air . . . 33,845 pieces of program mail were received; this mail came from 23 Iowa-Illinois counties — 237 cities and towns.

By 1955, this response jumped to 149,215 pieces of program mail received during a 12-month period; it came from 39 Iowa-Illinois counties — 513 cities and towns in these counties.

Accompanying map shows breakdown of this 1955 program mail, proving WOC-TV's "Good Picture" area.

WOC-TV Viewers are responsive. They respond to WOC-TV telecasts by mail. More important, they respond to advertising on WOC-TV by purchases at retail outlets. We have a million success stories to prove it (well, almost a million). Let your nearest Peters, Griffin, Woodward representative give you the facts. Or call us direct.

WOC-TV 39-COUNTY COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective Buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV Owned and Operated by Central Broadcasting Company, Davenport, Iowa

The Quint-Cities Station — Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois

WOC TV

Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, president
Ernest C. Sanders, resident manager
Mark Wodlinger, resident sales manage
PETERS, GRIFFIN, WOODWARD, INC
Exclusive National Representative

SECTION 2

FILM

Question-and-answer briefing section for guidance today and throughout the year to come. Covering:

PROGRAMMING starts page 52

COMMERCIALS starts page 60

These 266 clients are leading film show buyers—and prospects*

Affiliated Super Markets
American Bakeries Co.
American Brewery, Inc.
American Brewing Co.
American Chicle Co.
American Home Products
American Motors Corp.
American Stores Co.
American Tobacco Co.
Anchor San. & Amer. Heating
Anheuser-Busch, Inc.
Antell, Charles, Inc.
Armour & Co.
Associated Food Stores
Associated Hospital Service
Associated Products, Inc.
Atchison-Topeka-Santa Fe
Atlantic Refining Co.

Ballantine, P. & Sons
Bardahl Oil Co.
Bavarian Brewing Co.
Bayuk Cigars Co.
Beatrice Foods Co.
Bekin's Van & Storage Co.
Best Foods, Inc.
Bethlehem Steel Co.
Better Living Enterprises
Blatz Brewing Co.
Block Drug Co.
Bond Clothing Stores, Inc.
Borden Co.
Bowman Biscuit Co.
Braun Baking Co.
Bristol-Myers Co.
Brown Shoe Co.
Brown & Williamson Tobacco Co.
Burger Brewing Co.

Cal Fame Co.
Canada Dry Co./Bottlers
Carling Brewing Co., Inc.
Carnation Co.
Carter Products, Inc.
Chesty Foods, Inc.
Chock-Full-O-Nuts
Chrysler Corp.
Chunky Chocolate Corp.
Cities Service Co.
Clairol, Inc.
Clinton Merchandising Corp.
Coca-Cola Co./Bottlers
Colgate-Palmolive Co.
Colonial Stores, Inc.
Continental Baking Co.
Continental Oil Co.
Cott Beverages, Inc./Bottlers

Dawson Brewing Co.
Dean Milk Co.
Drewry's Ltd.
Duffy-Mott Co.
Du Pont, E. I., De Nemours
Duquesne Brewing Co.

E & B Brewing Co.
Eastern Air Lines, Inc.
Eastman Kodak Co.
Electric Auto-Lite Co.
Emerson Drug Co.
Emerson Radio & Phono.
Englander Co./Dealers
Esslinger's, Inc.
Esso Standard Oil Co.

Faith For Today, Inc.
Falls City Brewing Co.
Fallstaff Brewing Corp.
Fels & Co.
Felton, Sibley & Co., Inc.
Florida Citrus Commission
Ford Motor Co.
Foremost Dairies, Inc.
Frito Co.
Frontier Foods Corp.
Fuller, W. P., & Co.

G. H. P. Cigar
Gallo Winery, E. & J.
General Cigar Co.
General Electric Co.
General Electric Supply
General Foods Corp.
General Mills, Inc.
General Motors Corp.
General Tire & Rubber Co.
Genesee Brewing Co.
Gillette Co.
Gluek Brewing Co.
Gold Seal Co.
Good Humor Corp.
Gordon Baking Co.
Grant Co.
Great A & P Tea Co.
Greyhound Corp.
Griesedieck Bro. Brew Co.
Gunther Brewing Co.

Hall, Robert Clothes
Hamm, Theo., Brewing Co.
Heidelberg Brewing Co.
Heinz, H. J., Co.
Hekman Biscuit Co.
Hinshaw's Dept. Stores
Hi-V Corp.
Household Finance Corp.
Humble Oil & Refining Co.

Independent Grocers Alliance
Interstate Bakeries

Jackson Brewing Co.

Kay, Gerold O., & Assoc.
Keebler Biscuit Co.
Kellogg Company
Keystone Steel & Wire Co.
Knomark Mfg. Co.
Knudsen Creamery Co.
Krantz Brewing Co.
Kresge S. S., Co.
Kroger Co.
Krueger, G. Brewing Co.

Labor Savers, Inc.
Langendorf United Bakeries
La Rosa, V., & Sons, Inc.
Lay, H. W., & Co.
Lee Tire & Rubber Corp.
Leonard Refineries
Lever Brothers Co.
Lewis Food Co.
Libby, McNeil & Libby
Liebmann Breweries, Inc.
Liggett & Myers Tobacco Co.
Lion Oil Co.
Lone Star Brewing Co.
Lorillard, P., & Co.
Lucky Lager Brewing Co.

M. J. B. Co.
Magees, Inc.
Magnolia Petroleum Co.
Maier Brewing Co.
Malt-O-Meal Co.
Mars, Inc.
Mayer, Oscar, & Co.
Mennen Co.
Miles Laboratories, Inc.
Miller Brewing Co.
Molson Brewery, Ltd.
Murphy Prods. Co.

Narragansett Brewing Co.
National Airlines, Inc.
National Biscuit Co.
National Brewing Co.
National Carbon Co.
National Clothing Co.
National Dairy Products
National Tea Co.
Nationwide Insurance Co.
Natural Gas Co
Nehi Corp./Bottlers
Nestle Co. Inc.
New England Provision Co.
New York Central Railroad
Norwich Pharmacal Co.

Oertel Brewing Co.
Ohio Oil Co.
Oklahoma Oil Co.
Olympia Brewing Co.

Pabst Brewing Co.
Pan-Am Southern Corp.
Pan-American World Airways
Parker Pen Co.
Paxton & Gallagher Co.
Pearl Brewing Co.
Pepper, Dr., Co./Bottlers
Petersen Baking Co.
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Pharmaceuticals, Inc.
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Power Products, Inc.
Prince Macaroni Co.
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Quaker City Choc. & Conf. Co.
Quaker Oats Co.

RCA Dealers
Ralston-Purina Co.
Rath Packing Co.
Regal Pale Brewing Co.
Reilly, Wm. B., & Co., Inc.
Renaire Corp.
Reynolds, R. J., Tobacco Co.
Richfield Oil Corp.
Richman Brothers Co.
Roberts, Rev., Oral
Ronzoni Macaroni Co.
Rosen Raymond Co.
Roto-Broil Corp. of Amer.
Ruppert, Jacob, Brewery

Safeway Stores, Inc.
Schaefer, F. & M., Brew. Co.
Schlitz, Jos. E., Brewing Co.
Schluderberg, W.-T. J.
Schmidt G., & Sons, Inc.
Schoenling Brewing Co.
Schonbrunn, S. A., & Co., Inc.
Scott Paper Co.
Sealy Mattress Co./Dlrs.
Sears Roebuck & Co.
Seven-Up Co./Bottlers
Sheaffer, W. A., Pen Co.
Shell Oil Co.
Signal Oil Co.
Simoniz Co.
Sinclair Refining Co.
Singer Sewing Machine Co.
Skelly Oil Co.
Slenderella Co.
Socony Mobil Oil Co., Inc.
Squirt Co./Bottlers
Standard Food Markets
Standard Oil Co. of Calif.
Standard Oil Co. of Ind.
Standard Oil Co. of Ohio
Stegmaier Brewing Co.
Sterling Breweries, Inc.
Sterling Drug, Inc.
Storz Brewing Co.
Strietmann Biscuit Co.
Studebaker-Packard Corp.
Sun Drug Co.
Sun Ray Drug Co.
Sunshine Biscuit Co.
Swift & Co.

Tafon Distributors, Inc.
Tasty Baking Co.
Terre Haute Brewing Co.
Texas Electric Service Co.
Texas State Optical Co.
Thrift Drug Co.
Top Value Enterprises
Toy Guidance Council

United Gas Co.
U. S. Borax & Chemical Corp.
U. S. Tobacco Co.
United Vintners, Inc.
United-Whelan Stores Corp.

Wagner, August, Breweries
Walgreen Co.
Wander Co.
Ward Baking Co.
Ward Drug Co.
Warner-Lambert Pharma. Co.
West End Brewing Co.
White King Soap Co.
White, Martha, Mills, Inc.
Whitehouse Co.
Wiedemann, George, Brewing
Wilson & Co., Inc.
Wisconsin Electric Power
Wisconsin Independent Oil

*These are companies which spent $50,000 or more for spot tv programs during 1956, according to TvB. The programs include both syndicated film and local live, preponderately the former. Any client who bought local program time in quantity, however, is obviously a likely film sh prospect as well. For list of clients including their total spot tv penditures plus the spending of their individual brands, see Film Basi

THE $120,000,000 TV FILM BUSINESS

Its new programing for fall will be varied but with the stress on adventure. Story backgrounds include: Civil War, exploration and travel, Americana. Co-sponsorship is big buying trend with syndicators working to match up sharing clients and markets. Surge of features hasn't stopped the growth of half-hour series

Program Trends

Q. What's the outlook in programing this season?

A. Film syndicators are offering a varied bill of fare and not concentrating on any specific type of entertainment, though the general category of adventure is heavily represented. The cross-section of new shows which follows includes some series planned for network sale, but there is always the possibility that the series will end up being offered for national or regional spot sale.

ABC Film Syndication's contender in the field will be *26 Men*, a cowboy saga based on the story of the Arizona Rangers.

CBS TV Film sales has four ready to go: *Gray Ghost* starring Tod Andrews; *Fire Fighters*, a series based on the exploits of the New York City Fire Department; *Colonel Flack* and *Assignment Foreign Legion*. The story material of *Gray Ghost* touches on a controversial subject—the Civil War—and the feeling is that once a program of this type is accepted and sold in Southern markets, it will probably open the gates for a flood of programs with Civil War backgrounds.

Guild Films seems to be concentrating on the documentary type of adventure. Taking a cue from the success of *Kingdom of the Sea*, it is currently shooting *The Michaels of Africa* on location. This will be true jungle experiences enacted by an explorer and his family. Another Guild newcomer is *Light of the World*, described as dramatic Bible stories.

Official Films, capitalizing on the current interest in travel, is concentrating on *Vagabond*—a family-type out-door adventure series. Instead of working from a set story format, the series will use a naturalistic approach in semi-documentary form. Official will also offer *Sword of Freedom* starring Edmund Purdom—based on the life of a swashbuckling Florentine gentleman; exteriors were shot in Italy. Other new releases: *Big Story*, new episodes shot for syndication; *Errol Flynn Theatre*, an anthology hosted by Flynn who stars in one out of four.

MCA-TV's biggest ace is the *Mickey Spillane* series—39 episodes slated for summer release. Already placed in a pre-release sale to five RKO General Teleradio stations, this series will reportedly encompass all the elements of 'sensation' but adhere to the Tv Code.

NBC TV Films is stressing Americana in their two upcomers: *Union Pacific* and *Boots and Saddles*.

NTA will offer *Official Detective*, *Show Business* and a musical series titled *Big Little Show*.

RKO-TV has *Aggie* and *Sailor of Fortune*.

Screen Gems, in a unique partnership deal with KTTV, Los Angeles, WPIX, New York, and the Westinghouse stations, is now in the process of filming a half-hour family adventure series, *Casey Jones*. The program, starring Alan Hale and Bobby Clark, was inspired by the life and times of the famous railroad engineer during the late 1890's. Other Screen Gem offerings are *Ranch Party*, *Johnny Nite Hawk* and *Ivanhoe*.

TPA will offer *Charlie Chan* and *Tugboat Annie*. The latter, set for a July release, is already scheduled for an October start on the Canadian Broadcasting Corp., sponsored by Lever Bros.

Ziv's latest offerings are *New Adventures of Martin Kane* and *Harbor Command*.

Q. What type of product is currently available?

A. The following figures on types of shows available as compared with a similar count made last year provide a good indication of the kind of programing that retains audience appeal. The data is based on SRDS material as gathered by RKO Tv research people.

Adventure grew most with 59 series available against 44 last year.

Sports follow with 60 series available, an increase of 10.

Drama series total 58, also a jump of 10 over last year's figure.

Cartoons increased from three to 11 series—a rise influenced by the release of several major motion picture packages last year.

There was no significant increase among other program types although it is interesting to note the drop in variety shows from 13 to 11 and in women's shows from 12 to 10.

There was no change in the number of religious or educational shows over the past year.

Sales Trends

Q. What kind of information on programing are film buyers interested in these days?

A. An ABC Film Syndication survey to determine the kinds of material best utilized by its sales staff showed the following listed in order of importance:

1. Ratings
2. Rerun status
3. Audience composition
4. Standing of show in relation to all shows in the particular market regardless of time.
5. Share of audience

The advertiser was moderately interested in trade reviews of the show but felt that consumer magazine reviews were more important. Clients also checked the calibre of other stations carrying the program.

Every good rating story was of interest, even in single-station markets, and prospective advertisers were interested in ratings and success stories even in markets they did not wish to buy.

In conclusion, the survey emphasized that clients buy mostly on ratings.

Q. Who are the biggest buyers of syndicated programs?

A. CBS Television Film Sales recently completed a special study based on N. C. Rorabaugh Co. information to determine who were the leading users of syndicated film and what type of programing they used. The report showed the leading industry categories to be, in order of spending:

1. Food and grocery products.
2. Beer, ale and wine.
3. Gas and lubricants.
4. Confections and soft drinks.
5. Drug products.

Further breakdowns show that, within a given category, sponsors of like products are definitely inclined towards the same type of programing.

In the food category, Rorabaugh lists 40 clients using 56 different syndicated programs. Of these programs 11 are adventure, 10 drama and nine Western series.

In the category of beer, ale and wine, drama and adventure series accounted for over half the 43 syndicated films used.

For gas and lubricant sponsors the favorite buy was drama followed closely by suspense drama.

Westerns accounted for nine out of the 28 syndicated programs used by confections and soft drink firms.

Adventure and suspense drama tied for first place among the 17 syndicated programs used by drug product sponsors.

Q. What has been the impact of features on syndicated film?

A. The top ratings pulled down by feature films on their initial entry into the tv market caused much reflection on the part of the syndicators. However, the film syndicators are now concentrating on a series of studies designed to convince the sponsor that there are loop-holes in the cost-per-1,000 citadel erected by the feature distributors. A recent NBC Films study listed 10 top features and syndicated shows in 12 major markets. ARB figures for these markets show that in every case, except New York City, syndicated programs were dominant in terms of ratings. In more than half the markets examined, features showed their strength in weekend runnings. In three of the 12 markets—Detroit, Portland, Ore., and Seattle—syndicated shows took all 10 places when syndicated and feature film programs were matched.

A study by the research department of TPA compared continuous general performance of features to syndicated programs. Pulse reports on 51 markets over a period of three months were examined. Since some of the markets were rated more than once during the period, the study involved some 88 separate rating reports. In each rating report, the highest-rated feature film program was compared to the highest-rated syndicated program. A summary showed that in 80 out of 88 situations (90.9%) the highest-rated syndicated program outranked the highest-rated feature. Average rating for leading syndicated programs was 29.6 compared to an 18.6 for the top features. In 85 out of 88 situations, (96.6%) the average rating for the top five syndicated programs exceeded a similar average for the top five features.

These reports are supplemented by another strong point—sponsor identification—which the syndicator feels is lost when an advertiser uses spots in features. They also point out that lack of program continuity in features limits the potential for promotion and merchandising. And since every regional area differs in its advertising problems, the half-hour show can fulfill needs of advertisers and stations with fewer limitations.

Q. And what does the feature film distributor have to say to all this?

A. Several pertinent points have been brought forth to fortify their cost-per-1,000 argument. Feature film distributors point, first of all, to increasing use of feature film participations by the national advertiser.

With the great number of features now available, a station can program well ahead, as in the case of WFIL-TV, Philadelphia, which now has a four-year supply of features. This would allow a sponsor to plan extensive promotion and advertising campaigns.

Recent straws in the wind: Colgate's renewal of the MGM series on KTTV-TV, Los Angeles; WBZ-TV, Boston's decision to schedule features starting nightly at 11:15 through completion due to expressed viewer preference.

Feature film distributors feel that new product offers more possibilities for outstanding exploitation than a syndicated series. They have the advantages of star names, tie-ins and all the ballyhoo used in movie promotion. Major Hollywood studios support these exploitations of their older features on tv stations to help keep the public movie conscious.

Feature film distributors also say that the length of the feature is a definite plus because the unfolding of a story allows the viewer to build up interest in what he's watching and features have a higher remembrance value than a half-hour stanza.

Q. What's the current situation with the post-1948 films?

A. The majors are still holding back on release contingent on studio agreements with SAG. There is also the feeling that they will be released at some future date when their market value is highest.

Look at what NTA can put on your viewer this year!



"THIS IS ALICE"
Desilu's sparkling situation comedy about an engaging miss named Alice.



"THE LAST MARSHAL"
Desilu's new action-crammed adult western in the tradition of "High Noon."



A Few New Half-Hour Programs... from *Desilu* Productions... and 20th Century-Fox... plus great 20th feature films!

If you want to put top TV programming in focu this year, the place to go is NTA.

It's got great new half-hour film programs pro duced by those two masters of the camera - Desilu and 20th Century-Fox. And it's got grea feature films from 20th Century-Fox, such a those in NTA's newest group of them, "Th Big 50."

So for the best programming to project on T screens in 1957 and 1958, develop a close-u relationship with NTA *today*. You'll get wonde ful programs on film!

"MOTHER IS A FRESHMAN"
20th Century-Fox's bright comedy series about a mother who returns to college.



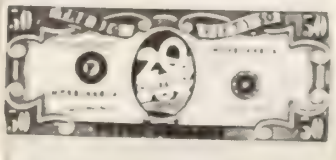
"HOW TO MARRY A MILLIONAIRE"
20th Century-Fox's delightful new romantic comedy series about three girls on the make.



"OFFICIAL DETECTIVE"
Desilu's exciting new mystery series based on "Official Detective Magazine."



"THE BIG 50"
20th Century-Fox's top feature films geared for big ratings and big sales.



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Harold Goldman,
Vice President in charge of sales

National Telefilm Associates, Inc.

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September

1957

KETV

Channel 7 Omaha

Affiliated with

abc

Television Network

See Your H-R Man Today

or call

Eugene S. Thomas, Gen. Mgr.

or

Robert O. Paxson, Sales Manager

for

First-Run

Feature Film Participations

starting at 9:35 p.m.

plus

Primary ABC Adjacencies

plus

Experienced

Local Live Programing

Q. How much of the feature film business will be "barter time"?

A. It's hard to measure. This is the somewhat "sub-rosa" part of the business which neither buyer nor seller likes to discuss. Nonetheless. there's no doubt that barter is spreading.

This does not mean that the time within choice features or good station option time is the time being offered at cut-rate. It does mean that some feature libraries as well as quantities of syndicated reruns have been offered to stations in return for cut-rate unsold time periods which the peddlers of bulk time offer at big discounts.

Among the major sellers of barter time are Time Merchants, Inc., New York, and Paul Venze and Associates, Baltimore. (For a full rundown on barter time see SPONSOR 25 May 1957.)

Time Merchants are loath to mention their clients, although Ideal Toy is known to buy sizable quantities of spot tv schedules through this new organization. Paul Venze has Charles Antell as an account.

Q. What are the drawbacks in buying barter time?

A. Some of the biggest air media agencies have been asked by various clients to study this bulk discount time, and their media executives generally agree that barter time does have the following implicit disadvantages:

1. You buy a pig in a poke. When most sellers of barter time offer schedules, they generally don't specify the station or time the client will get, but just the market and the number of announcements hoped for.

2. You give up flexibility. Barter time is bought for a fixed period of time, and there's no chance for either getting out of the contract (usually 52-weeks), nor of improving the schedule, nor of renewing it.

3. You buy fringe time. If the station had been able to sell this time in the usual way, it would undoubtedly not have offered it for barter.

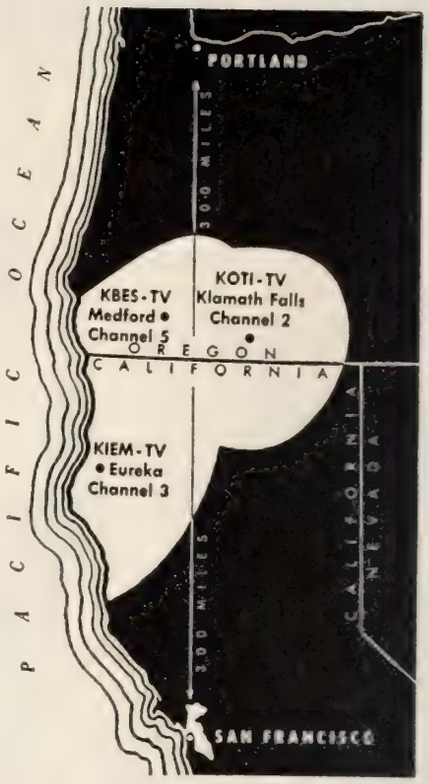
Q. Then why bother with barter time?

A. It's cheap. Discounts range from 40 to 80% of card rate, according to the sellers.

Q. What is the summer hiatus trend among film sponsors?

A. The value of a time franchise seems to be an important factor in the saga of the vanishing summer hiatus. According to M. J. Rivkin,

THE CALIF.-ORE. TV TRIO



The *Smullin* TV Stations . . .

. . . BRIDGE THE GAP between San Francisco and Portland with EXCLUSIVE VHF Coverage on Channel 2, 3 and 5.

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KIEM	CHANNEL 3 Eureka, Calif.		
KBES	CHANNEL 5 Medford, Ore.		

Three markets—one billing

MARKET FACTS

POPULATION	356,330
FAMILIES	115,760
TV FAMILIES	88,106
RETAIL SALES	$487,971,000
CONSUMER SPENDABLE INCOME	$615,366,000

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Phone Eureka, Hillside 3-3123 TWX EK16

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New York, Chicago, San Francisco, Seattle, Los Angeles, Dallas, Detroit, Jacksonville, St. Louis, Boston.

sales v.p. of Ziv, 98.5% of 2,860 clients sponsoring Ziv shows now air programs on a year-round basis. This is a significant advance over 1952 when more than 20% relinquished their time periods during the summer.

Rivkin cited two reasons for the decline in hiatus: (1) a general trend towards 52-week selling and (2) desire of tv advertisers to hang on to choice time slots and maintain established identification.

Q. Has there been an increase in co-sponsorship?

A. Following the already prevalent network pattern, more regional sponsors are sharing shows to balance the advertising budget.

Q. What are some of the problems involved?

A. Co-sponsorship poses many problems to the advertiser who wants to keep his costs down but identification level up.

There is the problem of finding two advertisers with the same marketing objectives who are aiming for the same kind of audience and who are non-competitive. Complications arise when two regional sponsors are interested in a total of say a dozen markets but want only six of the same markets. Thus a third client becomes necessary for co-sponsoring in the other six markets.

Case-in-point: recent purchase of Ziv's *Men of Annapolis* by Carnation Milk and Fuller Paint on the West Coast. Market overlap for the two clients was 85% but there were half a dozen markets left over. Both clients arranged for co-sponsorship with other interested advertisers.

Syndicators frequently go all out to help match up co-sponsors.

Annie Oakley, Western series currently running in 113 markets on a weekly or alternate week basis, is an example. To attract advertisers for alternate-week sponsorship with the Continental Baking Co., CBS TV Film Sales has set up a new package deal consisting of weekly prizes for a contest, commercials, endorsement by the star, prints, shipping, unit billings, personal appearances and other exploitation aids. All this plus the series and the national spot advertiser just pays a single bill.

Co-sponsorship works at its best when two advertisers are, so to speak, in the same marketing shoes. This was the case in St. Petersburg, Fla., where ABC Film Syndication's *Sheena, Queen of the Jungle* was co-sponsored by Hood's Dairy and Bell Bakers. Sponsors cooperated in a joint advertising and merchandising program emphasizing the basic theme of "bread 'n milk go good together." The co-sponsors brought Irish McCalla, star of the series, to town for a jointly financed personal appearance. This worked successfully and boosted sales of both products, proving that co-sponsorship can be both a successful merchandising and sales venture if the circumstances and products are right.

Clearance

Q. How can you clear time for syndicated film?

A. This fall, buyers expect to find it more difficult to clear good half-hours for syndicated film because of the blocks of feature film programmed by the stations. Their advice:

1. If you know your client's interested in syndicated shows, put out feelers to the reps and stations and alert them before a final selection of films has to be made.

2. As soon as promotion kits are available through the syndicator or

You don't Need a Shot Gun* TO HIT THIS SALES TARGET!

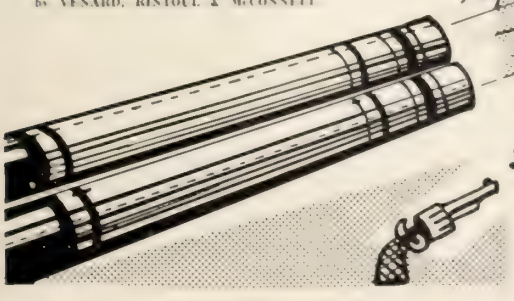
Florida's 2nd Largest Market - The Nations Fastest Growing - 34th In The Nation Now!

FLORIDA'S WEST COAST
CLUSTER POPULATION
ZEROS-IN 200,000 TV HOMES
A BILLION $ TARGET
WITHIN OUR PRIMARY FCC
PROPAGATION CURVE

UHF WITH UHC
(ULTRA-HIGH CONVERSION)
- PIONEER STATION DOMINANCE
- 99% METROPOLITAN AREA CONVERSION
- 85% PRIMARY AREA CONVERSION (171,339 TV Homes . . . Tel. Mag.)



Represented Nationally by VENARD, RINTOUL & McCONNELL



Try a *38

WSUN-TV ST. PETERSBURG-TAMPA FLORIDA

UNDUPLICATED ABC ON FLORIDA'S WEST COAST



agency, mail them to stations to sell them on the audience-getting potential of the show.

3. Give the stations some latitude in terms of time periods you would be interested in. The program may cop better ratings in a particular programing block, even though the time period taken out of context does not sound as appealing as your first choice.

4. Work closely with syndicators on trying to scout out good availabilities. After all, they have a traveling sales force, too, and might come up with valuable suggestions and good market information.

5. If the agency and client plan a major merchandising and promotion campaign around the film, let the stations in on your plans. Any promoting you do, helps the station get a bigger audience. Also, your efforts are likely to spark theirs.

6. If possible, have previews for major dealers and distributors in key markets in advance of on-air time. Their enthusiasm coupled with their knowledge of the market and local station management may help you improve your time periods.

Film Network

Q. What's happening at the NTA Film Network?

A. Having tucked *Premier Performance* under its belt, the "Triple Exposure Plan" is NTA's second big step ahead. This plan can deliver to an advertiser between 14 million and 25 million gross homes per week based on estimated ratings of the 7-8 p.m. and 10-11 p.m. time periods.

It provides for the programing of three half-hours on Monday, Wednesday and Friday between 7:00 and 11:00 p.m. The network reports assurance of clearances from affiliates in over a dozen top markets plus about 60 others. NTA's aim is for clearance on 110 stations covering an estimated 93.6% of U. S. homes. TEP provides for three advertisers. Each would have a one-minute commercial plus opening and closing billboards on each of the three shows to be programed. The three shows will be *How to Marry a Millionaire*, produced by 20th Century-Fox, and two shows produced by Desilu—*This is Alice* and *The Last Marshall*.

CFI-TV Productions, the 20th Century-Fox tv subsidiary, has turned over all programs produced for the *20th Century-Fox Hour* during the past two years to NTA for distribution and plans to produce 20 new shows. Together with several of the shows already televised, these will be offered to national advertisers for showing on the film network during 1957-58 season.

NTA Film network covers 134 stations in the U. S., Alaska and Hawaii. Besides *How to Marry a Millionaire*, 20th will also produce two other series for NTA based on motion picture successes—*Mother Was a Freshman* and *Anything Goes, Inc.*

Foreign Sales

Q. What's the outlook in the foreign market?

A. Total sales of syndicated properties exclusive of features will run approximately $6 million in 1957. Some of the film syndicators who concentrate on foreign film selling report that foreign sales account for 20-30% of their total revenue. Outside of England, greatest revenue comes from Latin America. In each of these two markets average is about $3,000 per half-hour film. At present world markets stack up in this order of potential: England and the United Kingdom (including Australia); Latin and South America; Continental Europe; Far East.

Q. Is it possible to obtain an accurate measurement of foreign sales?

A. Languge barriers make standardization of films impossible. Sales figures do not always give the true picture since syndicators often spend as much percentage-wise to prepare a foreign version.

Companies seeking to curtail production costs are producing tv series in England under a co-production setup that assures acceptance under the 14% British quota. This means that films must conform to certain union regulations and producers fulfill definite financing requirements before films are accepted on ITA as British Quota film, making their subsequent sale in England almost a certainty.

To date, these arrangements have been favorable, but there is always the possibility that any slump in American productions centers could cause the guilds here to balk.



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Available...

Florida's First Film Center

Shamrock was built for one purpose — to provide independent producers with facilities and equipment for major film production in Florida.

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For your next production... regardless of what type film you plan... get the full facts on Shamrock.
Shoot it in Florida and stay within your budget!

For full particulars Write—Wire—Phone—

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Full Camera Equipment, Mitchell-Arriflex-B.&H
Sound Gear, 17½ and 16mm Magnasync
Lighting, Studio and Location
35 and 16mm B/W, Laboratory
Editing Rooms, Moviola-equipped
Private Production, Offices
Screening Rooms
Other related services

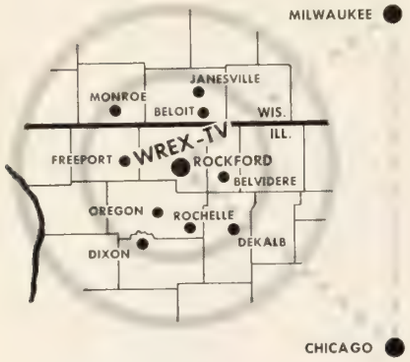
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WREX-TV is the only VHF station serving the Rockford Metro area. An estimated 43,545 households have television **in the Rockford Metro area alone!** Consumer Spendable Income per household is ranked **31st in the nation.** 55,120 households spend an average of $6,617.00 per household —Metropolitan Rockford retail sales total 240 million dollars. SURVEY after SURVEY of 14 counties indicates uncontested dominance of Northern Illinois-Southern Wisconsin area by WREX-TV

* Grade A, B, and C Coverage



WREX-TV RULES ROCKFORD PLUS AN ADDITIONAL 23 COUNTIES IN ILLINOIS AND WISCONSIN

WREX-TV rules a king-size market untouched by Chicago and Milwaukee TV coverage.

Grade A, B, and C coverage area beyond Metropolitan Rockford includes an additional population of nearly one million—an estimated 262,467 additional TV households.

J. M. BAISCH, General Manager
Represented by H-R Television, Inc.

WREX-TV CHANNEL 13
ROCKFORD ILLINOIS

Commercials

Q. What are the latest creative trends in tv film commercials?

A. Creatively speaking, few tv spots broke the barrier of the commonplace last year. Competition is tougher. Fresh ideas seem to be fewer.

Current trends point to advance testing and experimentation to increase quality concept objectives.

Some of the recent developments which appear to be setting patterns are the combining of live action and animation. Rotoscoping looks like it will get more play. (This is the method of taking animation through an optical process and combining it with live action, such as Gisele MacKenzie's Happy Joe Lucky sequences on the *Hit Parade.* The process has become refined since its earliest Hollywood uses when Gene Kelly danced with Disney figures.)

The razzle-dazzle novelty effects of trick photography and optical effects are being used more sparingly. Except for European tv commercial productions (where labor costs are lower) fewer stop-motion features will be employed here.

To make sponsors' messages more palatable, there is a trend towards larger uninterrupted commercials—three to nine minutes—particularly for "one-shot" or "spectacular" shows.

Recent FTC crackdowns on drug and medical tv advertising may bring a trend away from knock-down, drag-out, hard sell.

Reason-why spots documented with believable, demonstration evidence will supplant wide claims advertising. The style approach will partly be devoted to this new emphasis.

Spurred on by recent successes with radio commercials, music in tv spots will get a bigger share of the message featuring such name stars as: Rosemary Clooney, Tennessee Ernie Ford and special orchestrations by Raymond Scott, Mitch Miller and other top arrangers like Nelson Riddle.

Q. Will big agencies overshadow smaller agencies in creating more effective tv commercials?

A. This is a significant area to watch in 1958. There has been a trend towards absorption of smaller agencies by the larger ones. At the same time smaller agencies in a number of in-

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stances have increased tv billing as well as personnel.

But the quality of the tv advertising produced by the Goliaths compared with the Davids indicates the large agencies with more facilities have no exclusive on creativity. (See "You don't have to be a giant to compete," SPONSOR 20 July 1957.)

In a proportionately high number of cases the smaller and even local agency working closely with a contract film producer and his staff have come up with a considerable number of excellent tv spots. For example, Skippy Peanut Butter, It's a F-O-R-D! and some of the American Dairy Association's output has been outstanding. (The "It's a F-O-R-D!" commercials were J. Walter Thompson, of course, but they were developed and produced in the agency's West Coast office, in a sense a "small" agency.)

Reason for this is flexibility and ability of the smaller agency to change its pace when fast action is required. To avoid the possibility of over-departmentalization, some of the larger agencies are setting up unit teams of three or four key individuals responsible for writing, art and production.

Q. What influence will motivation research have on planning tv commercials?

A. In the creative area of experimentation, it is possible that Motivation Research will offer help in developing and testing theories — particularly when dealing with the pure abstract, modern design or animation.

Sponsors and agencies appear to be more willing to "kid" the medium a little. In the competition for the viewer's eye and ear this has probably come about through the need for more attention-getting, interest-sustaining and penetrating devices.

Motivation Research has proved it is possible to make a dramatic statement in animation and get across a broad comedy idea through the use of live-action—a switch for both creative forms.

Further research can be expected in this field.

Q. What are film producers doing to help creative departments of agencies?

A. Film producers are spending more money and devoting more time to experimental work. A few in New York and Hollywood have conducted research seminars and special studies with agencies.

One producer has been experimenting with the use of music in juxtaposition with sound effects and abstract animation.

Agencies, heretofore reluctant to work with producer talent in developing thematic material, now consult at early stages with producers' creative staffs and are working more closely with them even to the assignment of special projects. Scripts and storyboards continue to be the basis for agency-film producer liaison.

Q. Are "spectacular" tv commercials increasing?

A. Where multi-product advertisers have investments in tv, they use their tv commercials to support big, over-all campaigns.

Westinghouse is an example.

One commercial for Westinghouse, prepared by McCann-Erickson, cost about $26,000. This is more than some network sponsors spend for a half-hour film show.

The value of spectacular commercials like this must be judged by the objectives reached. Westinghouse benefited by improved labor relations, the opportunity to create an aura of research and planning about its products, the chance to reach dealers and distributors at one time in one sitting and enhance the prestige and public confidence about Westinghouse.

Q. What are the tv commercial question-marks needing answers in immediate years ahead?

A. A new crop of tv commercial trainees are needed now in agencies for the years between 1960 and 1965. These people will probably be recruited from producer organizations, networks and college tv workshops such as Michigan, UCLA and Columbia.

Some agency copywriters with print backgrounds are attempting to re-tool their thinking by getting experience in the medium. Other men who started in print are already tv veterans.

Cost and time-to-train factors for developing experienced tv writers with specialized skills is extensive and expensive. One agency figures it costs a minimum of $7,500 a year for the first two years before they begin to get a return on their investment from a tv writer trainee.

Agencies are starting to look for people in tv with combined writer-producer records. Although basically more expensive, agencies believe they can avoid unnecessary headaches, duplication of effort and turn out more productive tv spots.

The high cost of failure with disappointing returns points up need for more check methods to evaluate tv concepts and over-all strategy before money is spent on a project to be dropped later for lack of effectiveness. (See "How to write tv commercials with a camera," SPONSOR 13 July 1957 for one such method.)

Q. Will color figure importantly in tv spots next year?

A. Agencies and film producers are quietly and carefully recruiting people with color experience.

ANSCO's new fast film Ansco-chrome—which can be exposed at an index of 125—has been tested and re-tested by a number of film producers. Results have been favorable. However, more investigatory work remains with this 16mm film currently extensively used by the Army and Navy at a still higher speed index than 125. This speed means that color can practically be shot in the dark. It opens up entirely new creative vistas. Other technical advances are to be expected as color grows in importance.

Q. Will film commercial costs rise, hold or decrease?

A. Costs have gone up about 10% in both animation and live action. Higher wages and operating expenses account for a large proportion of this. Some added costs have been incurred through experimenting.

Past experience has guided agencies in accepting a 10% of tv budget figure for commercial tv production.

Union rate increases during last three years continue to between 3% and 10%.

Individual costs of commercials vary. However, on a sliding scale basis, advertisers can expect to pay anywhere from $400 to $1,400 for a live action I.D. Animated I.D.'s can cost up to $2,000. One-minute spots will cost anywhere from $2,000 for limited animation to $12,000 for full animation—exclusive of music or special effects sound tracks.

The Screen Actor's Guild (SAG) contract with the New York and Hollywood Film Producers Associations comes up for renegotiation in March 1958. It is impossible, at this date, to predict what terms may be.



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CROSS-SECTION OF 550 AVAILABLE FILM PROGRAMS

The almost 550 tv film series, feature and shorts packages listed below represents a large cross-section of film available for use on individual television stations or in group buys. The list was compiled by surveying individual film distributors and is an updating of the film programing list which appeared in the SPONSOR issue of 6 April. While not complete, the list includes all major series and feature film packages now on the market and available for non-network sale. Other series now being released and still up for consideration for national sale may go into syndication. (See text of Film Section starting page 51 for mention and description of some of these new half-hour, made-for-television film properties.)

To determine whether an individual series is available or will soon be available in the markets desired, it's necessary to consult the syndicator. Many of the series listed below are currently sold in many markets. However, with today's pattern of alternate-week film sponsorship and use of syndicated half-hours as spot carriers, it's frequently possible to buy into shows tailored to your needs.

Other charts and fact compilations of interest to the film buyer in this issue include the 13-page Film Buyer, which starts on page 111. It includes a list of all national and regional film and local program buyers with their total spot tv expenditure as well as a brand-by-brand breakdown.

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
ADVENTURE			
Adventure Album	Interstate Tv		
Adventures of China Smith	NTA		
Adventures of China Smith, New	NTA		
Adventures of the Falcon	NBC Tv Films		
Adventures of Scarlet Pimpernel	Official		18
Aggie	RKO Tv		
Anything, Inc.	NTA		39
Assignment Foreign Legion	CBS Tv Film		
Biff Baker, USA	MCA Tv		
Byline—Steve Wilson	MSA Alexander		
Captain Gallant	TPA		39
Cases of Eddie Drake	CBS Tv Film		
New Adventures of Charlie Chan	TPA		39
Casey Jones	Screen Gems		39
Combat Sergeant	NTA		
Count of Monte Cristo	TPA		
Cross Current	Official		
Crunch and Des	NBC Tv Films		
Crusader	MCA Tv		
Danger Is My Business	Screen Gems		39
Dangerous Assignment	NBC Tv Films		
Dateline Europe	Official		
Foreign Legionnaire	TPA		
Captain David Grief	Guild		39
Hawkeye, Last of the Mohicans	TPA		
High Road to Danger	Medallion TV		39
The Hunter	Official		26
I Search for Adventure	Geo. Bagnall		
I Led Three Lives	Economee TV	30 min	117
Jet Jackson	Screen Gems		39
Osa & Martin Johnson	Sterling		
Rocky Jones, Space Ranger	Official		39
Jungle	Sterling		48
Jungle Jim	Screen Gems		26
King's Crossroads	Sterling		
The Lone Wolf	MCA Tv		
Long John Silver	CBS Tv Film		
Man Called "X"	Ziv Tv		
Men of Annapolis	Ziv Tv		
O.S.S.	Flamingo		
Overseas Adventure	Official		
Passport to Danger	ABC Film Syndication		
Personal Report	NTA		
Ramar of the Jungle	TPA		
Range Busters	MSA Alexander		13
Rikki of the Islands	NTA		
Sailor of Fortune	RKO Tv		
Sheena, Queen of the Jungle	ABC Film Syndication		
Soldiers of Fortune	MCA TV		
The Silent Service	NBC Tv Films		
State Trooper	MCA Tv		39
Superman	Flamingo		
Terry and the Pirates	Official		15
Three Musketeers	ABC Film Syndication		
Tonight in Havana	NTA		

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
ADVENTURE (Continued)			
The Tracer	MPA Tv		
Tugboat Annie	TPA		
Waterfront	MCA Tv		
Whirlybirds	CBS Tv Film		
The Wildcatters	NTA		
CARTOONS			
Animated Fairy Tales	RKO Tv		
Cartoon Classic Serials	Sterling		
Cartoons	Screen Gems		
Cartoons	Sterling		
Crusader Rabbit	Geo. Bagnall		
Funzapoppin Cartoons	Geo. Bagnall		
Looney-Tunes	Guild		
Medallion Cartoons	Medallion TV		
Popeye	Artists Associates		
Recordtoons	Sterling		
Superman Cartoons	Flamingo		
Telecomics	Flamingo		
Terrytoons	CBS Tv Film		
Tinderbox	Cartoon Vue		
Unk & Andy ABC Art Adventures	Cartoon-Ad TV	15 min.	
Walter Lantz Cartoons	Guild		
Walter Lantz Cartoons	Ziv Tv		
Warner Bros. Cartoons	Associated Artists		
Whimseyland Cartoons	Cinema Vue		
CHILDREN'S			
Adventures of Blinkey	Cinema TV		
Adventures of Danny Dee	Cinema Vue		
Adventures of Patches	Cinema		
Animal Adventure	Sterling		
Animal Adventures for Children	Cinema		
Animal Crackers	Sterling		
Animal Kingdom	Film Classics		
Blackstone the Magician	Hollywood		
Bobo the Hobo	Flamingo		
Charlie Chase	Cinema		
Children Love Animals	Film Classics		
Children of Many Lands	Film Classics		
Children's Hours	Cinema		
Children's Stories	Film Classics		
Christie Comedies	Hollywood		
Cyclone Malone	Hollywood		
Famous Tales	Cinema		
Flash Gordon	Flamingo		
Funarama	NTA		
Funny Bunnies	Associated		
Jim & Judy in Toyland	Hollywood		
Johnny Jupiter	Screen Gems	15 min	
Jump Jump of Holiday House	Hollywood		
Junior Science	Guild		

FILM CROSS-SECTION . . . *continued*

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
CHILDREN'S (Continued)			
Laurel & Hardy	Governor	22 min.	52
Little Draw	Geo. Bagnall	15 min.	52
Colonel Tim McCoy	Guild	30 min.	39
Misc. Two-reelers	Governor	20 min.	88
Mr. Peabody	Guild	30 min.	26
Papa Bear's Newsreels	Governor	15 min.	26
Playland Films	Sterling	varied	60
Ray Forrest	Sterling	30 min.	26
Stories for Children	Coronet	varied	13
Streamlined Fairy Tales	Harry S. Goodman	15 min.	13
Tales of Hans Christian Anderson	Interstate Tv	30 min.	26
Tic Toc Tales	Screencraft	15 min.	13
Unk & Andy ABC Art Adventures	Cavalcade Tv	15 min.	26
DETECTIVE, MYSTERY			
Badge 714	NBC Tv Films	30 min.	204
Boston Blackie	Economee TV	30 min.	58
Captured	NBC Tv Films	30 min.	26
City Detective	MCA Tv	30 min.	65
Code 3	ABC Film Syndication	30 min.	39
Col March of Scotland Yard	Official	30 min.	26
Fabian of Scotland Yard	CBS Tv Film	30 min.	39
Federal Men	MCA Tv	30 min.	39
Files of Jeffrey Jones	CBS Tv Film	30 min.	39
Front Page Detective	Geo. Bagnall	30 min.	39
Adventures of Dr. Fu Manchu	Hollywood Tv	30 min.	13
Gangbusters	RKO Tv	30 min.	39
Harbor Command	Ziv Tv	30 min.	39
Highway Patrol	Ziv Tv	30 min.	78
Sherlock Holmes	Guild	30 min.	39
I Am the Law	Sterling	30 min.	26
Inner Sanctum	NBC Tv Films	30 min.	39
I Spy	Guild	30 min.	39
New Adventures of Martin Kane	Ziv Tv	30 min.	39
Man Behind the Badge	MCA Tv	30 min.	39
Mr. & Mrs. North	Schubert	30 min.	57
Mr. District Attorney	Economee TV	30 min.	78
Mystery Is My Business	TPA	30 min.	32
New Adventures of Martin Kane	Ziv TV	30 min.	39
New Orleans Police Dept.	MPA Tv	30 min.	39
Official Detective	NTA	30 min.	39
Paris Precinct	Guild	30 min.	26
Police Call	NTA	30 min.	26
Public Defender	Interstate Tv	30 min.	69
Public Prosecutor	Sterling	15 min.	26
Racket Squad	ABC Film Syndication	30 min.	98
San Francisco Beat	CBS Tv Film	30 min.	39
Mickey Spillane	MCA-TV	30 min.	39
Stryker of Scotland Yard	Hollywood Tv	30 min.	13
The Whistler	CBS Tv Film	30 min.	39
DOCUMENTARY			
Adventures in the News	Sterling	15 min.	13
Beyond the Yukon	Harriscope	15 min.	13
Confidential File	Guild	30 min.	39
Crusade in the Pacific	Sterling	30 min.	26
Documentary Package	Lakeside	varied	500
Greatest Drama	RKO Tv	15 min.	39
Kingdom of the Sea	Guild	30 min.	39
Movie Museum	Sterling	15 min.	160
On the Spot	Lakeside	15 min.	39
Open for Business	Trans-Lux	varied	17
Operation Tomorrow	Screencraft	30 min.	39
Our America	Trans-Lux	varied	47
Profile	Trans-Lux	15 min.	39
Victory At Sea	NBC Tv Films	30 min.	26
Video Digest	Trans-Lux	varied	25
Wanted	Lakeside	30 min.	20
What's Your Line	Trans-Lux	varied	27
Where in the World	Lakeside	15 min.	104
This World of Ours	Sterling	15 min.	26
The World We Live In	Sterling	15 min.	65
Yesterdays Newsreel	Economee TV	15 min.	137
DRAMA			
All Star Theatre	Screen Gems	30 min.	156
Dan Ameche Presents	TPA	30 min.	39
American Legend	Official	30 min.	80
American Wit & Humor	Sterling	30 min.	13

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
DRAMA (Continued)			
Ethel Barrymore Theatre	Interstate Tv	30 min.	13
Celebrity Playhouse	Screen Gems	30 min.	39
Crossroads	Schubert	30 min.	78
Curtain Call	MCA Tv	30 min.	39
Damon Runyon Theatre	Screen Gems	30 min.	39
Day After Tomorrow	William Tell	30 min.	26
Janet Dean	Guild	30 min.	39
Dilemma	Harry S. Goodman	15 min.	13
Dr. Christian	Ziv Tv	30 min.	39
Dr. Hudson's Secret Journal	MCA Tv	30 min.	39
Douglas Fairbanks Jr. Presents	ABC Film Syndication	30 min.	117
Famous Playhouse	MCA Tv	30 min.	300
Favorite Story	Economee TV	30 min.	78
Flamingo Theatre	Flamingo	30 min.	29
Headline	MCA Tv	30 min.	39
Heart of the City	MCA Tv	30 min.	91
Herald Playhouse	ABC Film Syndication	30 min.	52
Hollywood Half Hour	Geo. Bagnall	30 min.	38
If You Had A Million	MCA Tv	30 min.	39
International Playhouse	NTA	30 min.	26
Invitation Playhouse	Sterling	15 min.	26
This is Charles Laughton	Sterling	30 min.	26
Little Show	Sterling	15 min.	32
Little Theatre	Sterling	15 min.	52
Magic Vault	Lakeside	30 min.	104
Mayor of the Town	MCA Tv	30 min.	39
Conrad Nagel	Guild	30 min.	26
Night Editor	Lakeside	15 min.	26
On Stage with Monty Wooley	Dynamic	15 min.	13
Orient Express	NTA	30 min.	26
Paradox	Kling Film	5 min.	26
Paragon Playhouse	NBC Tv Films	30 min.	39
The Passerby	NTA	15 min.	26
The Playhouse	ABC Film Syndication	30 min.	52
Playhouse 15	MCA Tv	15 min.	78
Play of the Week	NTA	30 min.	26
Ray Milland Show	MCA Tv	30 min.	76
Reader's Digest	Schubert	30 min.	65
Screen Directors Playhouse	RKO Tv	30 min.	39
Stage 7	TPA	30 min.	39
Star and the Story	Official	30 min.	39
Star Performance	Official	30 min.	156
Story Theatre	Economee TV	30 min.	26
Studio 57	MCA Tv	30 min.	26
Theatre with Lilli Palmer	NTA	30 min.	26
Times Square Playhouse	Economee TV	30 min.	39
Top Plays	Screen Gems	30 min.	44
Under the Sun	CBS Tv Film	30 min.	26
Unexpected	Economee TV	30 min.	39
The Visitor	NBC Tv Films	30 min.	44
Your Star Showcase	TPA	30 min.	52
Your TV Theatre	Economee TV	30 min.	120
EDUCATIONAL			
American Heritage	Coronet	varied	13
Behind the Scenes	Trans-Lux	varied	18
Career Planning	Coronet	varied	13
Children of the Americas	Coronet	varied	13
Classroom of the Air	Trans-Lux	varied	37
Creative Arts	Trans-Lux	varied	29
Dating, Marriage, Family	Coronet	varied	13
Democracy at Work	Coronet	varied	13
Draw-along With Me	William Tell	30 min.	13
Getting Along Socially	Coronet	varied	13
How Others Live	Coronet	varied	13
John Kiernan's Kaleidoscope	ABC Film Syndication	15 min.	104
Personality Development	Coronet	varied	13
The Shaping of America	Coronet	varied	13
The Story of America	Coronet	varied	13
Unk & Andy ABC Art Adventures	Cavalcade TV	15 min.	26
Watch the World	NBC Tv Films	15 min.	26
World of Yesterday	Coronet	varied	13
Your Days At School	Coronet	varied	13
FEATURES			
Anniversary Package	ABC Film Syndication	varied	16
Bagnall Package	Geo. Bagnall	varied	33
Beverly	NTA	varied	8
Big Fifty	NTA	varied	50
Big 12	Governor	varied	12

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PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
FEATURES (Continued)			
Bill & Coo	Hollywood Tv	60 min.	1
Bulldog Drummond	Governor	60 min.	8
Cardinal	NTA	varied	7
Cheryl Package	Medallion-TV	70-120	20
Classics	Assoc. Artists	varied	11
Comedy Theatre	Governor	varied	17
Deluxe	Hollywood Tv	80 min	3
Diamond	Hollywood Tv	varied	26
East Side Kids	Governor	varied	9
Edward Small Features	TPA	varied	35
Emblem	Hollywood Tv	varied	26
Emerald	Hollywood Tv	varied	13
English Features	Screencraft	varied	13
Fabulous Forty	NTA	varied	46
Family	Hollywood Tv	60 min.	13
Features	Quality Films	varied	40
Features	Interstate Tv	varied	7
Features	Interstate Tv	varied	54
Feature Special	Lakeside	varied	133
Feature Westerns	Guild	60 min.	100
52 Award Group	United Artists	varied	52
Flamingo Feature Theatre	Flamingo	varied	26
Frontier	Hollywood Tv	varied	13
Golden	Hollywood Tv	60 min.	26
Gold Medal	Hollywood Tv	varied	26
Hal Roach	NTA	varied	14
Hollywood Group	Assoc. Artists	varied	187
Hollywood Features	Guild	60 min.	250
Hollywood Movie Parade	Screen Gems	varied	104
Hollywood Mystery Parade	Screen Gems	varied	52
Hollywood Premiere Parade	Screen Gems	varied	39
Hollywood Value Parade	Screen Gems	varied	52
Jubilee	Hollywood Tv	varied	26
Library	M&A Alexander	varied	140
Laurel & Hardy	Governor	varied	10
Lone Star	Hollywood Tv	varied	13
Lucky 13	Screen Gems	varied	13
MGM Library	MGM Tv	varied	723
Million Dollar Movie Package #1	RKO Tv	varied	27
Million Dollar Movie Package #2	RKO Tv	varied	17
Movieland	Assoc. Artists	varied	84
Movietime USA	C&C Tv	varied	742
Mystery	Hollywood Tv	60 min.	24
New 22	Screen Gems	varied	22
96 Westerns	Flamingo	varied	96
Nugget	Hollywood Tv	varied	51
129 British Features	Flamingo	varied	129
PC Features	NTA	varied	22
Pioneer	Hollywood Tv	varied	26
Plainsmen	Hollywood Tv	varied	26
Plus 80	Screen Gems	varied	80
Power Plus	M&A Alexander	varied	18
Preferred	Hollywood Tv	60 min.	13
Premier	Hollywood Tv	varied	27
Prize	Hollywood Tv	varied	26
PSI Features	NTA	varied	40
Return of Rin Tin Tin	Geo. Bagnall	60 min.	1
Rocket 86	NTA	varied	86
Select	Hollywood Tv	60 min.	26
7th Anniversary	M&A Alexander	varied	13
Sherlock Holmes	Assoc. Artists	varied	12
Showmanship	Screen Gems	varied	23
Silver	Hollywood Tv	varied	24
Spanish Language	Cavalcade Tv	varied	39
Special Attractions	Governor	varied	4
Star Features	Screencraft	varied	17
Sterling Package	Sterling	varied	35
Suspense	Governor	varied	8
Tinderbox	Cinema-Vue	65 min.	1
TNT Package	NTA	varied	35
Topper Series	Governor	varied	4
Top 39	United Artists	varied	39
Trophy	Hollywood Tv	varied	26
20th Century Fox Films	NTA	varied	52
Variety Features	Screencraft	varied	29
Warner Brothers Library	Assoc. Artists	varied	754
John Wayne	Hollywood Tv	varied	15
Western Features Starring Gene Autry	MCA Tv	60 min.	56
Western Features (Johnny Mack Brown)	Cinema-Vue	varied	27
Western Features Starring Roy Rogers	MCA Tv	60 min.	67

PROGRAM	SYNDICATOR	LENGTH	NO. AVAILABLE
FEATURES (Continued)			
Westerns	Assoc. Artists	varied	38
Westerns	Interstate Tv	60 min.	115
Westerns	M&A Alexander	varied	46
Westerns	NTA	varied	31
Westerns	Screencraft	varied	38
Westerns	Screen Gems	varied	135
Western Special	Lakeside	varied	131
HEALTH			
Health and Happiness Club	NTA	5 min.	105
Here's To Health	Trans-Lux	varied	18
M. D.	NTA	5 min.	39
Medicine Marches On	Trans-Lux	varied	22
Your Health and Safety	Coronet	varied	13
INTERVIEW			
Candid Camera	Assoc. Artists	15 min.	100
Candid Camera	Assoc. Artists	30 min.	50
Lilli Palmer Show	NBC Tv Films	15 min.	26
MUSICAL			
Ballet	Sterling	15 min.	26
Big Little Show	NTA	30 min.	30
Christmas Carols	Dynamic	3 min.	12
Country Show	Flamingo	30 min.	26
Eddy Arnold Time	Walter Schwimmer	30 min.	26
Famous Guests	Cavalcade Tv	30 min.	13
Guy Lombardo	MCA Tv	30 min.	78
Holiday in Paris	CBS Tv Film	30 min.	13
The Hormel Girls	Kling Film	15 min.	44
Huespedes Famosos	Cavalcade Tv	30 min	13
Frankie Laine	Guild	15 min.	78
Frankie Laine	Guild	30 min.	39
Liberace	Guild	30 min.	113
Musical Moments	Dynamic	3½ min.	10
Music of the Masters	NTA	15 min.	13
Old American Barn Dance	Kling Film	30 min.	26
Opera and Ballet	Lakeside	15 min.	13
Patti Page Show	Screen Gems	15 min.	78
Rosemary Clooney Show	MCA Tv	30 min.	39
Stars of Grand Ole Opry	Flamingo	30 min.	39
Tele-Musicals	Harriscope	3 min.	140
Town & Country Time	RCA Services	varied	78
Vienna Philharmonic	Sterling	15 min.	13
Foy Willing & Riders of the Purple Sage	RCA Services	3 min.	100
Florian ZaBach	Guild	30 min.	39
NATURE, OUTDOORS			
Adventure Out of Doors	Sportlite	15 min.	26
Nature in Action	Coronet	varied	13
Wild Life in Action	Lakeside	15 min.	52
The World Around Us	RCA Services	15 min.	26
NEWS			
CBS Newsfilm	CBS Tv Film	12 min.	5-a-week
INS Telenews Daily	INS	12 min.	6-a-week
Washington Merry Go Round	Harry S. Goodman	15 min.	39
Weekly News Review	INS	15 min.	Weekly
QUIZ			
Hidden Treasure Show	William Tell	60 min.	13
Magic Question	William Tell	30 min.	26
Movie Quick Quiz	Schubert	15-30 strip	700
Pantomime Quiz	NTA	30 min.	13
View The Clue	Medallion TV	15 or 30	26
RELIGIOUS			
Hand to Heaven	NTA	30 min.	13
Layman's Call to Prayer	NTA	5 min.	52
Living Book	Economee TV	15 min.	13
Man's Heritage	NTA	10 min.	13
Out of the Past	Lakeside	30 min.	39
SCIENCE			
Adventure In Science	Trans-Lux	varied	44
Do You Know Why?	MPA Tv	5 min.	200
March of Science	Trans-Lux	varied	40
Popular Science	Interstate Tv	15 min.	78
Science in Action	Coronet	varied	13
Science in Action	TPA	30 min.	52

PROGRAM	SYNDICATOR	LENGTH	NO AVAILABLE
SCIENCE FICTION			
Commando Cody—Sky Marshal of the Universe	Hollywood Tv	30 min	37
Science Fiction Theatre	Ziv Tv	30 min	78
Top Secret	Flamingo	30 min	26
SHORTS			
Charlie Chaplin Comedies	Cinema Vue	varied	52
Christie Comedies	Harriscope	[illegible]	[illegible]
Funzapoppin Comedies	Geo. Bagnall	varied	260
Little Rascals	Interstate Tv	10 & 20 min	96
Movietime USA Short Subjects	C&C Tv	varied	1,000
Old Timer Comedies	Cinema Vue	varied	300
Race Night	Geo. Bagnall	9 min.	52
Scallawags	Geo. Bagnall	varied	64
Warner Short Subjects	Assoc. Artists	varied	1,400
SITUATION COMEDY			
Amos 'n' Andy	CBS Tv Film	30 min	78
Beulah	Flamingo	30 min	78
Boss Lady	M&A Alexander	30 min	13
Corliss Archer	Economee TV	30 min	39
Duffy's Tavern	Guild	30 min.	39
Great Gildersleeve	NBC Tv Films	30 min.	39
Halls of Ivy	TPA	30 min	39
His Honor, Homer Bell	NBC Tv Films	30 min.	39
I Married Joan	Interstate Tv.	30 min	98
Life With Elizabeth	Guild	30 min	65
Life With Father	CBS Tv Film	30 min.	26
Mama	CBS-TV Film	30 min	26
Mickey Rooney Show	Screencraft	30 min.	33
Molly (The Goldbergs)	Guild	30 min	39
Mother is a Freshman	NTA	30 min.	39
My Hero	Official	30 min.	33
My Little Margie	Official	30 min.	126
So This Is Hollywood	Harriscope	30 min.	24
Studs Place	Harry S. Goodman	30 min.	26
Susie	TPA	30 min.	104
The Trouble With Father	Official	30 min.	130
This is Alice	NTA	30 min.	39
Topper	Schubert	30 min.	78
Willy	Official	30 min.	39
SPORTS			
Adventures in Sports	Sterling	15 min	26
All-Girl Wrestling	Harriscope	30 min.	26
All-American Game of the Week	Sports TV	30 min	13
All American Wrestling	Kling Film	60 min	26
All-Star Golf	Walter Schwimmer	60 min.	26
The Big Moment	Sterling	30 min.	26
Big Playback	Screen Gems	15 min.	52
Big 10 Football Hilites	Sportlite	30 min.	13
Bill Corum Sports Show	NTA	15 min.	26
Bowling Time	Sterling	60 min.	26
Boxing from Rainbo	Kling Film	30 min.	26
Bud Wilkinson Show	Sportlite	15 min.	39
Championship Bowling	Walter Schwimmer	60 min.	78
Championship Wrestling from Hollywood	Cinema-Vue	60 min.	39
Double Play	Cavalcade Tv	15 min.	13
Gadabout Gaddis	Sterling	15 min.	26
Gridiron Cavalcade	Sports TV	15 min	13
Indianapolis Highlights	Harriscope	30 min.	[illegible]
Jalopy Races from Hollywood	Harriscope	30 min.	26
Let's Go Golfing	Sportlite	15 min.	13
Mad Whirl	NTA	30 min.	26
Main Event Wrestling	Harriscope	60 min.	52
Main Event Wrestling	Harriscope	30 min.	26
Pacific Coast Conference Football Highlights	Sports TV	30 min	[illegible]
Ringside With the Rasslers	Geo. Bagnall	60 min.	52
Sam Snead Show	RCA Services	5 min	39
Speed Classics	Dynamic	15, 30	15
Sports Album	Economee TV	5 min	[illegible]
Sport Skills	Coronet	varied	13
Sports on Parade	Sterling	15 min.	75
This Week in Sports	INS	15 min	weekly
Time In for Sports	Sterling	30 min.	26
Tops for Training	Trans-Lux	varied	13
Tv Baseball Hall of Fame	Flamingo	15 min	78
Tv Football Hall of Fame	Flamingo	15 min.	26

PROGRAM	SYNDICATOR	LENGTH	NO AVAILABLE
SYNDICATED LIBRARY			
Adventure Shows	Hollywood Tv	[illegible]	[illegible]
Dramatic Packages: Newsreels Sports	[illegible]	[illegible]	[illegible]
Encyclopaedia Brittanica	Trans-Lux	[illegible]	[illegible]
Pep Package	NTA	varied	1,400
Shorts Library	[illegible]	[illegible]	[illegible]
TRAVEL			
Holiday	NTA	[illegible]	[illegible]
Holidays	Trans-Lux	varied	[illegible]
Life in the USA	Trans-Lux	varied	[illegible]
The Travel Bug	Sportlite	[illegible]	[illegible]
Vagabond	Official	[illegible]	[illegible]
World at Large	Trans-Lux	varied	[illegible]
WESTERN			
Adventures of Champion	CBS Tv Film	30 min.	[illegible]
Adventures of Kit Carson	MCA Tv	30 min.	[illegible]
Annie Oakley	CBS Tv Film	30 min.	[illegible]
Brave Eagle	CBS Tv Film	30 min.	[illegible]
Buffalo Bill, Jr.	CBS Tv Film	30 min.	26
Cisco Kid	Ziv Tv	30 min	180
Cowboy G-Men	Flamingo	30 min.	[illegible]
Frontier	NBC Tv Films	30 min.	[illegible]
Frontier Doctor	Hollywood Tv	30 min.	[illegible]
Gene Autry Show	CBS Tv Film	30 min.	[illegible]
Gabby Hayes Show	Assoc. Artists	30 min.	[illegible]
Wild Bill Hickock	Flamingo	30 min.	[illegible]
Hopalong Cassidy	NBC Tv Films	60 min	[illegible]
Hopalong Cassidy	NBC Tv Films	30 min.	[illegible]
Judge Roy Bean	Screencraft	30 min	[illegible]
Last Marshal	NTA	30 min.	[illegible]
Range Rider	CBS Tv Film	30 min	78
Sheriff of Cochise	NTA	30 min	[illegible]
Steve Donovan West'n Marshal	NBC Tv Films	30 min	[illegible]
Stories of the Century	Hollywood Tv	30 min	[illegible]
Tales of the Texas Rangers	Screen Gems	30 min	[illegible]
WOMEN'S			
Adventures in Sewing	Lakeside	30 min.	[illegible]
Bringing Up Your Baby	Trans-Lux	varied	[illegible]
Creative Arts	Trans-Lux	varied	[illegible]
For the Ladies	Sterling	15 min	[illegible]
Here's How	Trans-Lux	varied	40
Home Management	Coronet	varied	[illegible]
It's Fun to Reduce	Guild	15 min	[illegible]
Sew Easy	Medallion TV	[illegible]	[illegible]
Tv Kitchen	Kling Film	30 min.	26
MISCELLANEOUS			
Animal:			
Animal Package	Lakeside	varied	100
Comedy:			
Scene With a Star	Geo. Bagnall	[illegible]	[illegible]
Discussion:			
The Big Idea	RKO Tv	[illegible] min	[illegible]
Dramatic Readings:			
James Mason Show	NTA	[illegible]	[illegible]
Hobby:			
Find a Hobby	NTA	15 min.	26
Holidays:			
Christmas Carols	[illegible]	[illegible]	[illegible]
Cinnamon Bear Christmas	[illegible]	[illegible]	[illegible]
Jingle Dingles Christmas Party	Cinema-Vue	[illegible]	1
The Little Match Girl	RCA Services	30 min.	1
Serials:			
Serials	Assoc. Artists	[illegible]	[illegible]
Serials	Screen Gems	[illegible]	[illegible]
Variety:			
Eddie Cantor	[illegible] TV	30 min.	[illegible]
The Continental	[illegible]	[illegible]	[illegible]
George Jessel's Show Business	NTA	[illegible]	[illegible]
Paul Killiam Show	Sterling	[illegible]	[illegible]
Ranch Party	Screen Gems	[illegible]	[illegible]
Video Digest	Trans-Lux	varied	[illegible]



NATIONAL BANK OF COMMERCE BUILDING



San Antonio's continuous growth is evidenced by the construction of these modern new office buildings. With a county population of nearly 600,000, the "Alamo City" has just stepped ahead of Kansas City and Providence.



SERVICES AUTOMOBILE ASSOCIATION BUILDING



JOE RAINEY MANION BUILDING

IN EACH TELEVISION MARKET THERE IS ONLY ONE LEADER. IN SAN ANTONIO, IT'S KENS-TV

KENS-TV
EXPRESS-NEWS STATION
5



ASK YOUR
PETERS, GRIFFIN, WOODWARD COLONEL
FOR COMPLETE DETAILS.

CBS

SAN ANTONIO, TEXAS

SECTION 3

TV BASICS

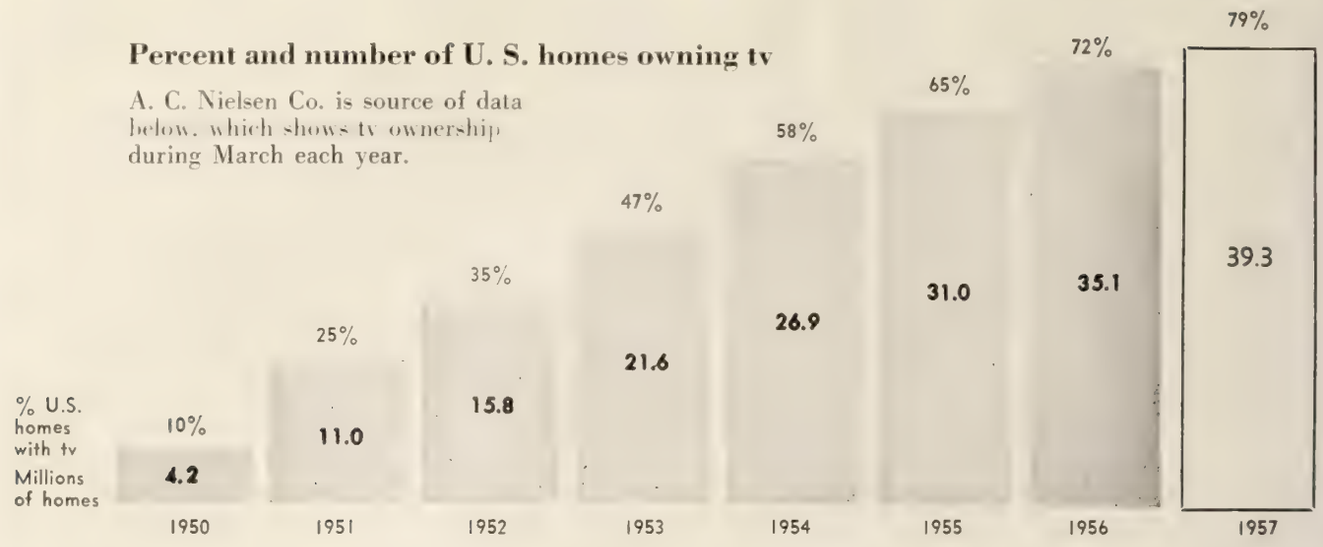
A 22-page section of facts and figures comprising 43 charts and graphs. They cover: tv's over-all dimensions; set production; a profile of television listening habits; network programming trends; spending data in both the network and spot tv fields.

I. DIMENSIONS OF TELEVISION

1. How has U. S. tv saturation grown (1950-57)?

Percent and number of U. S. homes owning tv

A. C. Nielsen Co. is source of data below, which shows tv ownership during March each year.



2. How much variation is there in set saturation?

Figures at right are from A. C. Nielsen, show tv homes and set saturation figures as of 1 March this year. Though East Central and Pacific regions show same saturation, latter shows faster growth

Region	Homes	Saturation
Northeast	11,419,000	(87%)
East Central	7,042,000	(83%)
West Central	7,404,000	(77%)
South	7,948,000	(68%)
Pacific	5,487,000	(83%)

County Size	Homes	Saturation
"A"	16,143,000	(87%)
"B"	11,196,000	(82%)
"C"	6,956,000	(71%)
"D"	5,005,000	(61%)

3. What are the family characteristics of tv owners?

Percent of homes owning tv according to family characteristics

Size of Families	
1 & 2 Members	71%
3 Members	83
4 & 5 Members	87
6 Members & Over	76

Age of Housewife	
Under 35 Years	85%
35 thru 44 Years	85
45 Years & Over	72

Total Family Income	
Upper Fourth	90%
Next Fourth	87
Next Fourth	78
Lowest Fourth	61

Education of Family Head	
Grade School	73%
High School	86
College	82

Presence of Children	
5 Years & Under	85%
6 - 12 Years	85
13 - 20 Years	81
No Children	72

Source of data to left is Market Research Corp. of America as of 1 January this year. While differences between family groups narrow as tv saturation grows, television-owning families still tend to be well-heeled, big in size, young and well educated

4. Where has recent set growth been?

Percent of families with tv sets

Regions:	Apr. '56	Jul. '56	Oct. '56	Jan. '57
Northeast	88%	88%	88%	90%
South	63	64	68	68
North Central	77	79	80	81
Mountain & Southwest	60	62	65	68
Pacific	74	76	77	77
City Size:				
Farm	53%	54%	57%	61%
Under 2,500	64	67	69	69
2,500 to 50,000	62	65	66	68
50,000 to 500,000	80	82	83	84
5500,000 & Over	89	89	90	90

SOURCE: MARKET RESEARCH CORP. OF AMERICA

5. How many retailers sell tv and or radio sets?

Type of Outlet	Sept. 1, 1952	July 1, 1953	July 1, 1954	July 1, 1955	July 1, 1956
Radio-TV-Appliance	40,250	47,600	47,050	42,800	39,150
Furniture	17,650	15,550	20,250	19,050	18,500
Hardware	12,550	14,100	11,850	12,200	9,550
Department—Gen. Mdse.	9,100	10,500	10,800	12,300	12,500
Other	15,850	17,400	17,150	23,950	25,400
Total	95,400	105,150	107,100	110,300	105,100

SOURCE: RETMA

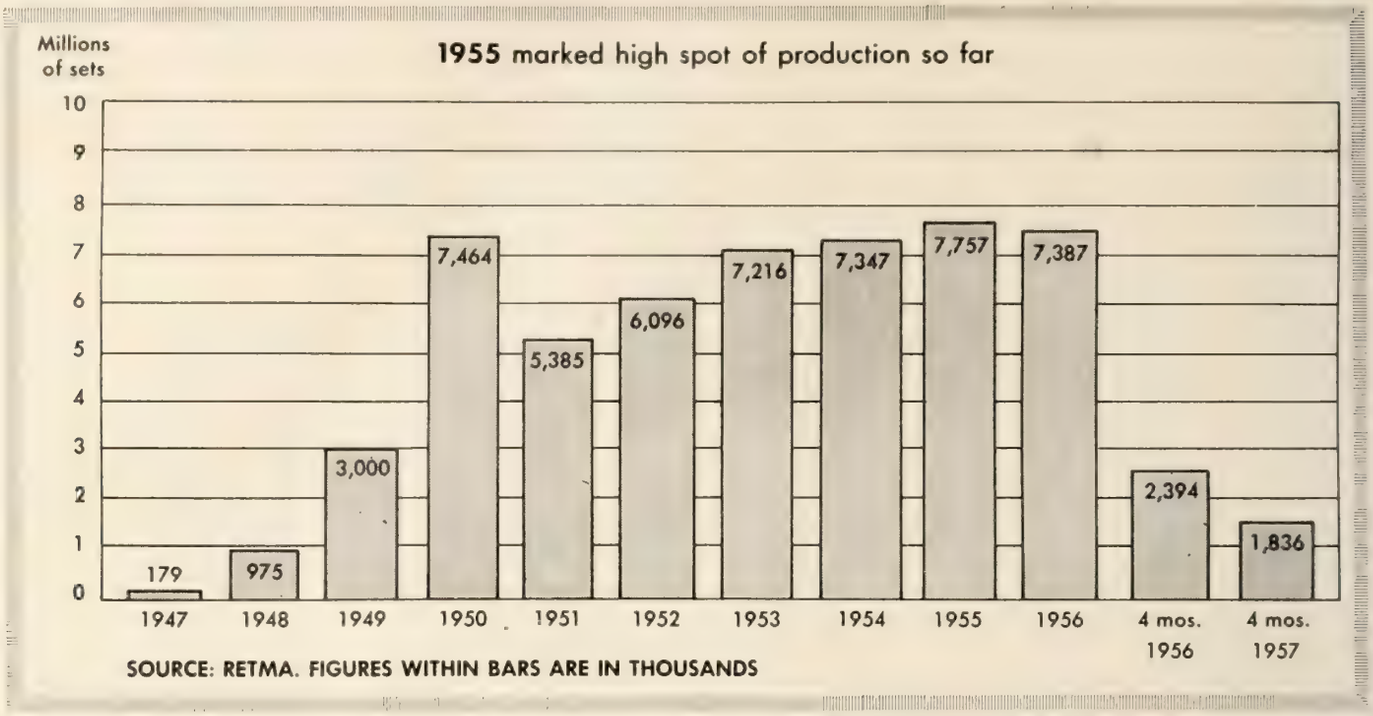
6. How has the number of tv set manufacturers changed?

Despite the tremendous market for sets during the past seven years, fierce competition, low mark-ups and the competitive disadvantage of not having a full line of appliances have caused a high mortality rate among television set manufacturers. Source of data is RETMA

1950	1951	1952	1953	1954	1955	1956
140	110	91	90	83	72	51

II. TELEVISION SET PRODUCTION

1. What's been the rate of tv set production since 1947?



SOURCE: RETMA. FIGURES WITHIN BARS ARE IN THOUSANDS

2. How many uhf sets have been produced?

1953 / 1,459,000 **1954** / 1,383,000 **1955** / 1,182,000 **1956** / 1,035,236

Source: RETMA. Figures include factory-equipped uhf sets only.

3. What tube sizes have been most popular among tv set owners?

Manufacturers sales of picture tubes by screen size

YEAR	15" and under	16" thru 18"	19" thru 21"	22" thru 25"	26" and over
1948	1,145,583	9,123			
1949	3,316,767	179,682			
1950	2,365,380	5,356,102	211,940		
1951	437,148	3,586,967	973,233	120,739	
1952	296,753	3,004,786	4,296,735	30,409	
1953	267,380	3,065,102	6,105,068	275,504	119,964
1954	235,954	2,086,077	7,223,259	318,665	46,925
1955	411,440*	1,805,020	7,674,155	948,083	34,648
[illegible]	1,447,978*	997,830	4,493,682	593,224	7,121

Source: RETMA. tubes made from new glass. * Include small number of projection tubes

Figures show the 21-inch tube has been outselling all others since 1952. Note the increase in 15-inch-and-under sizes last year, a reflection of growth in portable tv sets. While figures cover sales to all sources, they reflect mainly tubes for home sets.

Sometimes

IMMODESTY

is most becoming!

And you've every right to exult with us over the proven size of WBTV's television market measured in terms of population . . . because it means a massive market for you.

	CITY	POPULATION
1.	New York	16,788,700
2.	Los Angeles	7,699,900
3.	Chicago	7,552,500
4.	Philadelphia	6,675,100
5.	Detroit	5,219,700
6.	Boston	5,118,600
7.	Wilmington, Del.	5,045,400
8.	Pittsburgh	4,774,300
9.	San Francisco	4,262,400
10.	Cleveland	4,233,700
11.	Johnstown, Pa.	4,145,600
12.	Steubenville, Ohio	3,935,100
13.	Manchester, N. H.	3,606,800

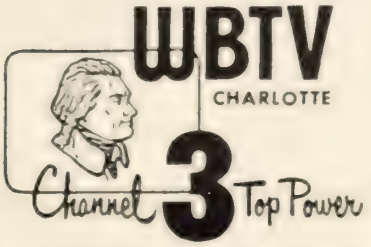
Sales Power IN THE CAROLINAS

14.	CHARLOTTE	3,348,800

15.	New Haven	3,290,200
16.	Washington	3,135,900
17.	Minneapolis-St. Paul	2,932,600
18.	St. Louis	2,830,900
19.	Providence	2,771,000
20.	Memphis	2,731,500
21.	Indianapolis	2,717,300
22.	Milwaukee	2,698,600
23.	Baltimore	2,661,700
24.	Bloomington, Ind.	2,640,400
25.	Atlanta	2,611,600

Source: Television Magazine 1957 Data Book

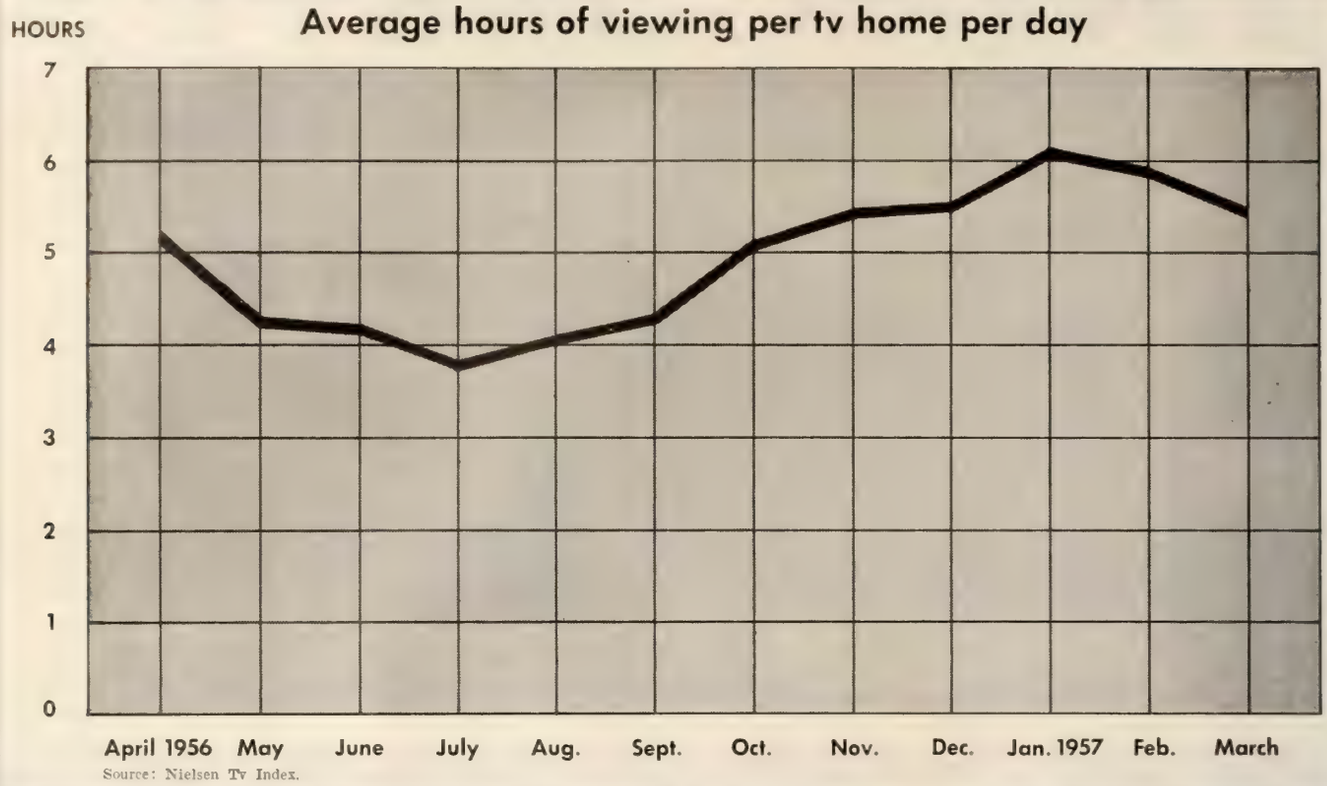
Moreover our clients are prone to boast about our superior Sales Power. Reach our people with your products through the pioneer in the Carolinas, and we warrant that you'll soon be gloating, too. For WBTV's Sales Power, contact CBS-TV Spot Sales.



JEFFERSON STANDARD BROADCASTING COMPANY

III. TELEVISION VIEWING HABITS

1. How does daily tv viewing vary by months?



Source: Nielsen Tv Index.

2. How does U. S. audience composition vary by parts of the day?

Sunday through Saturday (nighttime)

Time period	Sets-in-use	Men	Women	Children	Viewers-per-set
7-11 p.m. average	53.8%	35%	43%	22%	2.4
7-8 p.m.	43.6	31	37	32	2.7
8-10	61.4	35	44	21	2.5
10-11	56.3	41	50	9	2.1

Saturday and Sunday (afternoon and evening)

Noon-6 p.m.	18.2%	32%	32%	36%	2.5
7-11 p.m.	58.2	35	42	23	2.7

Monday through Friday (daytime)

7-9 a.m.	8.5%	15%	39%	46%	2.2
9-11	13.1	10	48	42	1.7
11-1 p.m.	16.9	14	53	33	1.7
1-3	14.1	15	63	22	1.6
3-5	18.8	13	45	42	2.0
5-7	29.0	23	26	51	2.5

Source: ARB, March 1957.



WPST TV

WE'RE OPENING THE DOOR TO SOUTHEAST FLORIDA'S $2,000,000,000 MARKET

MIAMI FLA.

we're on the air!

TEN'S ON TOP — *Right! On top of 1,453,800 people, representing 581,520 families.*

TEN'S ON TOP — *Right! On top of 32,428 retail stores, employing 72,269 workers with a payroll of $165,482,000.*

TEN'S ON TOP — *Right! On top of more than 1800 manufacturing plants turning out products from milady's chemise to monsieur's carport.*

TEN'S ON TOP — *Right! On top of more than 3 1/2 million tourists who visit Southeast Florida and Miami every year (more than 75 per cent of whom view TV during their stay)*

PUBLIC SERVICE TELEVISION MIAMI, FLA.

WPST TV

CHANNEL 10 WPST TV

ABC NETWORK REPRESENTED NATIONALLY BY H R TELEVISION, INC


RESTONIC
Sleep Products
FEDERAL MEN
RAY MILLAND



BUFFALO'S OWN AGENCIES AND ADVERTISERS CHOOSE WBUF, CHANNEL 17, AS THE

MOVING FORCE IN BUFFALO

To promote Restonic Mattress sales in Royal Bedding's retail outlets throughout Erie and Niagara Counties, Buffalo's Bowman & Block Agency buys syndicated film shows on WBUF.

SYNDICATED FILM SHOWS, BECAUSE:
They command a good-sized initial audience that grows fast. Ratings for Royal Bedding's "Ray Milland Show" and "Federal Men" have nearly doubled in the first six months on WBUF!

They give Royal Bedding valuable prestige as the "owner" of big-name talent dramatic shows.

They're highly merchandisable, not only to the public, but to the dealers who sell Restonic.

WBUF, BECAUSE, in the words of Bowman & Block partner Nathaniel Block: "Use any measuring stick you choose — circulation, share-of-audience, signal-strength, coverage area, program quality, community integration—the word for WBUF is *growth*. The station was an economical buy to begin with and has become even more so with the phenomenal increase in audience and decrease in cost-per-thousand."

Coverage—up! Ratings—up! Billings—up! WBUF is the fastest-moving force in Buffalo today. Interested in selling the Niagara Frontier market? Here's the force that will do the job for you!

WBUF·17

BUFFALO, N.Y. SOLD BY NBC SPOT SALES

Left to right: Saul Kantor, President, Royal Bedding Company; Nathaniel Block, Partner, Bowman & Block; William B. Decker, WBUF Sales Manager.

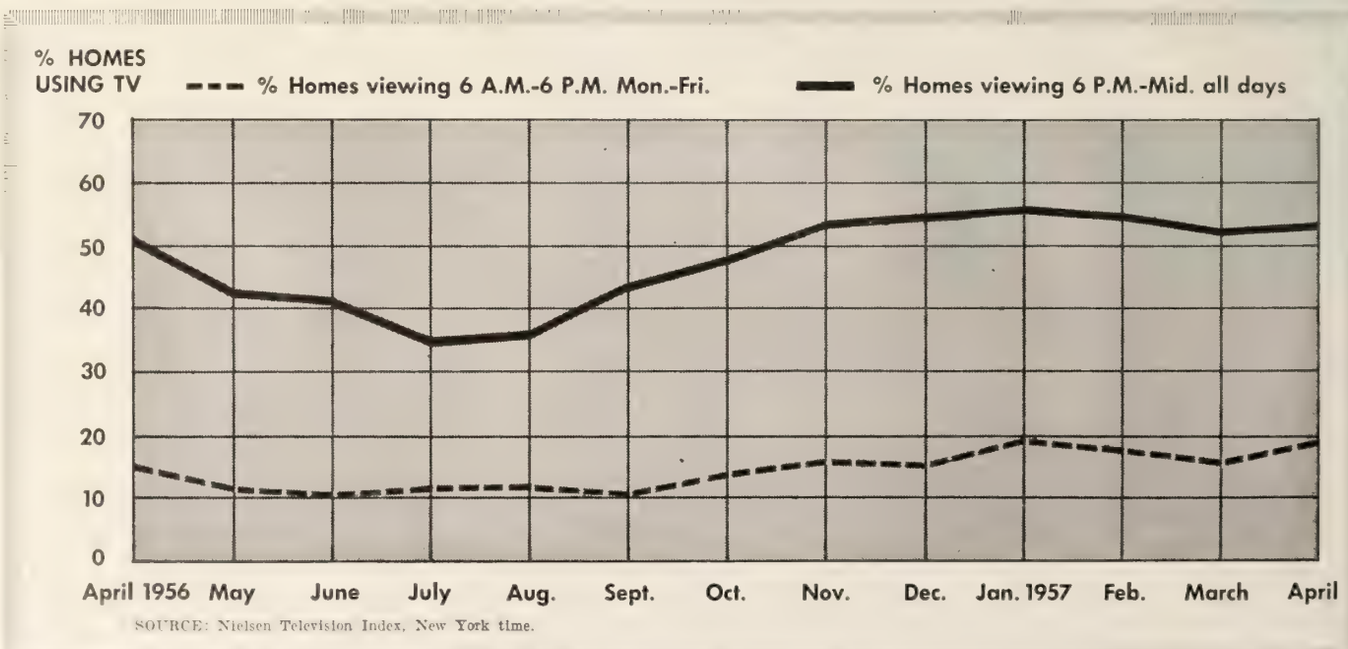
3. How does tv viewing level vary with time of day?

Homes using tv by hours of day during the average winter day

Viewing figures below represent four-week average during Jan.-Feb. 1957, come from Nielsen Tv Index. Data to 6 p.m. is for Mon.-Fri. Nighttime data is for full week. Homes figures cover all those viewing during the hour

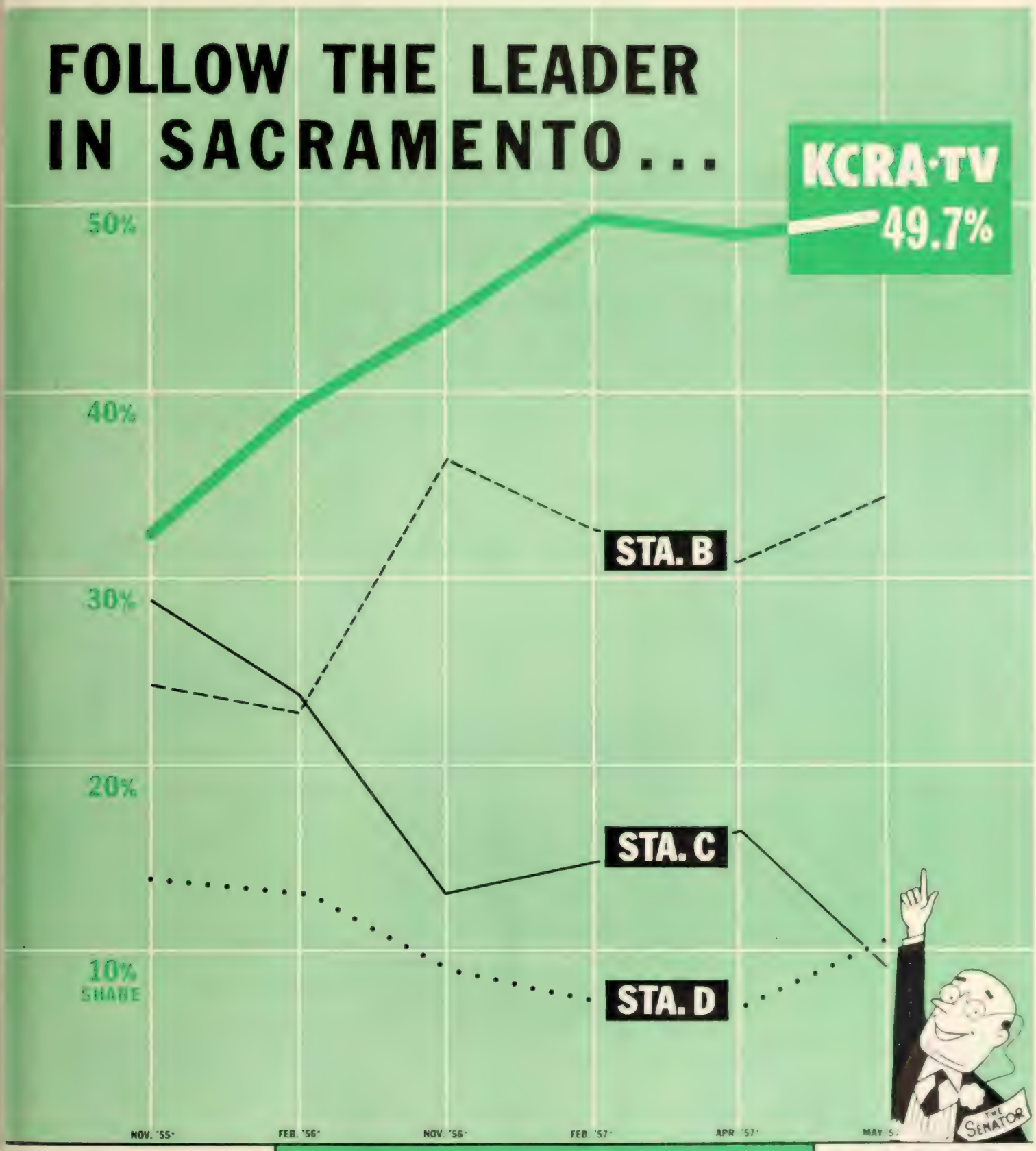
Daytime, Mon.-Fri.						Nighttime, Sun.-Sat.		
N. Y. Time	%	Homes (000)	N. Y. Time	%	Homes (000)	N. Y. Time	%	Homes (000)
6-7 A.M.	0.3	118	NOON-1 P.M.	25.4	9,982	6-7 P.M.	45.8	17,999
7-8	3.4	1,336	1-2	21.6	8,489	7-8	56.8	22,322
8-9	10.0	3,930	2-3	22.2	8,725	8-9	66.4	26,095
9-10	12.9	5,070	3-4	24.5	9,629	9-10	68.4	26,881
10-11	14.9	5,856	4-5	30.6	12,026	10-11	60.0	23,580
11-NOON	20.3	7,978	5-6	37.7	14,816	11-MID.	37.0	14,541

4. What percent of homes watch tv by months of the year?



SOURCE: Nielsen Television Index, New York time.

FOLLOW THE LEADER IN SACRAMENTO...



A graphic demonstration of KCRA-TV's rise to audience dominance from sign-on to sign-off, Sunday-Saturday. **Ask Petry about The *Highest Rated* NBC Station in the West.**

*ARB, Sacramento

KCRA·TV

SACRAMENTO, CALIFORNIA

Serving 28 Northern California and Nevada Counties

CLEAR 3 CHANNEL

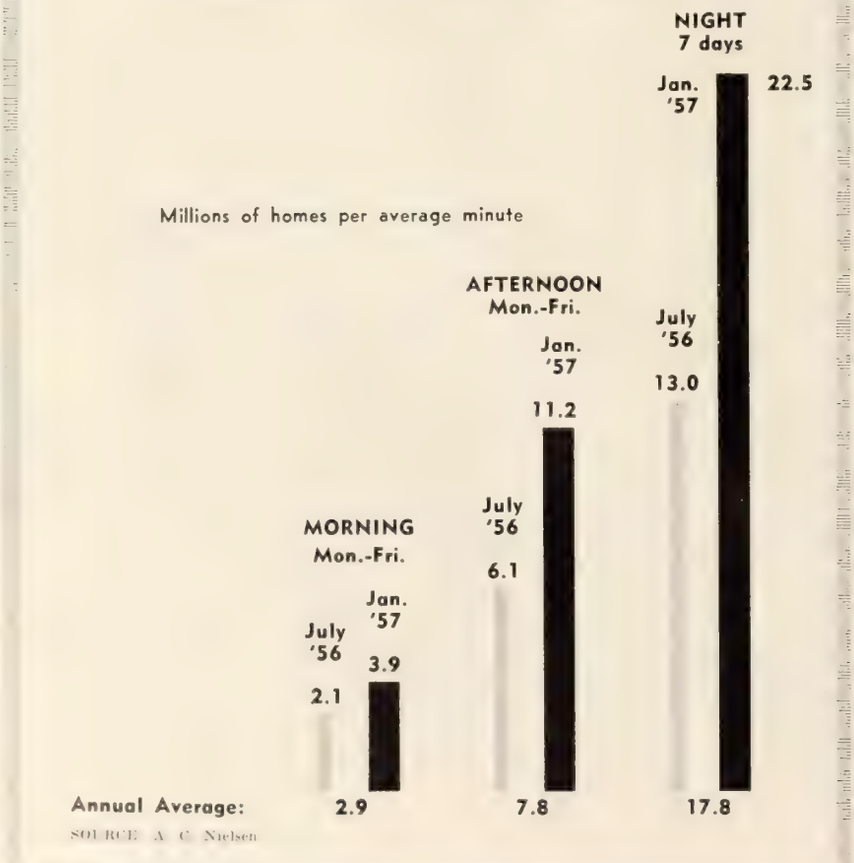
5. What's average viewing time morning, afternoon, evening?

Average hours of viewing per home per day by day parts

	Night	Afternoon	Morning	Total hours
Monday-Friday	3 hrs. 30 min.	1 hr. 25 min.	31 min.	5 hrs. 26 min.
Saturday	3 hrs. 58 min.	1 hr. 46 min.	45 min.	6 hrs. 29 min.
Sunday	3 hrs. 40 min.	1 hr. 54 min.	15 min.	5 hrs. 49 min.
All Days	3 hrs. 35 min.	1 hr. 32 min.	31 min.	5 hrs. 38 min.

SOURCE: Nielsen Television Index, Nov.-Dec. 1956.

Number of U. S. homes watching tv



SOURCE: A. C. Nielsen

6. How does tv viewing vary by seasons?

Peak viewing audiences of television are almost double those during the summer when watching tv is at a low point. To get a fully-rounded picture, however, the summer viewing level should be compared with the annual average since the January figure is not typical of the year. It should also be pointed out that some summer periods actually record a higher sets-in-use figure than during the winter. This is especially true during late night periods. Note that figures at left are per average minute, do not show tv's full audience.

It's your move...
to the **TOPS** *in Cleveland Television*

WJW-TV
CHANNEL 8



A CLEVELAND LANDMARK WELL-KNOWN TO VIEWERS THROUGHOUT NORTHERN OHIO

GREATER CLEVELAND
the nation's 5th market
in total retail sales*

GREATER CLEVELAND
the nation's 6th market
in net effective
buying income*

GREATER CLEVELAND
the nation's 7th market
in population...
and still growing!*

WJW-TV
"A Leading Citizen" in
Ohio's First Market
serving 1,200,000
households

More productive local programming on WJW-TV. Top feature films for participating sponsors, including 20th Century-Fox, Columbia and Selznick groups.

A STORER STATION

WJW-TV
Represented Nationally by the Katz Agency

CBS CHANNEL 8 TELEVISION

A BASIC AFFILIATE OF THE CBS TELEVISION NETWORK

* Sales Management May 10, 1956

WJW-TV—Storer Broadcasting Company • 1630 Euclid Avenue, Cleveland 15, Ohio • TOwer 1-6080

7. What are the national viewing figures by local time?

Percent and number of homes reached by day parts

Mon-Fri	%	Homes (000)
6- 9 a.m.	7.1	2,790
9-12 Noon	16.4	6,445
12- 3 p.m.	21.5	8,450
3- 6 p.m.	30.4	11,947
All Days	**%**	**Homes (000)**
6- 9 p.m.	60.5	23,777
9-12 Mid.	44.0	17,292

SOURCE: Nielsen Television Index, March-April 1957. Eastern, Central, Pacific times combined.

8. How does viewing differ by time zones?

Charts at right and immediately below are based on ARB. Figures are averages based on the first quarter hour following the hour. U.S. data refers to Eastern time across the country. Note that differences become sharper as the nighttime hour becomes later

Tv sets in use by zones, Dec. 1956, Sunday thru Saturday evening

ZONE	7 PM	8	9	10	11	MID.
U.S.	38.8	60.8	61.0	59.9	40.6	19.6
Eastern	46.4	71.3	68.5	62.4	39.6	12.4
Central	54.1	55.0	55.9	39.8	14.4	4.9
Pacific	60.4	65.8	61.4	47.2	19.5	7.8

Tv sets in use by zones, December 1956, Monday thru Friday daytime

ZONE	7 AM	8	9	10	11	N	1 PM	2	3	4	5	6
U.S.	3.1	8.7	9.0	12.0	13.3	17.0	12.2	10.8	14.5	17.7	25.4	30.2
Eastern	5.9	12.8	10.5	13.3	15.8	21.7	11.0	9.7	13.8	18.6	34.3	36.4
Central	6.3	10.3	13.4	11.8	12.7	15.2	11.9	14.0	16.7	18.1	28.1	31.4
Pacific	2.8	7.3	10.9	9.2	11.5	19.1	17.3	11.2	11.3	20.5	40.9	45.0

9. How much of the viewers' time do network sponsors get?

1957:	**52.5%** to network sponsored programs	**47.5%** to all other programs
1956:	**49.5%** to network sponsored programs	**50.5%** to all other programs

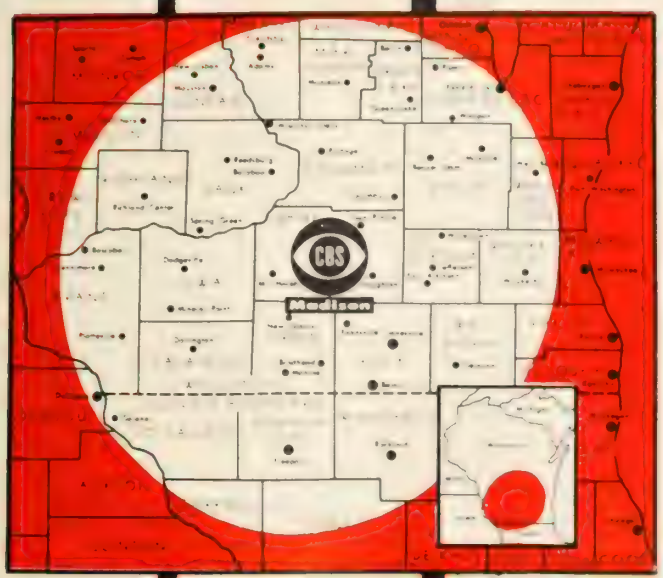
SOURCE: Nielsen Television Index, Feb. each year. "All other" includes local shows, network sustainers.

First Anniversary!

WISC-TV

CHANNEL 3 VHF

1ST IN MADISON, WISCONSIN



1ST IN COVERAGE

With maximum power on Channel 3, WISC-TV covers 32 counties in Wisconsin, Illinois, and Iowa—serving a million and one-half viewers in over 325,000 television homes. Let your PGW Colonel show you what positive coverage means in low cost-per-thousand.

1ST IN RATINGS

In just one year WISC-TV leads substantially in all ratings. Let your PGW Colonel show you the ARB and the PULSE.

1ST IN POPULARITY

Television viewers in WISC-TV-LAND in just one year have developed the habit of tuning to WISC-TV most and more often.

1ST IN PROGRAMMING

Our first year of history with CBS, regional and local programs has definitely established WISC-TV's leadership in entertainment, news, information and public service.



Represented Nationally by
PETERS, GRIFFIN, WOODWARD, Inc.

CBS TELEVISION NETWORK

10. What's the Daylight Saving Time picture?

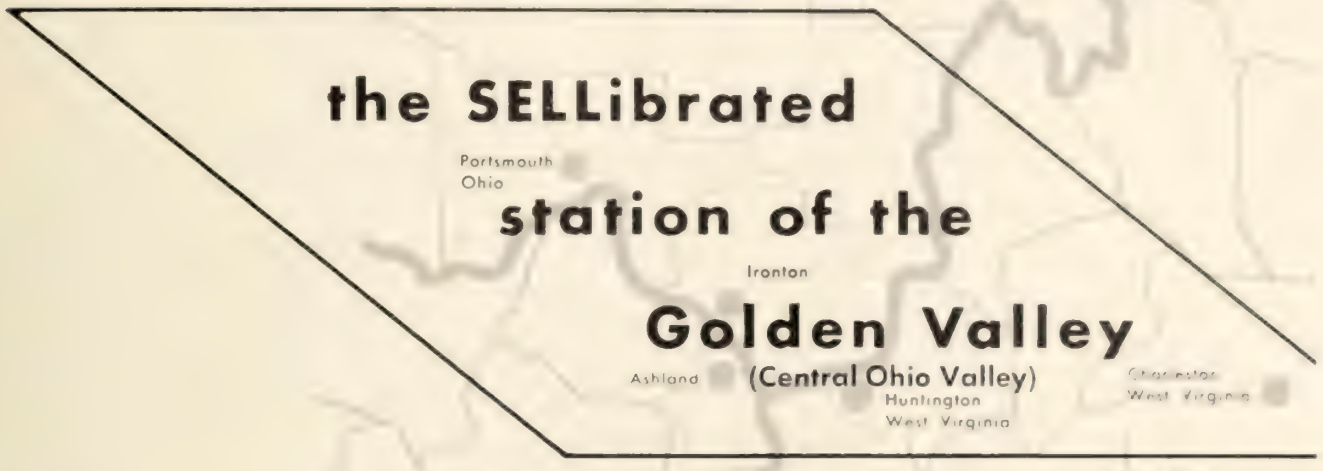
How the top 100 metropolitan markets are affected by Daylight Saving Time changes

Pop. rank	Winter time	Summer time	MARKET	Hours behind EDST
48	EST	EDST	Akron	0
40	EST	EDST	Albany-Schenectady-Troy	0
49	EST	EDST	Allentown-Bethlehem-Easton	0
23	EST	EST	Atlanta	1
83	EST	EST	Augusta	1
85	PST	PDST	Bakersfield	3
12	EST	EDST	Baltimore	0
31	CST	CST	Birmingham	2
6	EST	EDST	Boston	0
34	EST	EDST	Bridgeport-Stanford-Norwalk	0
61	CST	CST	Brownsville-Harlington-McAllen	2
14	EST	EDST	Buffalo	0
69	EST	EST	Canton	1
66	EST	EDST	Charleston	0
100	EST	EST	Charlotte	1
81	EST	EST	Chattanooga	1
2	CST	CDST	Chicago	1
16	EST	EST	Cincinnati	1
11	EST	EDST	Cleveland	0
35	EST	EST	Columbus	1
98	CST	CST	Corpus Christi	2
21	CST	CST	Dallas	2
91	CST	CST	Davenport-Rock Island-Moline	2
44	EST	EST	Dayton	1
26	MST	MST	Denver	3
93	CST	CST	Des Moines	2
5	EST	EST	Detroit	1
82	CST	CDST	Duluth-Superior	1
84	MST	MST	El Paso	3
97	EST	EDST	Erie	0
53	EST	EDST	Fall River-New Bedford	0
65	EST	EST	Flint	1
45	CST	CST	Fort Worth	2
68	PST	PDST	Fresno	3
67	EST	EST	Grand Rapids	1
72	EST	EDST	Harrisburg	0
29	EST	EDST	Hartford-New Britain	0
52	HST	HST	Honolulu	6
15	CST	CST	Houston	2
86	EST	EST	Huntington-Ashland	1
30	CST	CDST	Indianapolis	1
55	EST	EST	Jacksonville	1
78	EST	EDST	Johnstown	0
18	CST	CST	Kansas City	2
62	EST	EST	Knoxville	1
94	EST	EDST	Lancaster	0
95	CST	CST	Little Rock-North Little Rock	2
3	PST	PDST	Los Angeles-Long Beach	3
28	CST	CDST	Louisville	1
42	CST	CST	Memphis	2
25	EST	EST	Miami	1
17	CST	CDST	Milwaukee	1
13	CST	CDST	Minneapolis-St. Paul	1
80	CST	CST	Mobile	2
64	CST	CST	Nashville	2
33	EST	EDST	New Haven-Waterbury	0
20	CST	CST	New Orleans	2
1	EST	EDST	New York-N. E. New Jersey	0
41	EST	EST	Norfolk-Portsmouth	1
56	CST	CST	Oklahoma City	2
54	CST	CST	Omaha	2
79	CST	CDST	Peoria	1
4	EST	EDST	Philadelphia	0
46	MST	MST	Phoenix	3
8	EST	EDST	Pittsburgh	0
22	PST	PST	Portland, Ore.	4
76	EST	EDST	Poughkeepsie-Newburgh	0
27	EST	EDST	Providence-Pawtucket	0
87	EST	EDST	Reading	0
60	EST	EST	Richmond	1
43	EST	EDST	Rochester	0
57	PST	PDST	Sacramento	3
73	MST	MST	Salt Lake City	3
36	CST	CST	San Antonio	2
32	PST	PDST	San Bernardino-Riverside-Ontario	3
19	PST	PDST	San Diego	3
7	PST	PDST	San Francisco-Oakland	3
50	PST	PDST	San Jose	3
90	EST	EDST	Scranton	0
24	PST	PST	Seattle	4
92	CST	CST	Shreveport	2
96	CST	CDST	South Bend	1
88	PST	PST	Spokane	4
47	EST	EDST	Springfield-Holyoke	0
9	CST	CDST	St. Louis	1
99	PST	PDST	Stockton	3
59	EST	EDST	Syracuse	0
74	PST	PST	Tacoma	4
39	EST	EST	Tampa-St. Petersburg	1
51	EST	EST	Toledo	1
89	EST	EDST	Trenton	0
75	CST	CST	Tulsa	2
77	EST	EDST	Utica-Rome	0
10	EST	EDST	Washington	0
63	EST	EDST	Wheeling-Steubenville	0
70	CST	CST	Wichita	2
58	EST	EDST	Wilkes-Barre-Hazelton	0
71	EST	EDST	Wilmington	0
37	EST	EDST	Worcester	0
38	EST	EDST	Youngstown	0

SOURCE: NBC Spot Sales "as estimated by 'Sales Management'"

operation facelift

has made WHTN-TV



FULL COVERAGE . . . . . of the 23rd Television Market

FULL POWER . . . . . 316,000 watts to put a Grade A signal over the entire Golden (Central Ohio) Valley

NEW SALES . . . . . for a product-hungry market that last year accounted for

$138,000,000 in Food
$ 25,200,000 in Drugs
$ 46,000,000 in Apparel
$ 89,000,000 in Automotive
$ 26,125,000 in Gas Stations
$110,000,000 in General Merchandise

NEW TOWER . . . . . that rises 1000 feet above average terrain, for finest viewing

BUT THE AVERAGE CPM IS STILL THE LOWEST! No wonder it's the SELLibrated Station of the Golden Valley

WHTN-TV

CHANNEL 13

ABC Affiliate 316,000 Watts Huntington, W. Va.

A COWLES STATION

ROBERT R. TINCHER, GENERAL MANAGER

Represented by Edward Petry & Co., Inc.

11. How does audience composition vary by time zones?

Eastern time zone

Sunday through Saturday nighttime

Time period (local zone time)	Sets-in-use	Men	Women	Children	Viewers-per-set
7-11 p.m. average	58.6%	35%	44%	21%	2.4
7-8 p.m.	52.1	30	37	33	2.5
8-10	68.4	34	45	21	2.5
10-11	55.3	39	50	11	2.1

Saturday and Sunday afternoon and evening

Noon-6 p.m.	21.6%	32%	34%	34%	2.5
7-11 p.m.	64.4	35	43	22	2.6

Monday through Friday daytime

7-9 a.m.	13.3%	14%	44%	42%	2.5
9-11	15.0	9	43	48	1.5
11-1 p.m.	20.2	11	55	34	1.7
1-3	13.5	13	64	23	1.6
3-5	21.2	12	51	37	1.8
5-7	35.6	21	26	53	2.3

Central time zone

Sunday through Saturday nighttime

Time period (local zone time)	Sets-in-use	Men	Women	Children	Viewers-per-set
7-11 p.m. average	49.3%	33%	41%	26%	2.6
7-8 p.m.	59.6	30	36	34	2.9
8-10	58.0	34	42	24	2.6
10-11	30.2	41	49	10	2.1

Saturday and Sunday afternoon and evening

Noon-6 p.m.	19.4%	31%	29%	40%	2.7
7-11 p.m.	53.4	35	41	24	2.8

Monday through Friday daytime

7-9 a.m.	13.9%	16%	31%	53%	2.1
9-11	14.1	10	52	38	1.8
11-1 p.m.	16.3	16	48	36	1.9
1-3	15.3	14	62	24	1.6
3-5	20.0	11	40	49	2.1
5-7	37.7	23	27	50	2.5

Pacific time zone

Sunday through Saturday nighttime

Time period (local zone time)	Sets-in-use	Men	Women	Children	Viewers-per-set
7-11 p.m. average	55.7%	38%	45%	17%	2.3
7-8 p.m.	62.8	36	40	24	2.5
8-10	63.5	38	46	16	2.3
10-11	40.9	43	51	6	2.0

Saturday and Sunday afternoon and evening

Noon-6 p.m.	17.5%	34%	38%	28%	2.4
7-11 p.m.	56.8	39	45	16	2.5

Monday through Friday daytime

7-9 a.m.	6.0%	21%	43%	36%	1.9
9-11	10.5	13	57	30	1.5
11-1 p.m.	15.0	17	58	25	1.6
1-3	12.0	19	66	15	1.6
3-5	12.4	18	43	39	2.0
5-7	41.1	25	31	44	2.3

Source: ARB March 1957.

IV. NETWORK PROGRAMING TRENDS

1. What types of shows do audiences spend most of their time with?

Percent of all viewing time average home spends watching network show types

	GENERAL DRAMA 30 min.	GENERAL DRAMA 60-90 min.	GENERAL VARIETY 30 min.	GENERAL VARIETY 60-90 min.	SITUATION COMEDY	QUIZ and AUD. PART.	MUSIC	MYSTERY DRAMA	INFOR MATION	MISC
Winter 1954-55	10%	11%	7%	13%	20%	11%	8%	6%	6%	8%
Winter 1955-56	17%	13%	6%	12%	16%	11%	7%	5%	5%	8%
Winter 1956-57	19%	16%	4%	15%	15%	11%	6%	6%	2%	6%

Figures are from Nielsen Tv Index, cover sponsored shows at night, result from two factors: (1) total number of hours for each type of programing on the air, (2) total amount of time spent by average home in viewing each type of show. Note that 30 minute general drama category has replaced situation comedy as type getting most attention. When all lengths of general drama are added together the lead over the situation comedy show is especially marked.

2. What are the average ratings for various types of shows?

Millions of homes watching various program types

	EVENING													
Program type	General drama		Suspense drama	Situation comedy	Western drama	Adven-ture	Variety		Quiz & Aud. Part.	Other programs	All evening programs			
Program length	30	60	30	30	30	30	30	60	30	30	15	30	60	90
Total audience avg.	26.7	27.3	26.1	29.2	29.6	24.2	28.0	29.7	25.5	20.9	12.5	26.3	28.6	19.7
Average audience avg.	24.8	22.3	24.3	27.0	27.1	22.0	25.8	23.5	23.4	18.8	12.2	24.2	23.0	13.8

	CHILDREN'S DAYTIME		ADULT MON.-FRI. DAYTIME		
Program type	1-a-week	Multi-weekly	Serials	Other programs	
Program length	30	15	15	15	30
Total audience avg.	19.1	16.5	10.1	10.0	11.0
Average audience avg.	16.7	15.9	9.8	9.6	9.3

Ratings are from the Nielsen Television Index, cover the families reached during two weeks ending 26 January 1957. Note bigger spread between total and average audience for 60-minute shows than for the shorter show types. Note also that average audience data for the various show types do not differ much except for breakdown by length of show.



NBC is the only television network that increased its national average audience rating, both nighttime and daytime, during the 1956-57 season.

SOURCE: NIELSEN TELEVISION INDEX AVERAGE AUDIENCE RATING – 7 A.M.-6 P.M.

The average audience rating of each of the other two networks decreased.



MON.-FRI. AND 6-11 P.M., SUN.-SAT.: OCT.-DEC., 1956 VS. APRIL-JUNE 1, 1957.

3. What has been the trend in network show lengths?

Figures cover sponsored shows, are from Nielsen Television Index. Most obvious increase is in longer shows. Half hours now account for only about 54% of all sponsored programing on network tv at night, the figures show

Nighttime tv net programing, hrs. per month by program duration

TYPE	SPRING 1955	SPRING 1956	SPRING 1957
15-min. programs	24	16	**20**
30-min. programs	169	174	**154**
60-min. programs	64	74	**94**
90-min. programs	4	12	**18**
Total hours	261	276	**286**

Nighttime net tv programing hours per month by sponsorship type

TYPE	SPRING 1955	SPRING 1956	SPRING 1957
Full	180	160	**164**
Alternating	64	91	**85**
Part'pating	17	25	**37**
Total hours	261	276	**286**

4. What has been the trend in alternate sponsorship?

Data from Nielsen Television Index show that alternate sponsorship, despite a common belief to the contrary, is not increasing, but participations are

5. What were the top-rated shows this past season?

Shows, listed alphabetically, made A. C. Nielsen Top Ten list between November 1956 and January 1957

Nielsen Top Tens

Alfred Hitchcock Presents	Ford Star Jubilee	Pro-Football Champ. Game
Arthur Godfrey Scouts	G. E. Theatre	Producer's Showcase
Cavalcade of Sports	Hoover Speech	Rose Bowl Football Game
Chevy Show	I Love Lucy	Saturday Color Carnival
Climax	I've Got a Secret	Shower of Stars
December Bride	Jack Benny Show	$64,000 Question
Disneyland	Jackie Gleason Show	Steve Allen Show
Ed Sullivan Show	Perry Como Show	
Election Returns	Private Secretary	

WGR-TV SELLS BUFFALO!



...AND WE CAN PROVE IT!

. . . just ask any national advertiser

using **WGR-TV** *today!*

ABC AFFILIATE...

CHANNEL 2
Buffalo, New York

RATINGS...

We've got plenty of 'em — check Pulse or ARB.

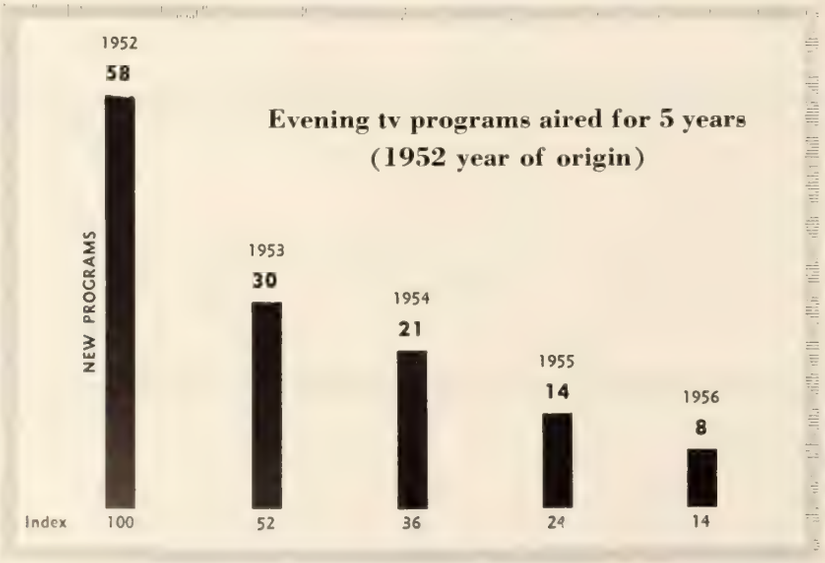
CONTACT...

PETERS, GRIFFIN, WOODWARD, INC.
right now. Thanks

6. How do summer replacements affect show ratings?

Shows at right were the top 25 according to ARB ratings in December 1955. Where summer rating is shown with an asterisk (*), it means show is summer replacement. All other shows either continued through the summer or had reruns. The average audience figures clearly show that viewing levels suffer with replacements. The actual audience drop for replacements came to 50%. The drop for show which continued or had summer reruns on the air was 22%

Shows	Dec. '55 Rating	Dec. '55 Homes Reached (000)	July '56 Rating	July '56 Homes Reached (000)
$64,000 Question	61.4	**43,750**	48.6	**39,780**
Ed Sullivan	50.7	**49,200**	42.3	**38,530**
I Love Lucy	46.6	**37,940**	20.3*	**16,690**
You Bet Your Life	42.1	**32,260**	31.3	**22,130**
Disneyland	41.8	**37,940**	21.9	**19,455**
Jack Benny-Private Secretary	41.3	**37,480**	20.2	**16,680**
George Gobel	37.0	**29,660**	7.6*	**5,580**
I've Got A Secret	36.0	**27,810**	32.9	**27,560**
Perry Como	34.2	**29,245**	21.6*	**17,855**
Godfrey's Talent Scouts	34.1	**22,500**	25.6	**19,910**
Climax	33.8	**24,815**	28.6	**21,260**
Dragnet	33.8	**26,490**	27.8	**21,060**
Your Hit Parade	33.8	**26,590**	15.8*	**12,140**
December Bride	33.6	**25,910**	17.6*	**14,540**
What's My Line	32.9	**21,940**	35.1	**25,950**
Honeymooners-Jackie Gleason	32.4	**30,220**	29.1	**25,880**
Person To Person	32.2	**14,530**	14.4*	**7,480**
Fireside Theatre	31.9	**21,880**	13.8*	**10,420**
Red Skelton	31.9	**22,540**	20.6*	**14,280**
The Millionaire	31.3	**25,540**	23.7	**20,020**
Robin Hood	31.2	**24,640**	19.6	**14,480**
Lux Video Theatre	30.6	**19,945**	29.1	**17,085**
Four Star Playhouse	30.3	**18,770**	24.9	**17,980**
Life of Riley	30.1	**19,580**	19.7	**11,950**
Line Up	30.1	**20,860**	20.6*	**14,670**
Average for shows not replaced in summer		**28,930**		**22,482**
Average for shows replaced in summer		**25,462**		**12,628**



7. What are the chances of a network tv show lasting five years?

Mortality rate of 58 programs which made their debut in 1952 is charted year by year. Index figures refer to percent of shows remaining on the air. Thus, in 1956 only 14% of the original number (eight shows in all) were still on the air. Source: Nielsen Tv Index

8. To what extent have network line-ups increased?

The shows chosen at right to illustrate the trend in network tv lineups were among the top 25 according to December 1955 ARB ratings which were also on the air the following December. As the figures show, there was a general trend toward increased lineups with only three programs keeping the same-size lineup and one show (indicated by an asterisk) reducing its lineup. There is no particular pattern to the increases, however, since different advertisers have different requirements

Program	No. of stations in lineup Dec. 1955	Dec. 1956	No. of stations added
$64,000 Question	157	177	20
Ed Sullivan	148	176	28
I Love Lucy	151	157	6
You Bet Your Life	149	149	0
Disneyland	175	138	37*
Jack Benny	155	164	9
George Gobel	153	178	25
I've Got A Secret	162	181	19
Perry Como	92	136	44
Godfrey's Talent Scouts	100	170	70
Climax	131	168	37
Dragnet	170	170	0
Your Hit Parade	154	164	10
December Bride	178	178	0
What's My Line	84	96	12
Honeymooners—Jackie Gleason	157	165	8
Person to Person	84	102	18
Red Skelton	78	91	13
The Millionaire	124	181	57
Robin Hood	121	159	38
Life of Riley	116	118	2
Line Up	148	178	30

Nighttime net shows cancelled and added, Fall of '54-Spring '57

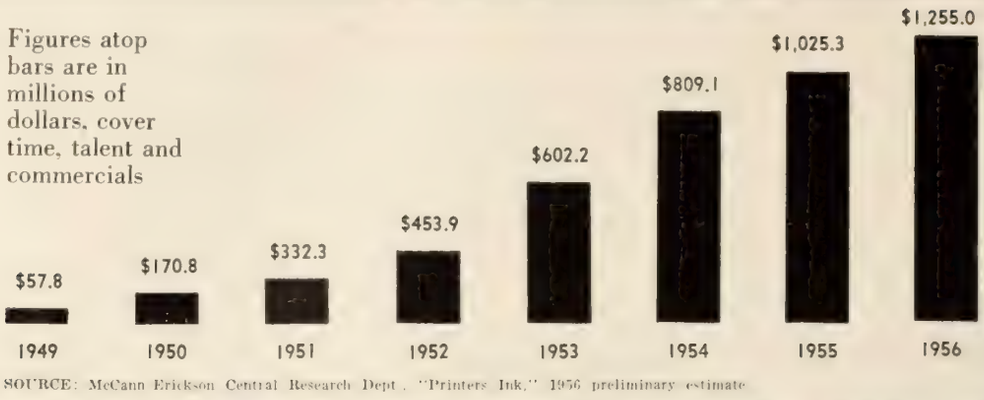
Programs in Use—Fall, 1954	**132**
Cancelled by March, 1955	—14
Added by March, 1955	+21
Programs in Use—March, 1955	**139**
Cancelled by Fall, 1955	—43
Added by Fall, 1955	+39
Programs in Use—Fall, 1955	**135**
Cancelled by March, 1956	4
Added by March, 1956	+ 5
Programs in Use—March, 1956	**136**
Cancelled by Fall, 1956	—44
Added in Fall, 1956	+37
Programs in Use—Fall, 1956	**129**
Cancelled by March, 1957	6
Added by March, 1957	+ 9
Programs in Use—March, 1957	**132**

9. What has been the recent record of show fatalities?

The heavy roster of show cancellations is charted at right in data gathered by RKO Tv from Nielsen files. Some of the changes during the fall of 1954 and the fall of 1955 are accounted for by the cessation of DuMont network operations, though a large percentage of DuMont programs were transferred to other networks. RKO points out

V. TELEVISION SPENDING, COSTS

1. How much have advertisers spent in tv (1949-56)?



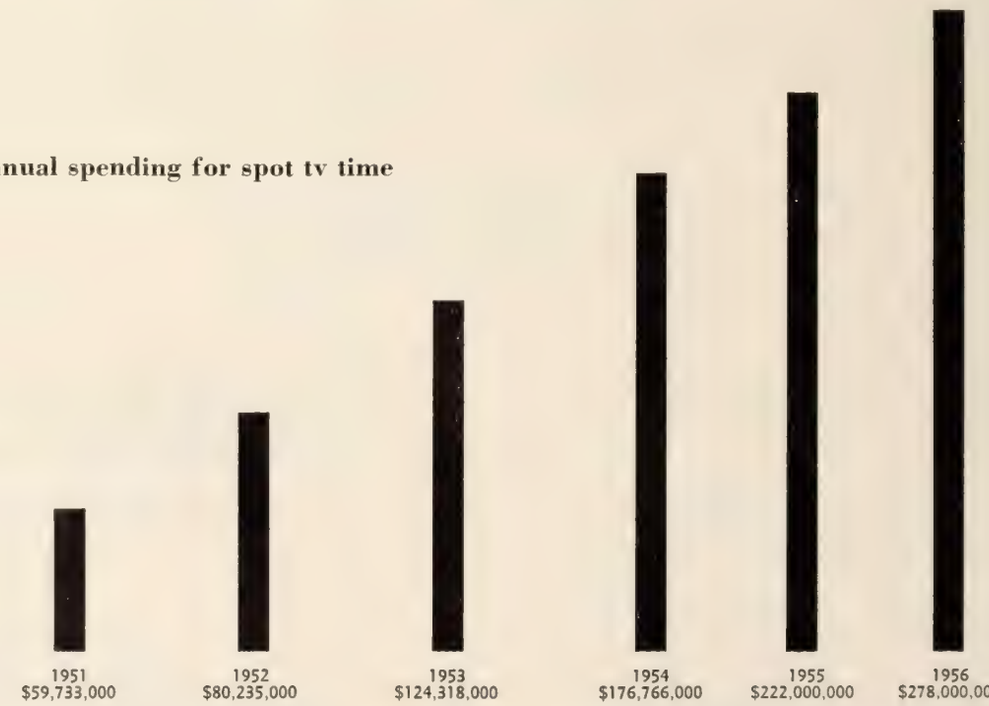
SOURCE: McCann Erickson Central Research Dept., "Printers Ink," 1956 preliminary estimate

2. Where did 1956's tv advertiser dollars go?

NETWORK: $660,000,000 **SPOT: $325,000,000** **LOCAL: $270,000,000**

SOURCE: McCann-Erickson Central Research Dept., "Printers Ink," preliminary estimate, time, talent and commercials.

3. What's been the growth in spot tv spending?



Dollar figures show advertiser spending for time only. They do not include talent and production costs. Figures are net (after discounts but before commissions to reps, agencies). Data for years 1950 thru 1955 come from Federal Communications Commission; 1956 is SPONSOR estimate based on formula used by McCann-Erickson Central Research Dept. to break out spot time sales from total tv spending, which includes money paid for programing and commercials.

883,700 PROSPECTIVE CUSTOMERS ARE

Slipping Through Your Fingers...



If You're



MISSING THE BIG ST. JOSEPH MARKET

37 County coverage area in one of Nation's Leading Markets

NOW TELECASTING ON FULL POWER 100,000 WATTS

CHANNEL 2 — CBS — ABC — NTA

KFEQ-TV 2

ST. JOSEPH, MISSOURI

A KENYON BROWN STATION

Blair Television Associates, Rep.

4. How much money has been invested in network tv time (gross)?

NETWORK	1952	1953	1954	1955	1956	JAN.-APR. 1956	JAN.-APR. 1957
ABC	$18,353,003	$21,110,680	$ 34,713,098	$ 51,393,434	$ 76,726,129	$25,722,106	$26,407,344
CBS	$69,058,548	$97,466,809	$146,222,660	$189,018,121	$223,520,382	$70,288,002	$78,097,833
DTN	$10,140,656	$12,374,360	$ 13,143,919	$ 3,102,708	———	———	———
NBC	$83,242,573	$96,633,807	$126,074,597	$163,384,796	$187,921,123	$59,632,400	$63,241,934

YEARLY TOTALS

1951	$127,989,713	1953	$227,585,656	1955	$406,899,059	Jan-Apr 1956	$155,642,508
1952	$180,794,780	1954	$320,130,910	1956	$488,167,634	Jan-Apr 1957	$167,747,111

SOURCE: PIB. DTN ceased network operations Sept. 1955.

5. How do night and day web tv gross time billings break down?

Jan.-Dec. 1956

	Weekday daytime	Weekend daytime	Evening
ABC	$ 15,676,458	$ 1,372,276	$ 59,677,395
CBS	73,302,473	10,967,912	139,249,997
DTN	———	———	———
NBC	39,837,644	13,636,929	134,446,550
Total	$128,816,575	$25,977,117	$333,373,942

Jan.-Dec. 1955

ABC	$ 3,723,365	$ 2,388,984	$ 45,281,085
CBS	66,174,871	9,213,386	113,629,864
DTN	227,560	27,937	2,847,211
NBC	35,902,841	9,481,361	118,000,594
Total	$106,028,637	$21,111,668	$279,758,754

Jan.-Apr. 1957

	Weekday daytime	Weekend daytime	Evening
ABC	$ 2,916,372	$ 624,599	$ 22,866,373
CBS	25,429,769	3,284,197	49,383,867
NBC	14,504,346	4,028,710	44,708,878
Total	$42,850,487	$7,937,506	$116,959,118

Jan.-Apr. 1956

ABC	$ 5,668,282	$ 534,027	$ 19,519,797
CBS	23,584,053	2,861,702	43,842,247
NBC	12,443,277	4,795,280	42,393,843
Total	$41,695,612	$8,191,009	$105,755,887

SOURCE: PIB. DTN ceased network operations Sept. 1955.

Looking for a TV Basic Fact?

WSAZ-TV DELIVERS 1000 HOMES FOR $1.30

Station B Has an 84% higher CPM homes

Station C Has a 317% higher CPM homes

AND . . . WSAZ-TV delivers 31% more total homes than the other stations combined!

Figures above based on a 260 time-20 second frequency rate, 7:30 PM to 10:30 PM . . . . EVERY DAY OF THE WEEK! Source JUNE 1957 ARB BASED ON 110 COUNTIES SERVED BY Huntington and Charleston Television.



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

6. What industries invest most heavily in network tv?

INDUSTRY	1951	1952	1953	1954	1955	1956
Food	$25,839,983	$33,806,938	$42,181,919	$64,495,785	$79,988,578	$89,054,700
Toiletries	16,455,364	24,803,774	36,338,809	49,962,588	74,175,005	85,571,670
Autos, Accessories	11,050,501	15,464,800	21,059,028	29,203,750	47,059,360	56,729,835
Soaps, cleansers, polishes	11,037,695	21,004,194	22,908,419	34,606,678	45,967,555	60,559,298
Smoking materials	17,993,090	28,430,197	36,060,199	42,727,939	42,121,762	40,746,531
Household equipment, supplies	8,528,403	11,460,099	19,946,095	25,994,871	31,548,849	34,526,366
Drugs, remedies	2,799,894	6,102,734	9,640,633	15,848,666	23,280,306	39,428,048

SOURCE: PIB. Gross time costs, ranked by 1955 spending.

7. Who are the top 10 spenders in network tv (1951-56)?

1951	1952	1953	1954	1955	1956
P&G	P&G	P&G	P&G	P&G	P&G
General Foods	Colgate	Colgate	Colgate	Colgate	Colgate
R. J. Reynolds	R. J. Reynolds	R. J. Reynolds	R. J. Reynolds	Chrysler	General Motors
Colgate	General Foods	General Motors	Gillette	Gillette	Chrysler
Liggett & Myers	Lever	American Tob.	General Motors	General Motors	Amer. Home Prod.
P. Lorillard	American Tob.	Gillette	General Foods	General Foods	General Foods
Ford	Liggett & Myers	General Foods	American Tob.	R. J. Reynolds	Gillette
American Tob.	General Motors	Liggett & Myers	Chrysler	American Tob.	R. J. Reynolds
Lever	General Mills	Lever Bros.	General Mills	General Mills	Lever
Kellogg	P. Lorillard	General Mills	Lever	Lever	Ford

SOURCE: PIB, ranked according to gross time billings.

8. How many advertisers have invested in spot tv?

1949	1950	1951	1952	1953	1954	1955	1956
530	970	1,540	1,632	2,009	2,789	3,355	4,399

SOURCE: TvB. N. C. Rorabaugh Co.

9. How is total tv spending divided between networks and stations?



52% Networks 48% Stations

SOURCE: McCann Erickson Central Research Department, 1956 tv revenue before station share of network revenue.

You may be a "flop" at the Charity Ball, but . . .



ARB proves you're "solid" when you pick WKZO-TV in KALAMAZOO-GRAND RAPIDS

The March 1957 ARB Report shows that WKZO-TV is first in 327 out of 416 quarter hours—*or 78.6% of the time!* Ask Avery-Knodel for ALL the comparisons!

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: *Survey based on sampling in the following proportions — Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).*

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in *Both* Kalamazoo and Grand Rapids for Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

10. Where does spot tv money come from?

Spot tv spending by 31 industries during 1956 and first quarter of 1957

Product category	Spending estimate 1st quarter '56	Spending estimate 2nd quarter '56	Spending estimate 3rd quarter '56	Spending estimate 4th quarter '56	Spending estimate 1st quarter '57
Agriculture	$310,000	$327,000	$278,000	$310,000	**$410,000**
Ale, beer & wine	$8,323,000	$9,009,000	$8,463,000	$8,442,000	**$8,514,000**
Amusements, entertainment	$157,000	$139,000	$174,000	$90,000	**$119,000**
Automotive	$3,280,000	$3,556,000	$1,827,000	$4,249,000	**$2,293,000**
Building material, fixtures, paints	$805,000	$1,175,000	$791,000	$651,000	**$450,000**
Clothing & accessories	$1,793,000	$2,221,000	$1,861,000	$2,813,000	**$2,170,000**
Confections & soft drinks	$4,673,000	$5,322,000	$4,620,000	$6,961,000	**$7,234,000**
Consumer services	$2,952,000	$3,126,000	$2,494,000	$3,973,000	**$3,177,000**
Cosmetics & toiletries	$7,442,000	$9,541,000	$8,950,000	$8,307,000	**$10,660,000**
Dental products	$4,253,000	$4,442,000	$2,742,000	$1,765,000	**$1,536,000**
Drug products	$10,726,000	$6,468,000	$5,295,000	$9,537,000	**$12,981,000**
Food & grocery products	$28,461,000	$28,381,000	$21,775,000	$28,998,000	**$32,860,000**
Garden supplies & equipment	$134,000	$187,000	$38,000	$54,000	**$190,000**
Gasoline & lubricants	$3,123,000	$4,206,000	$3,908,000	$4,793,000	**$5,422,000**
Hotels, resorts, restaurants	$48,000	$99,000	$73,000	$70,000	**$87,000**
Household cleaners, polishes, waxes	$1,579,000	$2,301,000	$592,000	$2,391,000	**$2,808,000**
Household appliances	$1,505,000	$2,430,000	$1,446,000	$2,354,000	**$1,472,000**
Household furnishings	$768,000	$958,000	$898,000	$1,182,000	**$1,380,000**
Household laundry products	$4,747,000	$5,242,000	$3,284,000	$3,013,000	**$3,732,000**
Household paper products	$1,108,000	$1,502,000	$1,016,000	$1,703,000	**$1,618,000**
Household, general	$975,000	$1,092,000	$511,000	$497,000	**$592,000**
Notions	$80,000	$98,000	$162,000	$116,000	**$30,000**
Pet products	$986,000	$1,174,000	$849,000	$1,649,000	**$1,679,000**
Publications	$564,000	$183,000	$484,000	$135,000	**$553,000**
Sporting goods, bicycles, toys	$98,000	$102,000	$79,000	$1,161,000	**$115,000**
Stationery, office equipment	$73,000	$54,000	$23,000	$89,000	**$131,000**
Tv, radio, phono., musical instruments	$626,000	$554,000	$348,000	$832,000	**$423,000**
Tobacco products & supplies	$7,081,000	$7,371,000	$7,823,000	$8,115,000	**$10,331,000**
Transportation & travel	$665,000	$898,000	$542,000	$761,000	**$884,000**
Watches, jewelry, cameras	$1,834,000	$1,982,000	$1,637,000	$1,613,000	**$1,249,000**
Miscellaneous	$1,040,000	$1,444,000	$881,000	$1,218,000	**$1,835,000**
TOTAL	$100,209,000	$105,584,000	$83,863,000	$107,842,000	**$116,935,000**

SOURCE: TvB



*Colgate-Palmolive presents "The Big Payoff" on KCMC-TV and CBS Television Monday through Friday, 1-1:30 P.M. CST.

. . . . . there's more than one

*BIG PAYOFF

in

daytime television

on

KCMC-TV

Look at the amazing increase in daytime viewing, as measured in three consecutive Area Telepulse surveys . . .

AVERAGE ¼ HR. SETS-IN-USE—SIGN-ON TO 6 P.M.

SEPT. 1955	FEB. 1956	FEB. 1957
15.7%	21.2%	33.5%
26 COUNTIES	26 COUNTIES	29 COUNTIES

. . . and, in the same 1957 survey, **KCMC-TV** registers 73% **total weekly share of audience** throughout its 100-microvolt area!

POWER---PROGRAMMING---PROMOTION

KCMC-TV

CBS abc

WALTER M. WINDSOR
General Manager

CHANNEL 6 / 100,000 WATTS
TEXARKANA, TEXAS-ARKANSAS

RICHARD M. PETERS
Commercial Manager

Represented by Venard, Rintoul & McConnell

11. How is spot tv money spent?

Announcements are the biggest source of spot tv money, according to these figures, released by TvB from data collected by N. C. Rorabaugh Co. The dollar figures cover time only, not programing costs, and are on the basis of gross (one-time) rates.

HOW SPOT TV SPENDING IN 1956 BREAKS DOWN BY TIME OF DAY AND TYPE OF BUY

DAY	$135,339,000	34.0%
NIGHT	$222,517,000	56.0%
LATE NIGHT	$39,642,000	10.0%
TOTAL	$397,498,000	100.0%

ANNOUNCEMENTS	$176,429,000	44.4%
ID's	$46,806,000	11.8%
PARTICIPATIONS	$90,541,000	22.8%
SHOWS	$83,722,000	21.1%
TOTAL	$397,498,000	100.0%

12. How do network tv billings hold up in summer?

Monthly gross time billings by network, 1956

MONTH	ABC	CBS	NBC	TOTAL
January	$6,382,046	$17,820,455	$14,695,116	$38,897,617
February	6,418,210	16,928,361	13,845,000	37,191,571
March	6,747,928	17,834,976	15,955,688	40,588,592
April	6,173,922	17,668,950	15,136,596	38,979,468
May	6,639,132	18,260,894	15,710,403	40,610,429
June	6,119,917	17,935,789	14,186,929	38,242,635
July	**5,532,030**	**18,481,719**	**13,733,765**	**37,747,514**
August	**6,842,292**	**19,430,748**	**16,323,549**	**42,596,589**
September	5,673,910	18,399,872	14,932,295	39,006,077
October	6,878,183	20,446,755	18,142,005	45,466,943
November	6,619,109	19,866,463	17,593,056	44,078,628
December	6,699,450	20,395,400	17,666,721	44,761,571
Total	**$76,726,129**	**$223,520,382**	**$187,921,123**	**$488,167,634**

SOURCE: PIB. August spending reflects political conventions.

13. Who were the top tv agencies last year?

Top 50 tv agencies in 1956

Rank	Agency	Billings (000)
1	Y&R	$74,000
2	BBDO	70,000
3	McCann-E.	66,400
4	JWT	60,000
5	B&B	51,000
6	Ted Bates	49,000
7	Leo Burnett	39,900
8	Wm. Esty	34,000
9	K&E‡	31,100
10	Compton	29,300
11	D-F-S	27,000
12	FC&B	25,500
13	Ayer	25,000
14	SSCB	20,100
15	Lennen & Newell	18,500
16	Biow	14,500
17	Tatham-Laird	13,600
18	C&W	$13,500
19	Maxon	13,400
20	Campbell-Ewald	13,000
21	Campbell-Mithun	12,000
22	Grant	11,000
22	R&R	11,000
24	D'Arcy	10,500
25	Kudner	10,000
26	Houston	9,500
26	Kletter	9,500
26	Needham, L&B	9,500
26	North	9,500
30	Grey	8,800
31	Wade	8,500
32	D. P. Brother	8,000
33	NC&K	7,000
34	Guild, Bascom & Bonfigli	6,800
35	Ludgin	$6,700
36	Gardner	6,200
37	Wasey	6,000
38	F&S&R	5,500
38	McM-J&A	5,500
38	Russel Seeds	5,500
41	Geyer	5,000*
41	Warwick & Legler	5,000
41	Mogul	5,000
41	Weiss & Geller	5,000
45	Spector	4,600
46	Cohen	4,300
46	DCSS	4,300
46	Richards	4,300
49	LaRoche	4,000
50	Donahue & Coe	3,700

NOTE: Top management at above agencies compiled, released or confirmed figures, except for (*), which is SPONSOR estimate for 11 October 1955 through 30 September 1956.



"Jaxie" proudly announces . .

WFGA-TV

Jacksonville, Fla.

Becomes Basic **NBC**

SEPT. 1st

For A Service Area of 64
Florida - Georgia Counties

TV Sets	226,880 (1)
Population	1,511,300 (2)
Buying Power	$1,785,944,000 (2)
Retail Sales	$1,562,627,800 (2)

(1) Television Magazine, June 1957

(2) Sales Management Survey of Buying Power, 1957

WFGA-TV • Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.



FLORIDA'S COLORFUL STATION!

14. What does it cost to use I.D.'s?

Put together by TvB, the chart below on I.D. costs represents part of the findings of a special spot tv study. Costs below are based on the highest rate station in each market but special announcement packages are not included. Audiences are projected from Nielsen Audimeter homes during the 11-15 February 1957 week. All time periods listed in the fourth column are local except 11:30 p.m., which is 10:30 p.m. in the Pacific zone.

Cost-per-1,000 "sales call" data for users of spot tv I.D.'s on 13-week basis

If you spend this much money per week	You can deliver this many sales calls per week	In this many top markets	At this time of day	On these days of the week	COST-PER-1,000 SALES CALLS: All television Homes	Youngest Housewife Homes	Largest Family Homes
$ 4,729	4,008,600	50	10:30 a.m.	M&F(2)	$1.18	$3.30	$3.50
5,007	5,116,900	50	12:30 p.m.	M&F(2)	.98	2.88	4.07
5,292	6,539,500	50	4:30 p.m.	M&F(2)	.81	1.79	2.83
5,995	4,621,700	75	10:30 a.m.	M&F(2)	1.30	3.85	3.82
6,322	6,787,100	50	11:30 p.m.	M&F(2)	.93	3.43	2.93
6,333	6,217,300	75	12:30 p.m.	M&F(2)	1.02	2.99	4.51
6,662	7,305,900	75	4:30 p.m.	M&F(2)	.91	2.11	3.01
6,958	5,262,300	100	10:30 a.m.	M&F(2)	1.32	4.11	4.14
7,340	6,822,500	100	12:30 p.m.	M&F(2)	1.08	3.24	4.81
7,448	8,913,200	100	4:30 p.m.	M&F(2)	.87	2.34	3.23
7,905	8,347,300	75	11:30 p.m.	M&F(2)	.95	3.68	3.31
9,090	9,007,600	100	11:30 p.m.	M&F(2)	1.01	3.88	3.57
9,469	9,196,200	50	6:30 p.m.	M&F(2)	1.03	3.64	4.43
11,148	10,603,100	50	10:30 a.m.	M-F (5)	1.05	3.19	3.10
11,825	12,112,300	50	12:30 p.m.	M-F (5)	.98	2.80	3.91
12,156	10,563,800	75	6:30 p.m.	M&F(2)	1.15	4.35	5.09
12,261	15,044,000	50	4:30 p.m.	M-F (5)	.82	1.90	2.57
13,200	11,082,600	50	10:30 p.m.	M&F(2)	1.19	5.05	4.29
14,158	12,320,600	75	10:30 a.m.	M-F (5)	1.15	3.53	3.38
14,211	12,167,300	100	6:30 p.m.	M&F(2)	1.17	4.47	5.03
14,679	16,058,000	50	11:30 p.m.	M-F (5)	.91	3.14	3.01
14,978	15,327,000	75	12:30 p.m.	M-F (5)	.98	2.84	4.40
15,516	17,119,100	75	4:30 p.m.	M-F (5)	.91	2.18	2.90
15,536	16,144,400	50	8:30 p.m.	M&F(2)	.96	3.50	3.44
16,414	13,016,200	75	10:30 p.m.	M&F(2)	1.26	5.31	3.86
16,448	12,917,900	100	10:30 a.m.	M-F (5)	1.27	3.71	3.76
17,374	17,095,500	100	12:30 p.m.	M-F (5)	1.02	3.14	4.83
18,102	20,428,100	100	4:30 p.m.	M-F (5)	.89	2.38	3.01
18,408	14,336,600	100	10:30 p.m.	M&F(2)	1.28	5.52	4.54
18,439	17,897,200	75	11:30 p.m.	M-F (5)	1.03	3.45	3.25
19,110	18,750,000	75	8:30 p.m.	M&F(2)	1.02	4.03	3.46
21,258	19,595,000	100	11:30 p.m.	M-F (5)	1.08	3.76	3.57
21,500	20,384,900	100	10:30 p.m.	M&F(2)	1.05	3.97	3.71
22,458	25,089,100	50	6:30 p.m.	M-F (5)	.90	3.19	3.79
28,849	28,802,900	75	6:30 p.m.	M-F (5)	1.00	3.63	3.90
31,961	25,820,100	50	10:30 p.m.	M-F (5)	1.24	4.69	4.12
33,739	33,546,500	100	6:30 p.m.	M-F (5)	1.01	3.91	4.11
37,788	35,692,300	50	8:30 p.m.	M-F (5)	1.06	3.84	3.91
39,606	30,913,400	75	10:30 p.m.	M-F (5)	1.28	5.08	4.41
44,352	33,974,900	100	10:30 p.m.	M-F (5)	1.31	5.20	4.47
46,348	42,915,600	75	8:30 p.m.	M-F (5)	1.08	4.08	3.82
52,039	48,610,200	100	8:30 p.m.	M-F (5)	1.07	4.33	4.07



It's Here!

with an extra BONUS for YOU. Our new maximum power and 1,000 foot tower is erected . . . delivering you a market of more than a quarter-million TV families.

The BEST of NBC-ABC-TV

WEAU-TV

EAU CLAIRE, WISCONSIN

SEE YOUR HOLLINGBERY MAN

15. Who are the big I.D. users?

The 155 companies listed here include all clients who spent $50,000 or more in terms of gross time for I.D.'s during 1956. Data is supplied by TvB from material put together by N. C. Rorabaugh Co. Total spending on I.D.'s last year came to nearly $47 million or nearly 12% of the $398 million spent in spot tv during 1956. All brands shown used I.D.'s but the $50,000 cut-off refers to total spending by the company. Material is from TvB's first annual report.

HERE ARE 155 FIRMS WHO SPENT $50,000 OR MORE ON I.D.'S IN 1956

A

American Tobacco Co.
Hit Parade Cigarettes
Lucky Strike Cigarettes
Pall Mall Cigarettes

Anderson, Clayton & Co.
Meadolake Margarine
Mrs. Tucker's Margarine
Mrs. Tucker's Shortening

Associated Products, Inc.
5 Day Deodorant Pads

Avoset Co.
Avoset Dairy Cream
Qwip Whipped Cream

B

B. T. Babbitt Co., Inc.
BAB-O Cleanser
Cameo Cleanser
Glim Detergent

Baird's, Mrs., Bakery
Baird Bread

Best Foods, Inc.
Gold Plate Foods
Hellmann's Mayonnaise
Nucoa Margarine
Rit

Blatz Brewing Co.
Blatz Beer
Triangle Beer

Blumenthal Bros. Choc. Co.
Candy

Borden Co.
Borden's Inst. Coffee
Dairy Products
Ice Cream

Brown & Haley
Candy Bars

Brown & Williamson Tobacco Co.
Kool
Raleigh
Viceroy

Burgermeister Brewing Corp.
Burgermeister Beer

Burrus Mills, Inc.
Lightcrust Cake Mix
Lightcrust Flour
Lightcrust Shortening

Burry Biscuit Corp.
12 Treat Ice Cream Cookies

C

Carling Brewing Co., Inc.
Carling's Black Label Beer
Carling's Red Cap Ale
Stag Beer

Carter Products, Inc.
Arrid Deodorant
Nair
Rise Shaving Cream

Carvel Co.
Ice Cream

Chrysler Corp.
All Chrysler Corp., Cars
Chrysler Cars
Plymouth Cars

Chunky Chocolate Corp.
Chunkies Candy

Coast Federal Sav & Loan Assoc.

Coca-Cola Co./Bottlers
Buck Beverage
Coca-Cola
76

Colgate-Palmolive Co.
Ajax Cleanser
Brisk Dentifrice
Colgate Bar Soap
Colgate Dental Cream
Colgate Lustre Net
Halo Shampoo
Merry Detergent
Palmolive Shave Cream

Colonial Baking Co.
Bread

Colonial Stores, Inc.
Food Stores

Columbia Baking Co.
Champ Bread
Hollywood Bread
Southern Bread
Southern Cake

Commercial Solvents Corp.
Norway Anti-Freeze
Peak Anti-Freeze

Continental Baking Co.
Hostess Cakes
Morton Frozen Foods
Profile Bread
Staff Bread

Continental Baking Co.
Twinkies
Wonder Bread

Cream of Wheat Corp.
Cream of Wheat

D

Dairymen's League Co-Op
Dairylea Dairy Products
Dairylea Ice Cream

Delta Air Lines, Inc.

Democratic Party

Donnelly, Reuben H., Co.
Yellow Pages

Dormin, Inc.
Pellex

Drackett Co.
Drano Cleanser
Windex Cleanser

Duffy-Mott Co.
Apple Products

Duncan Coffee Co.
Admiration Coffee Inst.
Admiration Coffee Reg.
Admiration Coffee Inst./Reg.
Maryland Club Coffee Inst.
Maryland Club Coffee Inst./Reg.
Maryland Club Coffee Reg.

Du Pont, E. I., De Nemours
Duco Paints
DuPont Car Wax
DuPont Safety Wax
Institutional
Rosebush Insecticide
Zerex & Zerone Anti-Freeze

E

East Ohio Gas Co.
Appliances

F

Fanny Farmer Candy Shops

Fleetwood Coffee Co.
Fleetwood Coffee-Instant
Fleetwood Coffee Inst./Reg.
Fleetwood Coffee-Regular

Florida Citrus Commission
Citrus Products

Folger, J. A., & Co.
Folgers Coffee Inst.
Folgers Coffee Inst./Reg.
Folgers Coffee Reg.

Ford Motor Co.
Ford Accessories
Ford Cars
Ford Trucks
Lincoln Cars
Mercury Cars

Frito Co.
Champion Foods
Cheetos
Chili
Fritos
Tatos

G

G. H. P. Cigar
El Producto Cigars
La Palina Cigars

Gallo Winery E. & J.
Burganday Wine
Gallo Wine
Sherry Wine

General Baking Co.
Biscuits
Bond Bread
Grossinger's Rye Bread

General Electric Co.
G.E. Washing Machine
Hotpoint TV Sets
Telechron Clocks

General Foods Corp.
Birdseye Frozen Foods
Birdseye Frozen Poultry
Bliss Coffee Inst./Reg.
Bliss Coffee Reg.
Gaines Dog Food
Good Seasons Salad Dress.
Jello Gelatin Dessert
Jello Puddings
Kool Aid
Maxwell House Coffee Inst.
Maxwell House Coffee Inst./Reg.
Maxwell House Coffee Reg.
Post Toasties
Post's Cereals
Post's Sugar Crisp
Sanka Coffee Inst.
Swansdown Cake Flour
Swansdown Cake Mix
Yuban Coffee Inst./Reg.

General Mills, Inc.
Betty Crocker Cake Mix
Betty Crocker Pancake Mix
Betty Crocker Waffle Mix
Cheerios
Drifted Snow Flour
Gold Medal Flour
Sperry Pancake Mix
Sperry Waffle Mix
Sperry Wheathearts
Surechamp Dog Food

General Motors Corp.
All G.M. Cars
Buick Cars
Chevrolet Cars
Chevrolet Trucks
Frigidaire Appliances
Oldsmobile Cars
Pontiac Cars
Saginaw Power Steering

Goetz, M. K., Brewing Co.
Country Club Beer
Goetz Beer

Golden Mix, Inc.
Pancake Mix

Great A & P Tea Co.
A & P Food Stores

Grove Laboratories, Inc.
Bromo-Quinine Cold Tablets
Citroid
4 Way Cold Tablets

H

Haberle Congress Brewing
Ale
Beer

Hall, Robert Clothes

Hammer Beverage Co./Bottlers
Ginger Ale
Soft Drinks

Hand, Peter, Brewing Co.

Holsum Baking/Bakeries
Bread
Crackers & Cookies

Hood Chemical Co.
EZ Bleach
EZ Starch
Hood Bleach
Hood Starch
33 Bleach
Zero Cleanser

WISN-TV

HIGH RATINGS (ARB)

LOW COST PER M

Effective Merchandising

Wide Coverage In Wisconsin

MILWAUKEE
America's 14th Market

- 362,400 families
- $2,248,671,000 effective buying income
- $1,451,481,000 total retail sales

- Plus coverage of 418,000 additional families beyond the metropolitan area

John B. Soell, Station Manager

Represented by Edward Petry & Co., Inc.



THE NEW WISN WISN-TV COMMUNICATIONS CENTER

Basic ABC Affiliate

BIG I.D. USERS . . . *continued*

Hudson Pulp & Paper Corp.
Paper Napkins

I

Illinois Meat Co.
Broadcast
Canned Meats
Imperial Sugar Co.
Brown Sugar
Cane Sugar
International Salt Co.
Sterling Salt
Ireland's Chili Co.
Barbecue Sauce
Chili
Pit Bar BQ
Sauces

J

J. F. G. Coffee Co.
JFG Coffee Inst.
JFG Coffee Inst./Reg
JFG Coffee Reg.
Jenney Mfg. Co.
Gas & Oil
Jewell, J. D., Inc.
Jesse Jewell's
Frozen Chicken
Jewel Tea Co., Inc.
Jewel Foods

K

Kellogg Company
Special K Cereal
Various Kellogg
Cereals
Koester's Bakery
Bread
Kroger Co.
Food Stores
Krueger, G., Brewing Co.
Krueger Ale
Krueger Beer
Kuner-Empson Co.
Canned Foods

L

Lanvin Parfums, Inc.
Lanvin Perfumes
Leeming, Thomas, & Co., Inc.
Ben-Gay
Leslie Salt Co.
Salt
Lever Brothers Co.
Dove Toilet Soap
Imperial Margarine
Surf Detergent
Wisk
Liggett & Myers Tobacco Co.
Chesterfield
L & M
Lone Star Brewing Co.
Lone Star Beer
Lorillard, P., & Co.
Kent Cigarettes
Muriel Cigars
Old Gold Cigarettes
Lucky Lager Brewing Co.
Lucky Lager Beer
Ludens, Inc.
Cough Drops
Fifth Ave. Candy Bars

M

M. J. B. Co.
MJB Coffee Instant
MJB Coffee Inst./Reg.
MJB Coffee Regular
MJB Rice
MJB Tea Reg.
Tree Tea Reg.
Marathon Corp.
Northern Napkins
Northern Tissues
Northern Towels
Paper Products
Waxtex
Martin Oil Co.
Martin Oil
Max Factor & Co.
Max Factor
Cosmetics
Meads Baking Co.
Dottie Lee Bread
Meads Bread
Michigan Auto Club
Miles Laboratories, Inc.
Alka-Seltzer
Bactine
One-A-Day Brand
Vitamins
Tabcin
Miller Brewing Co.
Miller High Life Beer
Morris, Philip, & Co.
Marlboro
Parliament
Philip Morris
Spud

N

National Biscuit Co.
Dromedary Foods
Home Town Bread
Millbrook Bread
Nabisco Cookies &
Crackers
Nabisco Shredded
Wheat
NBC Bread
Pal Dog Foods
National Brewing Co.
National Bohemian
Beer
National Premium Beer
National Dairy Products
Kraft Cheese
Kraft Cottage
Cheese
Kraft Mayonnaise
Kraft Orange Juice
Kraft Parkay
Margarine
Kraft—Various
Products
Sealtest Dairy
Products
Sealtest Ice Cream
Nehi Corp./Bottlers
Nehi
Par-T-Pak
Royal Crown Cola
Nestle Co., Inc.
Decaf Instant Coffee
Nescafé Instant
Coffee
Nestle's Chocolate
Bars
Nestle's Cookie Mix
Nestle's Instant
Coffee

O

Ohio Provision Co.
Meat Products
Orkin Exterminating Co.
Pest Control
Ortlieb, Henry F., Co.
Ortlieb Beer

P

Pabst Brewing Co.
Eastside Beer
Pabst Beer
Peoples Gas, Light & Coke Co.
Utilities
Pepper, Dr., Co./Bottlers
Nu Grape Soft Drinks
Dr. Pepper Soft Drinks
Pepsi Cola Co./Bottlers
Pepsi-Cola
Petri Wine Co.
Italian Swiss Colony
Wine
Petri Wine
Pfeiffer Food Prod. Inc.
Salad Dressing
Plough, Inc.
Mexsana Heat Powder
Mexsana Skin Cream
St. Joseph Aspirin
Prescott, J. L., Co.
Dazzle Bleach
Dazzle Starch
Procter & Gamble Co.
Biz Liquid
Detergent
Big Top Peanut
Butter
Cheer
Comet
Crest
Dash
Duz
Gleem
Ivory Flakes
Jif Peanut Butter
Joy
Lava Soap
Lilt Home
Permanent
Oxydol
Prell Shampoo
Spic & Span
Velvet Blend
Shampoo

R

Radio Corp. of America
RCA Appliances
RCA Radio & TV Sets
Reader's Digest Assoc.
Reader's Digest
Magazine
Republican Party
Revlon, Inc.
Cosmetics
Lipstick
Nail Polish
Satin-Set Pin Curl
Spray
Silicare Baby Lotion
Silken Net Hair Spray
Reynolds, R. J., Tobacco Co.
Camel
Reynolds,
Cavalier
Salem
Winston
Rheas Bakery
Baked Goods
Ritchie, Harold F., Inc.
Brylcreem
Eno Effervescent
Roto-Rooter Corp.
Plumbing Tool

S

S. S. S. Co.
Neurabalm
S. S. S. Tonic
Safeway Stores, Inc.
Captains Choice Frozen
Fish
Cragmont Beverages
Dairy Products
Food Stores
Guthrie Cookies
Jane Arden Cookies
Lucerne Milk
Poultry
Royal Satin Shortening
Skylark Bread
Salada Tea Co., Inc.
Salada Tea
Sardeau, Inc.
Sardo Bath Oil
Schaefer, F & M, Brew. Co.
Schaefer Beer
Schlitz, Jos. E., Brewing Co.
Schlitz Beer
Schonbrunn, S. A., & Co., Inc..
Savarin Coffee Reg.
Scripto, Inc.
Scripto Pencils
Scripto Pens
Sealy Mattress Co./Dlrs.
Sealy Mattresses
Seeman Brothers, Inc.
Airwick
White Rose Coffee
Reg.
White Rose Tea Reg.
Serta Assoc., Inc./Dealers
Mattresses
Seven-Up Co./Bottlers
Seven-Up
Smith Brothers, Inc.
Cough Drops
Speedway Petroleum Corp.
Speedway 79 Gas
Standard Brewing Co.
Erin Brew Beer
Standard Ale
Standard Beer
State Line Potato Chip Co.
Potato Chips
Statler Tissue Corp.
Statler Paper
Statler Tissues
Towels
Sterling Drug, Inc.
Dr. Caldwell's
Laxative
Energine
Sterling Drug, Inc. (continued)
Fizrin
Mollé Shaving Soap
Phillips Milk
of Magnesia
Z. B. T Baby Powder
Studebaker-Packard Corp.
Packard Cars
Studebaker Cars
Superior Provision Co.
Meats
Sweets Co. of America, Inc.
Tootsie Rolls

T

Tea Council of U.S.A.
Tea Promotion
Terry Foods Co.
Terry Frozen Foods
Tetley Tea Co., Inc.
Tetley Tea Regular
Time, Inc.
Life Magazine

U

U. S. Tobacco Co.
Encore
United Vintners, Inc.
Italian Swiss Colony
Wine
Margo Wine
Petri Wines

V

Vick Chemical Co.
Inhalers
Sof-Skin Hand Cream
Vicks Cough Drops
Vicks Cough Syrup
Vicks Vaporub
Vicks Vatronol

W

Ward Baking Co.
Aunt Hannah Bread
Tip Top Bread
Tip Top Cakes
Ward's Bread
West End Brewing Co.
Utica Club Ale
Utica Club Beer
Whitman, Stephen F., & Son
Whitman's Candy
Wilkins Rogers Milling Co.
Washington Flour
Williamson-Dickie Mfg. Co.
Dickie Work Clothes
Mens' Sport Clothing
Wise Potato Chip Co.
Potato Chips
Wrigley, William Jr., Co.
Doublemint Gum
Spearmint Gum

Z

Zippy Products, Inc.
Zippy Liquid Starch



No matter how you slice it!

WROC-TV and only WROC-TV can guarantee maximum circulation throughout the ROCHESTER area

Take FIVE delivered homes, rather than FOUR, when you buy the Rochester, New York market. Get the most mileage for your advertising dollars in this rich, prime area where nearly a million people spend more than a billion dollars annually, in one of the nation's first 45 markets.

MARKET COVERAGE		
HOMES REACHED MONTHLY	26.2%	MORE than the other Rochester Channel
HOMES REACHED ONCE A WEEK	24.1%	MORE than the other Rochester Channel
DAYTIME CIRCULATION		
HOMES REACHED ONCE A WEEK	24.0%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	27.4%	MORE than the other Rochester Channel
NIGHTTIME CIRCULATION		
HOMES REACHED ONCE A WEEK	22.3%	MORE than the other Rochester Channel
HOMES REACHED DAILY AVERAGE	18.6%	MORE than the other Rochester Channel

Represented Nationally by Peters, Griffin, Woodward Television Sales

Rochester's MOST POWERFUL Station



WROC-TV
CHANNEL 5

SOURCES:
Sales Management Survey 1956
Nielsen No. 2 Spring 1956

T T C
A TRANSCONTINENT TELEVISION CORPORATION STATION
Rochester Broadcasting Center • Rochester 3, N. Y. • BUtler 8-8400

Unburied treasure for every sponsor . . . WCCO television's "Magic Island." The three highest-rated children's shows in Twin City history! Each show at least equals the rating of all competing stations combined.* All have audiences from 1⅓ to 2½ times greater than the closest competitive program. Participations available . . . see Peters, Griffin and Woodward.

*Max. ARB Metropolitan and Outer Area Ratings

WCCO television MINNEAPOLIS ST. PAUL **Channel 4**

CBS TELEVISION IN THE NORTHWEST



SECTION 4

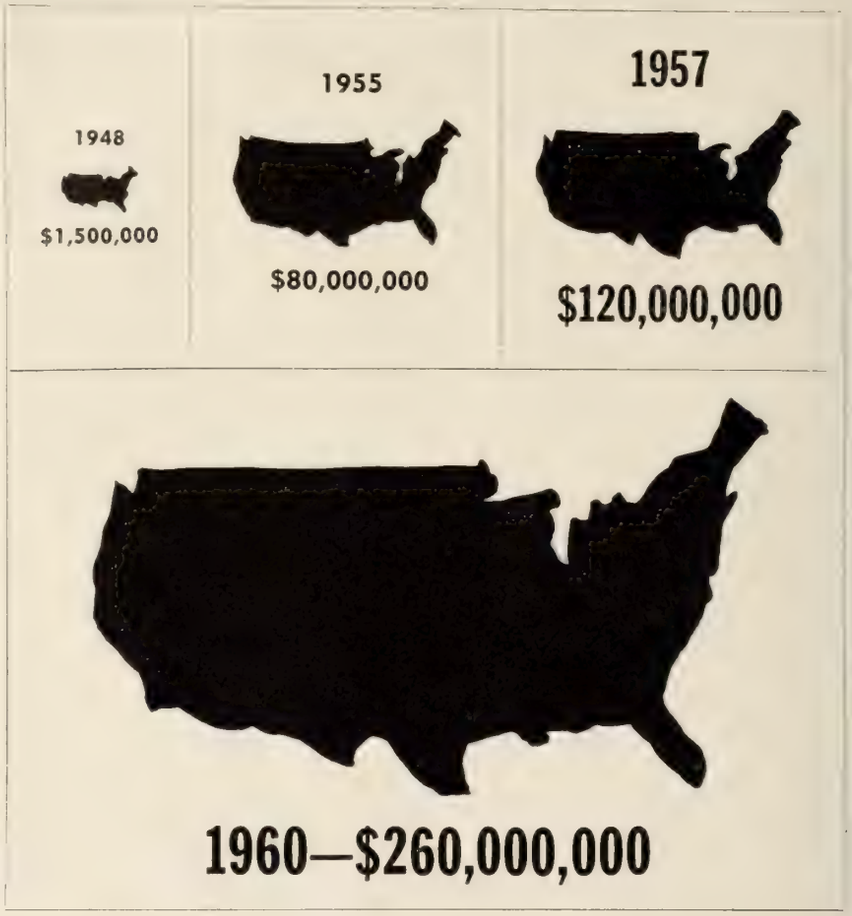
FILM BASICS

A 12-page section covering today's trends in syndicated and feature film programming; information on how much product is available; what a multi-market lineup costs; audience composition data on half-hour shows; spot show buyers.

1. What's the dollar sales volume of the tv film distribution business?

Estimated dollar sales of syndicated and feature film

The tv film business has made tremendous strides during past nine years, is expected to continue growing as fast as tv itself. Dollar estimates through 1957 are SPONSOR's. The 1960 estimate is from CBS Film Sales, is based on projection of all tv ad expenditures.



2. How much film product is available for television?

Total No. episodes syndicated film	**24,300**
Total No. feature films	**8,700**
Total No. short subjects	**11,000**

No. syndicated series by length ..... .5 & 10 min.: 55 ¼-hour: 180 ½-hour: 254 hour: 17

Source: RKO Television Research, SRDS, Spring 1957.

3. What kinds of syndicated shows are available?

Number of syndicated series available in 1957 by type of programing and length

ADVENTURE
1-1 hour
TOTAL: 59
(1956: 44)

CARTOONS
TOTAL: 11
(1956: 3)

CHILDRENS
25 [illegible] hour
9-1/2 hour
TOTAL: 43
(1956: 38)

COMEDY
2-5 and 10 minute
30 [illegible] hour
TOTAL: 37
(1956: 35)

DISCUSSION
1-5 and 10 minute
1-1/2 hour
TOTAL: 3
(1956: 2)

DOCUMENTARY
20-1/4 hour
13-1/2 hour
TOTAL: 34
(1956: 27)

DRAMA
12 [illegible] hour
1-1 hour
TOTAL: 58
(1956: 48)

EDUCATIONAL
TOTAL: 25
(1956: 26)

INTERVIEW
TOTAL: 7
(1956: 7)

MUSICAL
12 [illegible] hour
22-1/2 hour
TOTAL: 44
(1956: 40)

MYSTERY
1-5 and 10 minute
TOTAL: 31
(1956: 34)

NEWS & COMMENTARY
6-1/4 hour
2-1/2 hour
TOTAL: 8
(1956: 7)

QUIZ & PANEL
3-5 and 10 minute
7-1/4 hour
3-1/2 hour
TOTAL: 13
(1956: 13)

RELIGIOUS
4-5 and 10 minute
3-1/2 hour
TOTAL: 8
(1956: 8)

SCIENCE
TOTAL: 7
(1956: 5)

SCIENCE FICTION
TOTAL: 4
(1956: 6)

SPORTS
32 [illegible] hour
TOTAL: 60
(1956: 48)

TRAVEL
TOTAL: 10
(1956: 9)

VARIETY
5- [illegible] hour
TOTAL: 11
(1956: 13)

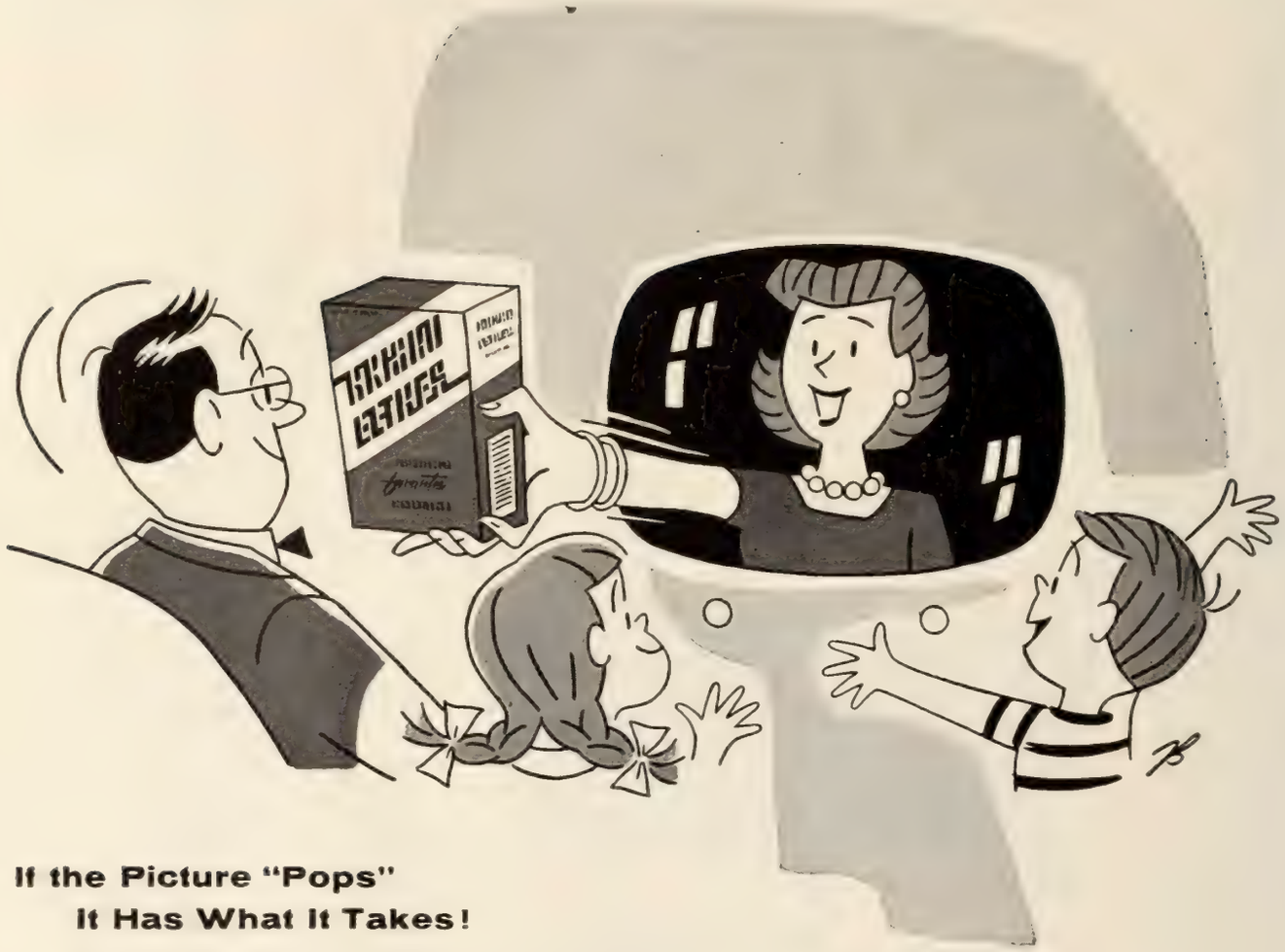
WESTERN
5-1 hour
TOTAL: 23
(1956: 19)

WOMEN'S PROGRAMS
TOTAL: 10
(1956: 12)

NOTE: First figure under each listing in categories above represents number of program series available. For example, "2-5 and 10 minute" means there are two five- and 10-minute series in that category. Figures in parentheses: 1956 totals.

Source: RKO Television Research SRDS Spring 1957

GETTING THE MOST FROM



If the Picture "Pops"
It Has What It Takes!

Many a good film commercial has been ruined by a poor presentation "on-air." If the picture "pops" out at you, has sparkle and dimension, you know it's good. With modern RCA Film Equipment you can expect and get the highest quality reproduction and long term reliability in operation.



YOUR FILM DOLLAR



How to Get the Kind of Picture Quality that Advertisers Want

There are two ways to increase the quality of your film programs:

(a) By using Vidicon film cameras

(b) By using professional projectors.

Vidicon cameras give you sharp, clear, virtually noise-free pictures of live picture quality. The Vidicon will show every detail that is on the film. For example, night scenes are much clearer with new Vidicon cameras than with older Iconoscope equipment. Vidicon film cameras have *ideal* tone or gray scale range for high quality reproduction of film. A remote light control permits the RCA Vidicon camera to be adjusted to optimum operating conditions at all times.

Professional RCA projectors are another requirement for high picture quality. Professional film projectors provide a rock-steady picture, free from jump and jitter, as well as high fidelity sound. Precise optics in the RCA film and slide projectors assure evenness of illumination and excellent resolution.



Whether you are a station executive, program sponsor or agency man, you'll be helping the cause of good film programming by advocating the use of up-to-date film room equipment. Ask the RCA Broadcast Representative to show you our new film manual "Planning TV Film Facilities for Color and Monochrome." Or, for further information write to RCA, Dept. FF-264, Building 15-1, Camden, N. J.

RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

4. How many syndicated films are run in major markets?

Number of syndicated films run weekly in 14 major markets

Market	Weekly total	Market	Weekly total
NEW YORK	115	SAN FRANCISCO	52
LOS ANGELES	108	BOSTON	49
DETROIT	77	MIAMI	49
WASHINGTON	77	MINNEAPOLIS	49
MILWAUKEE	67	KANSAS CITY	44
CHICAGO	65	BALTIMORE	41
ATLANTA	53	PHILADELPHIA	36

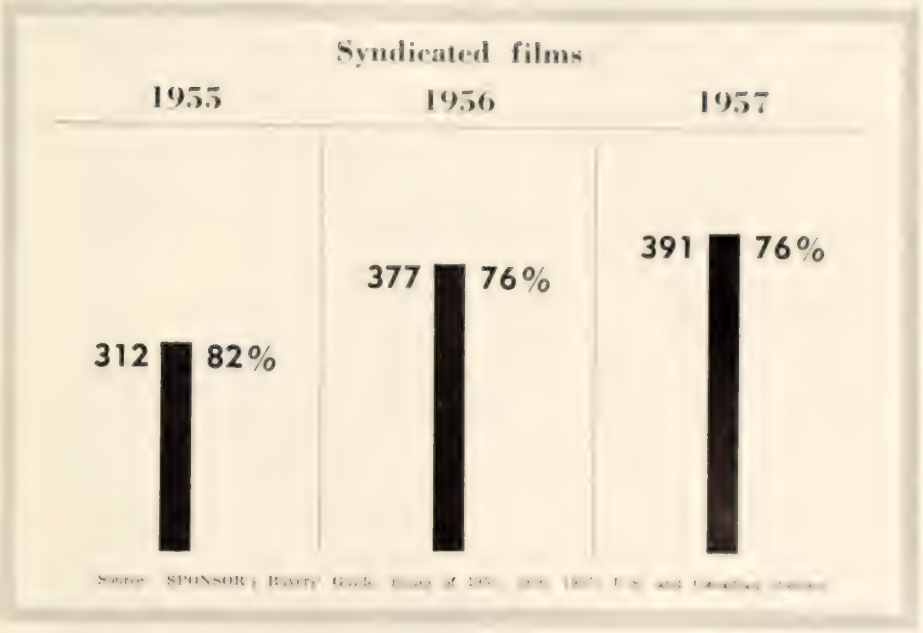
Source. Broadcast Advertisers Reports, tape recorded data at various weeks during first quarter, 1957.

5. How does number of stations in a market affect film show ratings?

As data to right shows there is a fairly direct relationship between syndicated film ratings and the number of stations in a market. Source of these figures is The Katz Agency's presentation on half-hour films entitled "How to make a tv half-hour work overtime." Ratings are from Pulse, December 1956 and January 1957

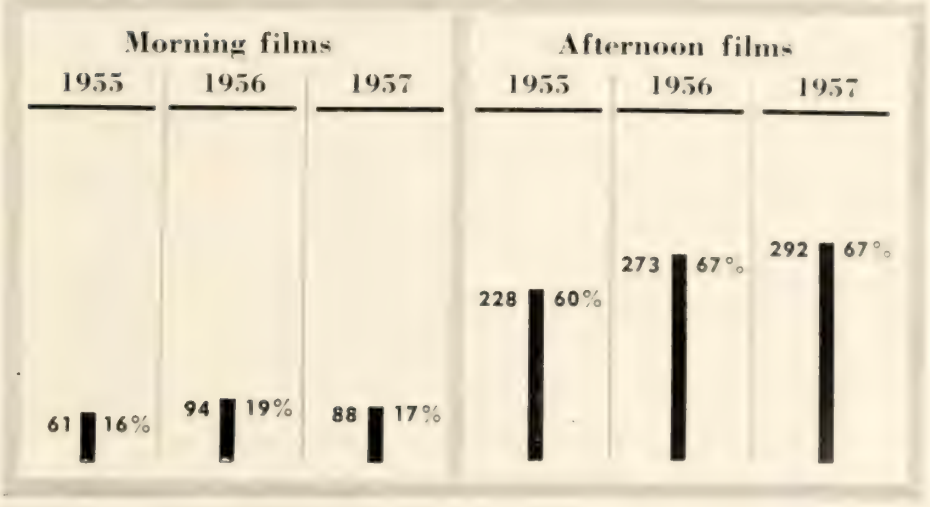
Market	No. Stations	Program	Rating
Charlotte	1	Douglas Fairbanks Presents	62.3
		Waterfront	58.8
		Dr. Hudson's Secret Journal	52.3
Birmingham	2	Man Called X	35.8
		Celebrity Playhouse	27.8
		The Whistler	26.3
Columbus	3	Highway Patrol	29.0
		San Francisco Beat	26.7
		Sheriff of Cochise	26.5
Chicago	4	Annie Oakley	22.5
		Dr. Hudson's Secret Journal	20.5
		I Led Three Lives	17.8
Los Angeles	7	Science Fiction Theatre	17.7
		Life of Riley	16.8
		Highway Patrol	16.3

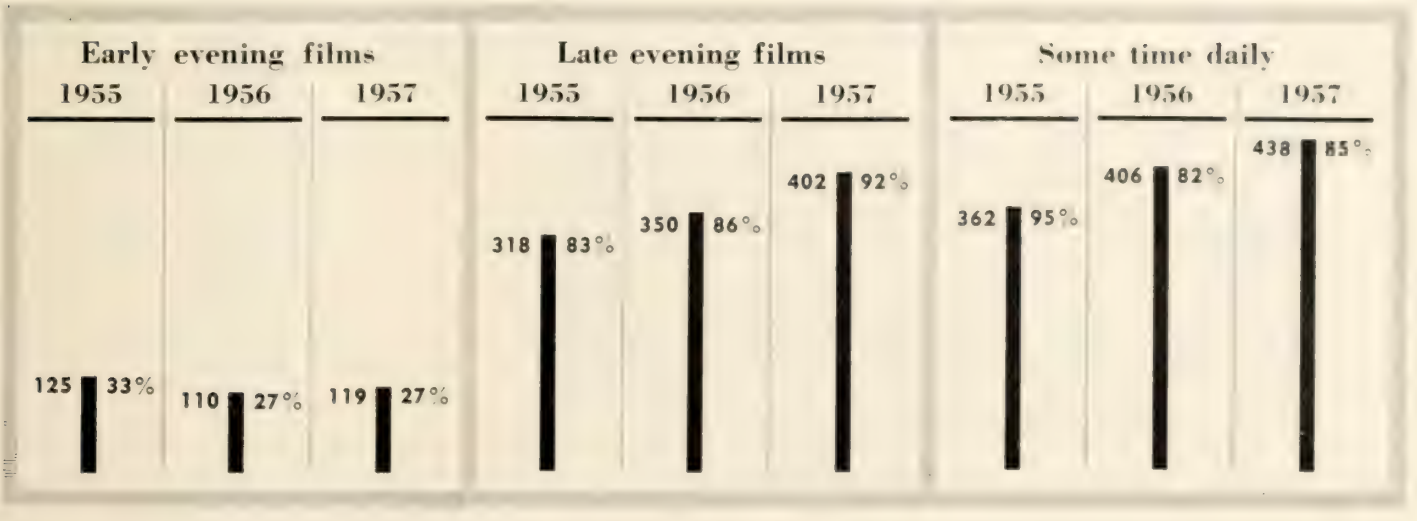
6. How many stations use syndicated film on a daily basis?



7. What is the number and percent of stations using feature film during various times daily?

Bar charts to the right and below are based on recent "Buyers' Guides"; 1955 data are based on 381 stations responding; 1956 data are based on 495; 1957 are based on 515





8. What are multi-market time costs for half-hour films?

Spot rates for half-hour film program in 60 leading markets (26-time alternate week basis)

MARKET	HIGHEST RATE* MON.-FRI.	LOWEST RATE** 7-11 P.M., MON.-FRI.
Albany-Schenectady-Troy	$ 627.00	$ 627.00
Atlanta	570.00	427.50
Baltimore	900.00	468.00
Boston	1,800.00	1,165.50
Buffalo	630.00	630.00
Charlotte	600.00	364.50
Chicago	2,340.00	1,170.00
Cincinnati	684.00	384.75
Cleveland	1,111.50	729.00
Columbus	456.00	285.00
Dallas-Ft. Worth	627.00	299.25
Dayton	475.00	427.50
Detroit	1,404.00	972.00
Grand Rapids-Kalamazoo	741.00	555.75
Huntington-Charleston	475.00	313.50
Indianapolis	780.00	684.00
Johnstown	570.00	513.00
Kansas City	756.00	384.00
Los Angeles	2,034.40	958.80
Louisville	553.50	378.00
Milwaukee	690.00	690.00
Minneapolis-St. Paul	912.00	427.50
New Haven	570.00	484.50
New York	5,188.80	2,932.80
Philadelphia	1,852.50	969.00
Pittsburgh	1,140.00	969.00
Providence	684.00	441.75
St. Louis	810.00	540.00
San Francisco	944.00	693.75
Washington, D. C.	1,080.00	450.00
TOTAL 30 MARKETS	**32,005.70**	**20,335.35**
Birmingham	490.00	176.00
Cedar Rapids-Waterloo	337.50	202.50
Denver	438.75	243.75
Des Moines	399.00	228.00
Greensboro-Winston-Salem	370.50	342.00
Houston-Galveston	600.00	360.00
Jackson, Miss.	194.40	81.00
Jacksonville	510.00	450.00
Knoxville	342.00	285.00
Memphis	513.00	299.00
Miami	540.00	451.00
Montgomery	243.00	135.00
Nashville	470.25	205.20
New Orleans	513.00	427.50
Norfolk	555.00	510.00
Oklahoma City	541.50	256.50
Omaha	527.00	293.00
Phoenix-Mesa	270.00	145.80
Portland, Ore.	420.00	420.00
Rochester, N. Y.	399.00	399.00
Salt Lake City	399.00	199.50
San Diego	526.50	256.50
Seattle-Tacoma	627.00	357.00
Sioux City	242.25	142.50
Spokane	342.00	228.00
Syracuse	570.00	432.00
Tampa-St. Petersburg	427.50	427.00
Toledo	570.00	570.00
Tulsa	495.00	285.00
Wichita-Hutchinson	327.75	114.00
TOTAL 60 MARKETS	**$45,206.60**	**$29,257.10**

SOURCE: SRDS April 1957 from The Katz Agency's "How to make a tv half-hour work overtime"
*Highest Monday-Friday rate classification on highest cost station
**Lowest rate classification between 7 and 11 p.m., Monday-Friday, on CBS or NBC vhf station whichever is lower



BIG REASONS

why you should buy

WSOC-TV charlotte

- **FREQUENCY DISCOUNT STRUCTURE . . .** allows flexible spending
- **PROGRAMMING THE BEST OF NBC-ABC** Supplemented by CBS
- **3½ BILLION DOLLAR MARKET**
- **2½ MILLION POPULATION CONCENTRATION**
- **FULLY EQUIPPED . . . AND STAFFED . . .** to handle any sales campaign. Already selected as a National test station by 1 advertiser. (Name on request)
- **BEST TECHNICAL FACILITIES . . . LATEST EQUIPMENT** Highest tower-Maximum power-Located 18 miles closer to greatest populated area
- **ADVERTISING AND PROMOTION . . .** Newspapers, Magazines, Billboards, Buses, letters to trade
- **EXCLUSIVE IN-STORE MERCHANDISING** in largest chain Super Markets
- **AVAILABILITIES IN 14 MILLION DOLLAR WARNER BROTHERS MOVIE PACKAGE . . .** plus POPEYE CARTOONS and other local features

HIGHEST TOWER

TOP POWER

REPRESENTED BY

H-R Representatives Nationally

F-J Representatives Atlanta

WSOC

Channel 9 • Television

CHARLOTTE, N. C.

9. What's the audience composition of various syndicated shows?

Audience composition figures for 99 programs





AUDIENCE COMPOSITION	Per 100 viewing homes:				
	Men	Women	Teen	Children	Total
Amos 'n' Andy	76	81	10	35	202
Annie Oakley	43	57	15	90	205
Badge 714	70	81	13	54	218
Beulah	53	89	9	20	171
Boston Blackie	75	83	13	35	206
Bowling Time	73	61	10	2	146
Brave Eagle	53	49	12	75	189
Buffalo Bill Jr.	34	27	14	90	165
Captain David Grief	57	59	13	25	154
Captain Midnight	27	30	12	89	158
Celebrity Playhouse	69	92	10	27	198
Championship Bowling	83	62	14	11	170
China Smith	75	71	11	39	196
Cisco Kid	59	42	17	86	204
City Detective	79	83	15	24	201
Code 3	79	82	13	23	197
Corliss Archer, Meet	62	71	16	31	180
Count of Monte Cristo	64	72	16	28	180
Cowboy G-Men	39	37	17	85	178
Crosscurrent	61	69	15	27	172
Crunch and Des	72	77	16	47	212
Dangerous Assignment	79	88	14	20	201
Dateline Europe	78	85	13	16	192
Death Valley Days	81	79	14	39	213
Dr. Christian	75	92	12	24	203
Dr. Hudson's Secr. Journ.	79	84	15	11	189
Esso Golden Playhouse	70	83	8	22	183
Falcon, The	79	82	16	14	191
Federal Men	78	70	14	15	177
Flash Gordon	63	67	12	79	221
Foreign Legionnaire	67	55	13	64	199
Frontier	74	81	13	23	191
Frontier Doctor	70	78	9	18	175
Gene Autry	59	54	18	80	211
Gene Autry (Hr.)	54	56	17	83	210
Great Gildersleeve	76	82	15	29	202
Headline	77	79	12	17	185
Highway Patrol	84	90	14	39	227
Hopalong Cassidy	61	53	20	82	216
Hopalong Cassidy (Hr.)	55	47	18	84	204
I Led Three Lives	82	87	16	28	213
I Search For Adventure	76	71	17	23	187
I Spy	75	82	14	25	196
Judge Roy Bean	44	39	14	77	174
Jungle Jim	31	27	17	89	164
Kingdom of The Sea	67	64	13	17	161
Kit Carson	37	29	16	88	170
Last of The Mohicans	31	40	16	79	156
Liberace	34	81	15	13	143
Life of Riley	80	85	17	31	213

AUDIENCE COMPOSITION	Per 100 viewing homes:				
	Men	Women	Teen	Children	Total
Life With Elizabeth	61	85	12	10	168
Little Rascals	19	24	17	91	151
Lone Wolf	79	74	15	20	188
Long John Silver	37	35	18	85	175
Looney Tunes	19	27	12	95	153
Man Behind The Badge	75	89	14	37	215
Man Called X	82	89	16	18	205
Men of Annapolis	69	82	15	12	178
Mickey Rooney Show	64	85	13	37	199
Mr. and Mrs. North	80	87	17	20	204
Mr. District Attorney	81	87	13	14	195
My Favorite Story	49	79	11	10	149
My Little Margie	74	89	18	30	211
O. Henry Playhouse	67	85	12	23	187
Patti Page	70	88	17	11	186
Popeye	34	29	15	94	172
Public Defender	79	85	17	15	196
Racket Squad	77	74	13	11	175
Ramar of The Jungle	28	26	17	93	164
Range Rider	59	43	14	81	197
Ray Milland Show	77	84	15	16	192
Rocky Jones, Space Ranger	22	30	16	79	147
Rosemary Clooney	71	85	15	18	189
San Francisco Beat	79	87	14	22	202
Science Fiction Theatre	77	63	18	24	182
Sheena Queen of Jungle	49	38	15	79	181
Sheriff of Cochise	77	62	14	48	201
Sherlock Holmes	75	77	16	24	192
Sky King	38	41	18	87	184
Soldiers of Fortune	72	68	13	33	186
Stage 7	74	87	16	9	186
Star and The Story	65	79	8	13	165
Star Performance	71	84	10	25	190
State Trooper	81	89	16	31	217
S. Donovan, West. Marshal	52	35	17	84	188
Stories of The Century	71	83	14	25	193
Studio 57	70	87	15	18	190
Stu Erwin Show	74	85	13	14	186
Superman	27	25	18	92	162
Susie	58	85	12	25	180
Three Musketeers, The	71	77	16	49	213
Unexpected	65	81	20	38	204
Victory At Sea	77	69	17	12	175
Waterfront	83	80	16	15	194
Whirlybirds	33	37	17	84	171
Whistler, The	85	81	17	14	197
Wild Bill Hickok	57	31	18	81	187
Your All Star Theatre	57	81	14	31	183
Your TV Theatre	55	82	16	43	196

Pulse did the surveying for these figures during April 1957. Study of these figures should be quite helpful to advertisers trying to decide what show to buy. To some extent, audience composition is affected by slots in which they're run. Note popularity of westerns among children.

10. Who uses spot film programing?

Note: Read explanation before using chart.
The companies and brands listed here were all users of tv programing on a spot basis in 1956. The list, taken from the TvB's files, includes firms using live spot tv programing as well. However, though TvB is not able to separate those using live from those using film programing, it is TvB's opinion that the number using live programing is very small. So, for all practical purposes the list which follows covers all the important users of spot film programing in the U. S. The companies listed here spent $50,000 or more on programing during the last year, though individual brands may have spent less. The dollar figures, however, refer to total spot spending in 1956 and not just money spent on locally-placed shows.

Affiliated Super Markets	**$132,110**
Food Stores	132,110
American Bakeries Co.	**$797,330**
Bunny Bread	17,220
Cook Book Bread	33,460
Grennan Cake	115,830
Merita Bread	139,650
Merita Cake	24,870
Taystee Bread	466,300
American Brewery, Inc.	**$181,200**
American Beer	181,200
American Brewing Co.	**$234,160**
Regal Beer	229,370
Royal Beer	4,790
American Chicle Co.	**$1,480,380**
Adams Clove Gum	34,060
Beeman's Gum	141,000
Certs	102,670
Chiclets	86,390
Clorets	360,190
Dentyne	383,770
Rolaids	372,300
American Home Products	**$1,965,900**
Chef Boy-Ar-Dee Quality Foods	1,168,710
Dennison's Foods	122,020
Aero Shave	24,220
Aero Wax	47,190
Easy-Off Oven Cleaner	27,660
Wizard Deodorizers	28,550
American Motors Corp.	**$128,910**
Kelvinator Appliances	68,710
Nash Cars	59,620
American Stores Co.	**$409,240**
Food Stores	409,240
American Tobacco Co.	**$1,206,280**
Herbert Tareyton Cigarettes	28,800
Lucky Strike Cigarettes	118,570
Pall Mall Cigarettes	390,570
Anchor San. & Amer. Heating	**$113,930**
Heating Supplies	113,930
Anheuser-Busch, Inc.	**$1,534,680**
Budweiser Ale	7,990
Budweiser Beer	1,154,210
Antell, Charles, Inc.	**$2,774,170**
Charles Antell Cosmetics	1,686,160
Charles Antell Spray Net	31,410
Chignon	120
Custom Mop	110
Formula #9 Hair Cream	112,190
Formula #9 Shampoo	221,330
Reddi Kut	140
Sando Reducing Aid	35,900
Slim Magic	194,130
Star Nail	8,930
Super Lanolin Liquid Makeup	483,280
Armour & Co.	**$877,400**
Armour Flash Frozen Meats	56,130
Dial Shampoo	20,770
Dial Soap	21,970
Liquid Chiffon	5,360
Meats	186,960
Associated Food Stores	**$62,490**
Associated Hospital Service	**$473,010**
Blue Cross Hospitalization	399,440
Blue Shield	73,570
Associated Products, Inc.	**$1,223,040**
Rival Dog Food	509,160
Atchison-Topeka-Santa Fe	**$133,650**
Rail Travel	133,650
Atlantic Refining Co.	**$320,580**
Atlantic Gas & Oil	320,580
Ballantine, P., & Sons	**$1,852,280**
Ballantine Ale	1,253,390
Ballantine Beer	598,890
Bardahl Oil Co.	**$347,110**
Oil Additive	347,110
Bavarian Brewing Co.	**$276,840**
Bavarian Beer	276,840
Bayuk Cigars Co.	**$77,290**
Bayuk Cigars	17,200
Phillies Cigars	57,490
Beatrice Foods Co.	**$356,870**
Meadow Gold Dairy Products	271,910
Bekin's Van & Storage Co.	**$113,390**
Moving & Storage	113,390
Best Foods, Inc.	**$914,550**
Gold Plate Foods	17,090
Hellmann's Mayonnaise	268,590
Nucoa Margarine	218,950
Skippy Peanut Butter	149,180
Bethlehem Steel Co.	**$181,510**
Steel Products	181,510
Better Living Enterprises	**$1,312,440**
Various Household Products	636,200
Appliances	603,270
Blatz Brewing Co.	**$330,710**
Blatz Beer	259,740
Tempo Beer	68,700
Triangle Beer	2,270
Block Drug Co.	**$1,937,800**
Ammident	450,070
Cheeramint Mouthwash	41,960
Nytol	1,360,880
Polident	421,310
Bond Clothing Stores, Inc.	**$333,250**
Borden Co.	**$1,483,500**
Borden's Inst. Coffee	719,740
Dairy Products	597,410
Ice Cream	151,350
Starlac	5,000
Bowman Biscuit Co.	**$169,890**
Supreme Cracker & Cookies	169,890
Braun Baking Co.	**$114,400**
Roman Meal Bread	114,400
Bristol-Myers Co.	**$864,040**
Ban Deodorant	108,680
Bufferin	501,510
Ipana Dentifrices	31,130
Mum Deodorants	9,510
Sal Hepatica	4,330
Sentry Dentifrice	107,450
Theraban	17,720
Vitalis Hair Creme	15,520
Vitalis Hair Tonic	31,150
Brown Shoe Co.	**$383,050**
Buster Brown Shoes	265,560
Robin Hood Shoes	117,490
Brown & Williamson Tobacco Co.	**$11,288,620**
Raleigh	1,113,460
Tube Rose Snuff	46,650
Viceroy	5,378,510
Burger Brewing Co.	**$179,010**
Burger Ale	60,730
Burger Beer	118,400
Cal Fame Co.	**$63,730**
Orange Juice	63,730
Canada Dry Co. Bottlers	**$360,430**
Canada Dry Ginger Ale	270,980
Canada Dry Soft Drinks	84,450
Canada Dry Sparkling Water	5,000
Carling Brewing Co., Inc.	**$1,348,860**
Carling's Black Label Beer	906,410
Carling's Red Cap Ale	279,430
Stag Beer	164,010

(Continued)

SPOT FILM CLIENTS . . . *continued*

Carnation Co.	**$1,154,340**
Alber's Cereals	24,000
Alber's Cornflakes	56,440
Alber's Flapjack Mix	29,750
Alber's Oats	16,190
Carnation Malted Milk	3,510
Dairy Products	121,510
Dacascus Milk	6,300
Evaporated Milk	129,190
Friskies Dog Food	671,080
Gold Cross Milk	16,430
Ice Cream	12,870
Instant Milk	25,330
Topic Canned Milk	8,930
Carter Products, Inc.	**$4,535,210**
Arrid Deodorant	1,470,260
Carter's Little Liverpills	1,202,670
Nair	1,074,830
Rise Shaving Cream	787,140
Chesty Foods, Inc.	**$188,830**
Potato Chips	188,830
Chock-Full-O Nuts	**$308,350**
Coffee Regular	308,350
Chrysler Corp.	**$1,914,160**
All Chrysler Corp., Cars	28,570
Chunky Chocolate Corp.	**$195,850**
Chunkies Candy	195,850
Cities Service Co.	**$271,830**
Cities Service Gas & Oil	271,830
Clairol, Inc.	**$128,010**
Miss. Clairol	128,010
Clinton Merchandising Corp.	**$383,410**
Clothing	383,410
Coca-Cola Co./Bottlers	**$3,697,460**
Coca-Cola	3,683,910
Colgate-Palmolive Co.	**$7,314,700**
Ad Detergent	167,320
Brisk Dentifrice	1,447,160
Colgate Dental Cream	2,539,320
Colgate Shave Cream	442,500
Deodorant Beauty Soap	253,800
Halo Shampoo	280,910
Palmolive Shave Cream	498,240
Palmolive Soap	7,560
Rapid Shave Cream	343,080
Vel Detergent	598,660
Veto Deodorant	83,090
Colonial Stores, Inc.	**$274,620**
Food Stores	274,620
Continental Baking Co.	**$5,732,480**
County Fair Bread	33,480
Hostess Cakes	719,400
Morton Frozen Foods	1,160,270
Profile Bread	975,460
Staff Bread	292,400
Twinkies	75,600
Wonder Bread	2,366,080
Wonder Rolls	5,870
Continental Oil Co.	**$507,900**
Conoco Gas & Oil	507,900
Cott Beverages, Inc./Bottlers	**$118,820**
Soft Drinks	118,820
Dawson Brewing Co.	**$65,120**
Dawson's Ale	25,660
Dawson's Lager Beer	39,460
Dean Milk Co.	**$73,580**
Dairy Products	73,580
Drewry's Ltd.	**$606,970**
Drewry's Ale	16,680
Drewry's Beer	521,680
Duffy-Mott Co.	**$572,150**
Apple Products	570,110
Sunsweet Prune Juice	2,040
Du Pont, E. I., De Nemours	**$942,180**
Duco Paints	108,070
Institutional	222,270
Motor Oil Additive	660
Nylon Products	3,120
Remington Guns & Ammunition	35,940
Zerex & Zerone Anti-Freeze	221,530
Duquesne Brewing Co.	**$512,800**
Duquesne Ale	27,300
Duquesne Beer	485,500
E & B Brewing Co.	**$96,410**
Ale	83,460
Beer	12,950
Eastern Air Lines, Inc.	**$219,000**
Air Travel	219,000
Eastman Kodak Co.	**$229,740**
Cameras	160,590
Films	69,150
Electric Auto-Lite Co.	**$61,350**
Batteries	60,570
Emerson Drug Co.	**$562,660**
Bromo Seltzer	511,640
Emerson Radio & Phono.	**$52,370**
Emerson Radios	26,730
Emerson TV Sets	25,640
Englander Co./Dealers	**$117,210**
Mattresses	117,210
Esslinger's, Inc.	**$101,420**
Beer	101,420
Esso Standard Oil Co.	**$2,192,040**
Esso Gas & Oil	2,190,780
Flit	1,260
Faith For Today, Inc.	**$102,190**
Religion	102,190
Falls City Brewing Co.	**$98,720**
Beer	98,720
Fallstaff Brewing Corp.	**$1,224,430**
Falstaff Beer	1,224,430
Fels & Co.	**$190,870**
Fels Naptha Inst. Granules	153,530
Fels Naptha Soap Chips	37,340
Felton, Sibley & Co., Inc.	**$55,060**
Paint	55,060
Florida Citrus Commission	**$1,972,450**
Citrus Products	1,972,450
Ford Motor Co.	**$3,332,620**
Ford Cars	2,981,590
Ford Tractors	26,940
Ford Trucks	113,980
Lincoln Cars	95,990
Mercury Cars	107,900
Foremost Dairies, Inc.	**$510,510**
Dairy Products	496,360
Evaporated Milk	2,730
Ice Cream	11,030
Frito Co.	**$424,190**
Champion Foods	16,780
Cheetos	77,430
Fritos	302,250
Tatos	25,570
Frontier Foods Corp.	**$378,210**
Flav-R Straws	375,720
Fuller, W. P., & Co.	**$154,530**
Fuller Paints	154,530
G. H. P. Cigar	**$435,780**
El Producto Cigars	370,800
La Palina Cigars	43,790
Lovera Cigars	21,190
Gallo Winery E. & J.	**$1,130,820**
Gallo Wine	1,091,980
General Cigar Co.	**$584,270**
Robert Burns Cigarrillos	7,180
Robert Burns Cigars	348,620
Van Dyck Cigars	42,120
White Owl Cigars	186,350
General Electric Co.	**$1,039,800**
G.E. Appliances	733,750
G.E. Bulbs	1,500
G.E. Radios	9,410
G.E. Washing Machines	99,620
Hotpoint Appliances	157,900
Telechron Clocks	2,520
General Electric Supply	**$306,090**
G.E. Appliances	221,190
Hotpoint Appliances	79,750
General Foods Corp.	**$9,415,940**
Bakers' Inst. Chocolate	44,350
Birdseye Frozen Foods	1,230,660
Good Seasons Salad Dress.	22,040
Maxwell House Coffee Inst.	4,318,140
Maxwell House Coffee Inst./Reg.	312,110
Post's Cereals	421,820
Post's Grape-Nuts/Flakes	70,570
Post's Sugar Crisp	82,690
General Mills, Inc.	**$669,040**
Answer Cake Mix	33,390
Bisquick	1,920
Cheerios	83,680
Gold Medal Flour	57,580
Kix Cereal	11,330
Sugar Jets	1,320
Trix Cereal	12,810
Various Cereals	11,600
Wheaties	45,850
General Motors Corp.	**$3,487,860**
AC Spark Plugs	124,510
All G.M. Cars	29,630
Buick Cars	75,970
Chevrolet Cars	953,220
Chevrolet Trucks	18,090
Delco Batteries	49,530
Frigidaire Appliances	67,070
Oldsmobile Cars	1,516,611
Pontiac Cars	544,780
General Tire & Rubber Co.	**$395,860**
General Tires	363,960
Genesee Brewing Co.	**$178,920**
Genesee Ale	51,070
Genesee Beer	127,850

(Continued)



First Again...

KDAL TV

HERE ARE THE REASONS:

COVERAGE

29 counties in Northern Minnesota, Wisconsin and Michigan utilizing Minnesota's highest tower (816½ feet above ground, 2049 feet above sea level) and serving 144,700* TV HOMES.

FACILITIES

100,000 watts on Minnesota's finest Channel — Channel 3 — Networks — CBS - ABC.

AUDIENCE

First in *every* survey—(ARB, NCS, Pulse) taken in Duluth-Superior market. 16 of the top 17 network shows in March 1957, ARB.

PROMOTION AND MERCHANDISING

KDAL-TV offers one of the most complete promotion and merchandising programs in the nation. Proof is four FIRST PLACE Billboard Magazine promotion awards in Audience and Sales Promotion!

**CBS Projected*

For more details on an amazing market story, see . . .

AVERY-KNODEL, National Representatives — HARRY HYETT, Minneapolis — W. E. McCLENAHAN, Milwaukee

FIRST IN THE NATION **KDAL-TV** FIRST IN THE TWIN PORTS

CHANNEL 3—DULUTH, MINNESOTA

SPOT FILM CLIENTS . . . *continued*

Gillette Co.	**$1,782,860**
Gillette Blades	21,900
Gillette Razors	49,100
Gluek Brewing Co.	**$76,380**
Beer	76,380
Gold Seal Co.	**$535,480**
Glass Wax	293,950
Snowy Bleach	240,750
Good Humor Corp.	**$167,810**
Ice Cream	167,810
Gordon Baking Co.	**$313,240**
Silvercup Bread	313,240
Grant Co.	**$397,070**
Various Mail Order Items	397,070
Great A & P Tea Co.	**$902,830**
A & P Food Stores	902,830
Greyhound Corp.	**$639,470**
Bus Travel	639,470
Griesedieck Bro. Brew Co.	**$136,560**
Griesedieck Beer	136,560
Gunther Brewing Co.	**$464,550**
Gunther Ale	3,810
Gunther Beer	460,740
Hall, Robert Clothes	**4,450,490**
Hamm, Theo., Brewing Co.	**$1,309,110**
Hamm Beer	1,309,110
Heidelberg Brewing Co.	**$108,520**
Beer	108,520
Heinz, H. J. Co.	**$1,334,260**
57 Varieties Food Prod.	1,334,260
Hekman Biscuit Co.	**$118,650**
Cookies & Crackers	118,650
Hinshaw's Dept. Stores	**$54,600**
Hi-V Corp.	**$127,850**
Orange Juice Concentrate	127,420
Household Finance Corp.	**$503,500**
Insurance	10,070
Loans	493,430
Humble Oil & Refining Co.	**$184,630**
Humble Gas & Oil	184,630
Independent Grocer's Alliance	**$96,570**
Groceries	39,000
I. G. A. Stores	57,570
Interstate Bakeries	**$359,880**
Blue Seal Bread	50,250
Bread	125,280
Butternut Bread	81,280
Mrs. Karl's Bread	10,080
Weber's Bread	54,030
Jackson Brewing Co.	**$566,660**
Jax Ale	1,690
Jax Beer	564,970
Kay, Gerold O., & Assoc.	**$79,720**
Bendix Appliances	39,860
Crosley Radios	39,860
Keebler Biscuit Co.	**$477,430**
Cookies & Crackers	477,430
Kellogg Company	**$4,810,530**
All Bran	33,150
Corn Flakes	52,640
Gro-Pup Dog Food	81,120
Rice Krispies	10,660
Special K Cereal	1,028,600
Sugar Frosted Flakes	49,770
Keystone Steel & Wire Co.	**$48,230**
Fences	15,440
Steel & Wire	32,790
Knomark Mfg. Co.	**$83,570**
Esquire Shoe Polish	83,570
Knudsen Creamery Co.	**$168,780**
Dairy Products	168,780
Krantz Brewing Co.	**$65,260**
Old Dutch Beer	65,260
Kresge, S. S., Co.	**$346,610**
Variety Stores	346,610
Kroger Co.	**$678,160**
Food Stores	678,160
Krueger, G., Brewing Co.	**$347,170**
Krueger Ale	153,620
Krueger Beer	193,550
Labor Savers, Inc.	**$205,180**
Homecraft Electric Spray Gun	205,180
Langendorf United Bakeries	**$700,740**
Breads	521,610
Langendorf Bread	97,800
La Rosa, V., & Sons, Inc.	**$455,650**
Macaroni	400,770
Ravioli	630
Spaghetti	36,810
Lay, H. W., & Co.	**$74,370**
Lay's Potato Chips	71,610
Lee Tire & Rubber Corp.	**$103,890**
Lee Tires	103,890
Leonard Refineries	**$101,900**
D-X Motor Oil	36,510
Leonard Gas	65,390
Lever Brothers Co.	**$4,535,010**
Breeze	64,620
Dove Toilet Soap	497,710
Good Luck Margarine	51,730
Imperial Margarine	1,378,220
Lifebuoy Soap	77,570
Lux Liquid Detergent	15,810
Lux Toilet Soap	57,950
Pepsodent	118,390
Rinso	288,680
Wisk	1,874,410
Lewis Food Co.	**$657,120**
Dr. Ross Cat Food	270,010
Dr. Ross Dog Food	323,330
Skippy Dog Food	61,870
Libby, McNeil & Libby	**$412,410**
Baby Foods	189,970
Canned Pineapple	120,660
Liebmann Breweries, Inc.	**$768,660**
Rheingold Beer	768,660
Liggett & Myers Tobacco Co.	**$4,400,900**
Chesterfield	1,106,590
L & M	3,294,310
Lion Oil Co.	**$70,200**
Gas & Oil	70,200
Lone Star Brewing Co.	**$432,440**
Lone Star Beer	432,440
Lorillard, P., & Co.	**$2,148,610**
Kent Cigarettes	188,280
Old Gold Cigarettes	1,958,800
Lucky Lager Brewing Co.	**$680,600**
Lucky Lager Beer	680,600
M. J. B. Co.	**$848,630**
MJB Coffee Inst./Reg.	427,580
MJB Coffee Regular	312,980
Magees, Inc.	**$71,500**
Electrical Appliances	71,500
Magnolia Petroleum Co.	**$254,260**
Mobilgas & Mobiloil	254,260
Maier Brewing Co.	**$53,050**
Brew 102 Beer	53,050
Malt-o-Meal Co.	**$323,120**
Malt-O-Meal	323,120
Mars, Inc.	**$555,670**
Mars Candy Bars	496,260
Milky Way Candy Bars	59,410
Mayer, Oscar, & Co.	**$567,430**
Mennen Co.	**$595,500**
Mennen Afta Shave Lotion	216,580
Mennen After Shave Talcum	1,390
Mennen Cream Hair Oil	1,390
Mennen Foam Shave	86,350
Mennen Shampoo	2,490
Mennen Shave Cream	49,980
Mennen Skin Bracer	85,110
Mennen Spray Deodorant	44,190
Mennen Tube Shave	82,590
Miles Laboratories, Inc.	**$5,354,730**
Alka-Seltzer	4,498,070
Bactine	284,950
One-A-Day Brand Vitamins	429,980
Miller Brewing Co.	**$281,260**
Miller High Life Beer	281,260
Molson Brewery, Ltd.	**$148,760**
Molson's Ale	97,950
Molson's Beer	50,810
Murphy Prods. Co.	**$156,320**
Livestock & Poultry Feed	156,320
Narragansett Brewing Co.	**$290,410**
Croft Ale	112,660
Narragansett Ale	77,460
Narragansett Beer	100,290
National Airlines, Inc.	**$260,930**
National Biscuit Co.	**$5,536,500**
Dromedary Cake Mix	983,060
Home Town Bread	9,020
Master Plan Bread	142,210
Milk Bone	77,370
Millbrook Bread	20,320

(Continued)

Memo to our readers:

In a further expansion of SPONSOR services – two full factual, interpretive, down-to-earth newsletters will be published in each weekly issue of SPONSOR

SPONSOR-SCOPE – Since 27 October 1956 – Four pages of top trends and happenings for agencies and advertisers (on yellow stock)

FILM-SCOPE – Beginning 3 August 1957 – Two weekly pages capsuling the key events and trends in TV film (on green stock)

Norm Glenn

SPOT FILM CLIENTS . . . *continued*

Nabisco Cookies & Crackers	3,059,090
Nabisco Shredded Wheat	178,110
Nabisco Shredded Wheat Jrs.	203,670
Nabisco Various Cereals	166,270
NBC Bread	170,340
Pal Dog Foods	23,150
Ranger Joe Cereal	12,930
Rice Honeys	324,430
Wheat Honeys	154,060
National Brewing Co.	**$692,150**
National Bohemian Beer	605,220
National Premium Beer	86,930
National Carbon Co.	**$342,690**
Eveready Batteries	204,320
Prestone Anti-Freeze	138,370
National Clothing Co.	**$53,650**
National Dairy Products	**$1,246,530**
Kraft—Various Products	157,250
Sealtest Dairy Products	153,050
Sealtest Ice Cream	68,950
National Tea Co.	**$136,040**
Food Stores	136,040
Nationwide Insurance Co.	**$283,100**
Natural Gas Co.	**$65,520**
Natural Gas Utilities	65,520
Nehi Corp./Bottlers	**$1,614,150**
Nehi	243,340
Royal Crown Cola	1,328,700
Nestle Co., Inc.	**$2,374,920**
Decaf Instant Coffee	717,320
Nescafé Instant Coffee	324,130
Nestle's Instant Coffee	1,098,010
New England Provision Co.	**$71,710**
Meats	71,710
New York Central Railroad	**$85,610**
Norwich Pharmacal Co.	**$123,670**
Pepto-Bismol	123,670
Oertel Brewing Co.	**$139,350**
Beer	139,350
Ohio Oil Co.	**$299,990**
Marathon Gas & Oil	299,990
Oklahoma Oil Co.	**$127,020**
Oklahoma Oil	127,020
Olympia Brewing Co.	**$149,380**
Olympia Beer	149,380
Pabst Brewing Co.	**$1,962,580**
Eastside Beer	983,430
Pabst Beer	977,240
Pan-Am Southern Corp.	**$381,790**
Pan-Am Gas & Oil	381,790
Pan-American World Airways	**$63,800**
Parker Pen Co.	**$60,650**
Parker Pens	60,650
Paxton & Gallagher Co.	**$665,810**
Butter-Nut Coffee Reg.	665,810
Pearl Brewing Corp.	**$264,420**
Pearl Beer	264,420
Pepper, Dr., Co. Bottlers	**$716,790**
Dr. Pepper Soft Drinks	700,910
Petersen Baking Co.	**$114,890**
Peter Pan Bread	114,700
Petri Wine Co.	**$497,310**
G & D Vermouth	24,760
G & D Wine	25,120
Italian Swiss Colony Wine	310,140
Petri Wine	137,290
Pfeiffer Brewing Co.	**$228,980**
Beer	228,980
Pharmaceuticals, Inc.	**$1,108,580**
Geritol	490,060
Sominex	63,780
Various Drugs	62,540
Zarumin	33,560
Phillips Petroleum Co.	**$624,370**
Phillips 66 Gas & Oil	618,640
Tires	5,060
Trop-Arctic Motor Oil	670
Piel Bros., Inc.	**$1,485,300**
Piel's Beer	1,485,300
Pillsbury Mills, Inc.	**$692,150**
Ballard & Ballard Biscuit	80,820
Ballard Flour	69,260
Ballard Meal	2,090
Feeds	40,800
Obelisk Flour	89,090
Pillsbury Cake Mixes	74,240
Pillsbury Flour	254,150
Pillsbury Pancake Mix	6,830
Pittsburgh Brewing Co.	**$280,750**
Iron City Beer	183,560
Tech Beer	97,190
Power Products, Inc.	**$210,100**
Baltimore Slicer	3,600
Blendor	50,630
Super Jet Spray Gun	155,870
Prince Macaroni Co.	**$94,690**
Macaroni	61,420
Spaghetti	33,270
Procter & Gamble Co.	**$17,522,450**
Biz Liquid Detergent	61,570
Big Top Peanut Butter	633,770
Cheer	783,770
Crest	2,818,170
Dash	1,693,880
Drene Shampoo	213,270
Duz	743,500
Fluffo	147,610
Gleem	1,609,620
Ivory Flakes	1,024,660
Joy	1,785,900
Lava Soap	1,288,630
Oxydol	774,220
Prell Shampoo	226,030
Secret Cream Deodorant	27,390
Tide	513,820
Velvet Blend Shampoo	39,860
Whirl Liquid Shortening	36,930
Zest Beauty Bar	139,020
Quaker City Choc. & Conf. Co.	**$200,130**
Good & Plenty Candy	200,130
Quaker Oats Co.	**$619,200**
Aunt Jemima Corn Meal	18,640
Aunt Jemima Flour	6,060
Aunt Jemima Pancake Mix	49,420
Aunt Jemima Waffle Mix	13,820
Corn Bread Mix	394,450
Ful-O-Pep Feed	15,720
Quaker Oats	45,890
Various Cereals	43,190
RCA Dealers	**$96,180**
RCA Appliances	9,670
RCA Radios	750
RCA TV Sets	48,800
Ralston-Purina Co.	**$1,143,750**
Instant Ralston Cereal	21,710
Poultry Feeds	6,110
Purina Chows	157,060
Purina Dog Chow	714,570
Purina Feeds	7,180
Ralston Cereals	141,220
Ry-Krisp	93,300
Rath Packing Co.	**$790,620**
Canned Meats	64,840
Chopettes	320,630
Meat Products	389,510
Regal Pale Brewing Co.	**$412,550**
Regal Pale Beer	412,550
Reilly, Wm. B., & Co., Inc.	**$758,720**
Luzianne Coffee Inst/Reg	415,340
Luzianne Coffee Reg.	284,230
Renaire Corp.	**$74,110**
Food Freezer Plan	74,110
Reynolds, R. J., Tobacco Co.	**$1,952,760**
Camel	680,690
Winston	806,960
Richfield Oil Corp.	**$543,010**
Richfield Gas & Oil	543,010
Richman Brothers Co.	**$154,700**
Clothing	154,700
Roberts, Rev., Oral	**$460,780**
Religion	460,780
Ronzoni Macaroni Co.	**$281,070**
Macaroni	281,070
Rosen Raymond Co.	**$78,340**
RCA Products	78,340
Roto-Broil Corp. of Amer.	**$305,090**
Rotisseries	305,090
Ruppert, Jacob, Brewery	**$489,400**
Knickerbrocker Beer	454,140
Ruppert Beer	35,260
Safeway Stores, Inc.	**$978,430**
Food Stores	694,880
Schaefer, F. & M., Brew. Co.	**$648,040**
Schaefer Beer	648,040
Schlitz, Jos. E., Brewing Co.	**$638,370**
Schlitz Beer	638,370
Schluderberg, W.,-T. J. Kurdle Co.	**$110,710**
Esskay Meats	110,710

(Continued)

WE'VE SAID IT MANY,
MANY TIMES.....
AND NOW WE'RE
PROVED RIGHT BY

PULSE
AREA SURVEY
MAY 6-13, 1957

IN 168 QUARTER HOURS SURVEYED
DAILY-6 P. M. TO SIGN-OFF

WWTV LED IN 152

IN THESE 25 COUNTIES .....

ANTRIM
BENZIE
CHARLEVOIX
CLARE
CRAWFORD
EMMET
GLADWIN
GRAND TRAVERSE
GRATIOT
ISABELLA
KALKASKA
LAKE
LEELANAU
MANISTEE
MASON
MECOSTA
MIDLAND
MISSAUKEE
MONTCALM
NEWAYGO
OCEANA
OSCEOLA
OTSEGO
ROSCOMMON
WEXFORD



WWTV
Channel 13
Cadillac, Michigan

REPRESENTED NATIONALLY BY
WEED TELEVISION

GENE ELLERMAN, V.P.—GEN. MGR.
CADILLAC, MICHIGAN • PROSPECT 5-3478

SPOT FILM CLIENTS . . . *continued*

Schmidt, G., & Sons, Inc.	**$268,830**
Ale	63,720
Beer	205,110
Schoenling Brewing Co.	**$346,230**
Beer	346,230
Schonbrunn, S. A., & Co., Inc.	**$281,780**
Savarin Coffee Reg.	281,780
Scott Paper Co.	**$229,510**
Cut-Rite Wax Paper	86,910
Scotkins	10,950
Scott Tissue	62,230
Scott Towels	7,460
Scottie Tissues	46,560
Soft-Weve	14,100
Sealy Mattress Co./Dirs.	**$795,680**
Sealy Mattresses	795,680
Sears Roebuck & Co.	**$350,250**
Stores & Mail Order	317,250
Seven-Up Co./Bottlers	**$1,201,450**
Seven-Up	1,201,450
Sheaffer, W. A., Pen Co.	**$125,610**
Sheaffer Pens	125,610
Shell Oil Co.	**$2,000,220**
Shell Gas & Oil	2,000,220
Signal Oil Co.	**$81,000**
Signal Gas & Oil	81,000
Simoniz Co.	**$537,180**
Ivalon Sponges	112,950
Simoniz Floor Wax & Polish	47,810
Simoniz Hi-Lite Polish	227,850
Simoniz Polishes	54,120
Simoniz Waxes	56,770
Sinclair Refining Co.	**$675,460**
Sinclair Gas & Oil	675,460
Singer Sewing Machine Co.	**$66,930**
Singer Sewing Machines	66,930
Skelly Oil Co.	**$139,440**
Skelgas & Oil	139,440
Slenderella Co.	**$399,180**
Reducing Salons	399,180
Socony Mobil Oil Co. Inc.	**$1,228,650**
Mobilgas & Mobiloil	1,228,650
Squirt Co./Bottlers	**$177,670**
Squirt Mixer	15,920
Squirt Soft Drink	161,750
Standard Food Markets	**$143,610**
Humpty Dumpty Food Mkts	146,610
Standard Oil Co. of Calif.	**$474,410**
Calso Gas	257,310
Chevron Gas	122,200
RPM Oil	94,900
Standard Oil Co. of Ind.	**$1,247,170**
Standard Gas & Oil	1,247,170
Standard Oil Co. of Ohio	**$537,540**
Sohio Gas & Oil	530,390
Tires	1,430
Stegmaier Brewing Co.	**$201,900**
Stegmaier Ale	15,860
Stegmaier Beer	186,040
Sterling Breweries, Inc.	**$137,880**
Beer	137,880
Sterling Drug, Inc.	**$8,823,300**
Bayer Aspirin	2,994,960
Dr. Lyon's Dentifrices	635,830
Double Danderine	114,640
Energine	438,390
Fizrin	1,178,190
Haley's M. O.	851,930
Ironized Yeast	149,900
Mollé Shaving Soap	288,090
Phillips Milk of Magnesia	1,262,070
Storz Brewing Co.	**$135,020**
Beer	135,020
Strietmann Biscuit Co.	**$143,750**
Cookies & Crackers	143,750
Studebaker-Packard Corp.	**$653,210**
Packard Cars	253,750
Studebaker Cars	395,610
Studebaker Trucks	3,850
Sun Drug Co.	**$123,760**
Drug Products	123,760
Sun Ray Drug Co.	**$128,700**
Drug Stores	128,700
Sunshine Biscuit Co.	**$810,070**
Cookies & Crackers	810,070
Swift & Co.	**$1,091,940**
Butter	450
Frozen Foods	73,510
Frozen Meats	309,160
Ice Cream	113,380
Meat Products	324,550
Pard Dog Food	11,150
Poultry	45,430
Table Ready Meats	36,800
Vigoro Fertilizer	2,710
Tafon Distributors, Inc.	**$821,950**
Avatrons	48,800
Kobar	11,970
Peels	98,980
RX 30	11,340
Tafon	640,620
Triplehist	10,240
Tasty Baking Co.	**$93,640**
Tasty Kake	93,640
Terre Haute Brewing Co.	**$116,040**
Champagne Velvet Beer	116,040
Texas Electric Service Co.	**$65,490**
Light & Power	65,490
Texas State Optical Co.	**$71,310**
Optical Service	71,310
Thrift Drug Co.	**$139,320**
Drug Products	139,320
Top Value Enterprises	**$1,041,480**
Top Value Trading Stamps	1,041,480
Toy Guidance Council	**$92,720**
Toys	92,720
United Gas Co.	**$53,190**
Appliances	10,230
Gas	12,330
Utilities	30,630
U. S. Borax & Chemical Corp.	**$1,097,930**
Boraxo	292,080
Twenty Mule Team Borax	805,850
U. S. Tobacco Co.	**$524,430**
Encore	482,580
United Vintners, Inc.	**$228,990**
Italian Swiss Colony Wine	61,060
Petri Wines	130,990
Wines	21,540
United-Whelan Stores Corp.	**$154,440**
Stores	77,220
Various Products	77,220
Wagner, August, Breweries	**$76,270**
Augustiner Beer	33,170
Gambrinus Beer	43,100
Walgreen Co.	**$508,580**
Drug Stores	508,580
Wander Co.	**$263,300**
Ovalmix	33,080
Ovaltine	230,220
Ward Baking Co.	**$848,230**
Aunt Hannah Bread	15,840
Tip Top Bread	641,990
Tip Top Cakes	159,690
Ward Drug Co.	**$52,410**
Drug Chain	52,410
Warner-Lambert Pharma. Co.	**$5,820,440**
Listerine Antiseptic	1,341,500
Listerine Dentifrice	1,291,606
Quick Home Permanent	336,030
West End Brewing Co.	**$346,060**
Utica Club Ale	88,580
Utica Club Beer	257,480
White King Soap Co.	**$184,670**
White King Cleaner	2,040
White King Detergent	126,970
White King Granulated Soap	28,080
White King Toilet Soap	27,580
White, Martha, Mills, Inc.	**$174,630**
Fortune Feed	2,430
Martha White Cake Mixes	25,280
Martha White Coffee Inst./Reg.	500
Martha White Corn Meal	34,950
Martha White Flour	103,890
Martha White Jams	500
Whitehouse Co.	**$136,740**
Phonograph Records	124,910
Wiedemann, George, Brewing	**$594,120**
Wiedemann Beer	594,120
Wilson & Co., Inc.	**$312,050**
Bak-Rite Shortening	6,930
Canned Meats	15,680
Ideal Dog Food	2,360
Meats	278,140
Wilson Dog Food	360
Wisconsin Electric Power	**$80,830**
Electric Service	80,830
Wisconsin Independent Oil	**$74,330**
Gas & Oil	74,330



"GEE! I'm going to buy that candy!"

He was watching Chicago's top rated daytime TV program—Network or Local — WGN-TV's "Lunchtime Little Theatre" (Average quarter hour rating, 8.3%—June ARB).

Top programming to deliver you the right kind of audience is our business.

That's why Top Drawer Advertisers use WGN-TV

Let our specialists fill you in on some exciting WGN-TV case histories, discuss your sales problems and advise you on current availabilities.

Put "GEE!" in your Chicago sales with **WGN-TV**

CHANNEL 9—CHICAGO

11. How do you convert film minutes to footage (and vice versa)?

TABLE CONVERTS FILM FOOTAGE TO TIME OR VICE VERSA

FOOTAGE TO TIME in 35mm.				FOOTAGE TO TIME in 16mm			
	Minutes	Seconds	Tenths of seconds		Minutes	Seconds	Tenths of seconds
½	00	00	.33	½	00	00	.80
1	00	00	.67	1	00	01	.67
2	00	01	.33	2	00	03	.33
3	00	02	.00	3	00	05	.00
4	00	02	.67	4	00	06	.67
5	00	03	.33	5	00	08	.33
6	00	04	.00	6	00	10	.00
7	00	04	.67	7	00	11	.67
8	00	05	.33	8	00	13	.33
9	00	06	.00	9	00	15	.00
10	00	06	.67	10	00	16	.67
20	00	13	.33	20	00	33	.33
30	00	20	.00	30	00	50	.00
40	00	26	.67	40	01	06	.67
50	00	33	.33	50	01	23	.33
60	00	40	.00	60	01	40	.00
70	00	46	.67	70	01	56	.67
80	00	53	.33	80	02	13	.33
90	01	00	.00	90	02	30	.00
100	01	06	.67	100	02	46	.67
200	02	13	.33	200	05	33	.33
500	05	33	.33	500	13	53	.33
600	06	40	.00	600	16	40	.00
700	07	46	.67	700	19	26	.67
800	08	53	.33	800	22	13	.33
900	10	00	.00	900	25	00	.00
1000	11	06	.67	1000	27	46	.67
2000	22	13	.33	2000	55	33	.33
3000	33	20	.00				

TIME TO FOOTAGE in 35mm.			in 16mm	
Minutes	Seconds	Tenths of seconds	Feet	Frames	Feet	Frames
00	00	.33		8		8
00	00	.50		12		12
00	00	.67		16		16
00	01	.00	1	8		24
00	02	.00	3	0	1	8
00	03	.00	4	8	1	32
00	04	.00	6	0	2	16
00	05	.00	7	8	3	0
00	06	.00	9	0	3	24
00	07	.00	10	8	4	8
00	08	.00	12	0	4	32
00	09	.00	13	8	5	16
00	10	.00	15	0	6	0
00	20	.00	30	0	12	0
00	30	.00	45	0	18	0
00	40	.00	60	0	24	0
00	50	.00	75	0	30	0
01	00	.00	90	0	36	0
02	00	.00	180	0	72	0
03	00	.00	270	0	108	0
04	00	.00	360	0	144	0
05	00	.00	450	0	180	0
06	00	.00	540	0	216	0
07	00	.00	630	0	252	0
08	00	.00	720	0	288	0
09	00	.00	810	0	324	0
10	00	.00	900	0	360	0
20	00	.00	1800	0	720	0
30	00	.00	2700	0	1080	0

COPYRIGHT 1945 SCREEN GEMS, INC.

Do you know how long it takes 2,683 feet of 35 mm. film to run? See answer below

For film men not equipped with time-footage converters, SPONSOR reproduces one developed by Peter Keane of Screen Gems. It permits calculations from footage to time and vice versa for both 16 mm. and 35 mm. It goes up to 33 minutes of running time for 35 mm. and 55 minutes for 16 mm. The figures are based on standard rates of travel in tv projectors. Since film people are familiar with standard-length films, the chart is useful in figuring out odd lengths of time and footage. In such cases, the user breaks down the figures into those already calculated in the chart and merely adds them together. For example, if the user wants to find out how long 2,683 feet of 35 mm. will run, he goes about it this way. Referring to the chart shows that 2,000 feet runs 22 minutes and 13 seconds: 600 feet runs six minutes and 40 seconds; 80 feet runs 53 seconds and three feet runs about two seconds. That makes a total of 28 minutes and 108 seconds or 29 minutes and 48 seconds. The chart should also be useful in commercial production, where short lengths are common and careful calculations essential for tv's split-second timing.



MOUSETRAP, STEAM TRAP, SEWER TRAP

...it makes no difference

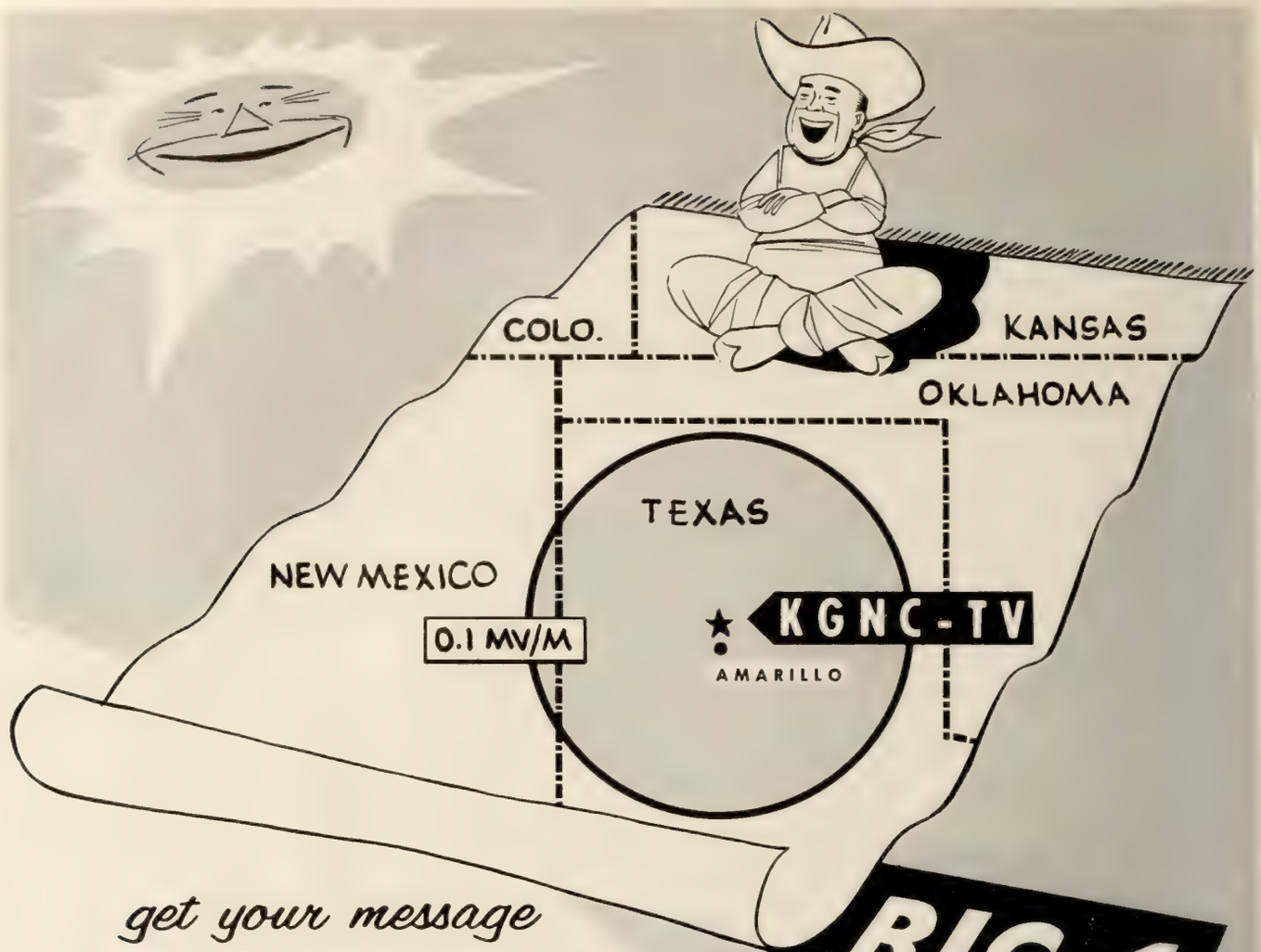
. . . the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads to mass production and volume sales . . . which means lower costs and lower prices.

Yes, "Advertising Benefits You" . . . 'specially business-paper advertising.



SPONSOR PUBLICATIONS INC



get your message on the magic
GOLDEN SPREAD
where great things are happening

BIG 4 IS THE BIG BUY

KGNC-TV is a station of specialists. Our weatherman is a graduate meteorologist who does nothing but weather forecasts. Our sports man is exactly that — and one of the best. Our news men are specialists in news. That is their sole job. We maintain a complete farm department in connection with radio with two full-time men assigned to do nothing but handle farm news and programming.

You can't go wrong when you buy Big 4!

KGNC-TV

Channel 4
AMARILLO, TEXAS

CONTACT ANY KATZ MAN!

SECTION 5

COLOR BASICS

A survey of U.S. tv stations showing their color tv status, including whether they are equipped for network color transmission; local slide, local film, local live transmission. Includes box score on total U.S. color status.

Box score on stations equipped for network and local colorcasting

Below are results of a SPONSOR survey of tv stations which reported their color status to CBS, NBC or Standard Rate and Data Service as of June 1957. (For color status as of June 1956, see 10th Annual Fall Facts Basics, 1956.)

Here's the box score on type of color transmission for which the stations are now equipped or will soon be:

Some 281 stations (55%) can transmit network color

(Continues page 136)

	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally: COLOR SLIDES	Available locally: COLOR FILM	Available locally: LIVE COLOR
ALA.	WABT, Birmingham	N-A	x	x	x	
	WBRC-TV, Birmingham	C	x			
	WMSL-TV, Decatur	C-N	x			
	WALA-TV, Mobile	N	x			
	WKRG-TV, Mobile	C	x	x	x	
	WCOV-TV, Montgomery	C	x			
	WSFA-TV, Montgomery	N	x			
ARIZ.	KOOL-TV, Phoenix	C	x			
	KTVK, Phoenix	A	x	x	x	
	KVAR, Phoenix	N	x			
ARK.	KFSA-TV, Fort Smith	A-N	x			
	KARK-TV, Little Rock	N	x			
	KTHV, Little Rock	C	x			
	KCMC-TV, Texarkana	C-A	x			Fall '58
CAL.	KERO-TV, Bakersfield	N	x			
	KHSL-TV, Chico	C-A				Jan '58
	KFRE-TV, Fresno	C	x			
	KJEO-TV, Fresno	A	x			x
	KMJ-TV, Fresno	N	x	x	x	
	KTLA, Hollywood			x	x	x
	KHJ-TV, Los Angeles	Don Lee	x	On selected basis		
	KNXT, Los Angeles	C	x	x	x	x
	KRCA, Los Angeles	N	x	x	x	x
	KVIP-TV, Redding	A-N	x			
	KBET-TV, Sacramento	C	x	x	x	
	KCCC-TV, Sacramento	A	x	x	x	
	KCRA-TV, Sacramento	N	x	x	x	
	KSBW-TV, Salinas-Monterey	C-N-A	x			early '57
	KFMB-TV, San Diego	C-A	x	July '57		
	KFSD-TV, San Diego	N	x			
	KPIX, San Francisco	C	x			
	KRON-TV, San Francisco	N	x	x	x	x
	KSAN-TV, San Francisco				x	
	KEY-T, Santa Barbara	A-C-N	x			
COL.	KLZ-TV, Denver	C	x			
	KOA-TV, Denver	N	x			
CONN.	WHCT-TV, Hartford	C	x			
	WNBC-TV, New Britain	N	x			
	WNHC-TV, New Haven	A-C	x	x	x	
D.C.	WMAL-TV, Washington	A	When ABC begins programing			
	WRC-TV, Washington	N	x	Sept '57	Sept '57	Sept '57
	WTOP-TV, Washington	C	x	x	x	
FLA.	WJHP-TV, Jacksonville	A-N	x			
	WMBR-TV, Jacksonville	C-A	x			
	WGBS-TV, Miami	N	x			
	WCKT, Miami	N	x	x	x	Nov '57
	WTVJ, Miami	C	x	x	x	x
	WDBO-TV, Orlando	A-C-N	x			
	WEAR-TV, Pensacola	A-C	x			
	WFLA-TV, Tampa	N	x	x	x	
	WTVT, Tampa	C	x	x	x	
	WPTV-TV, West Palm Beach	N-C		This year		
GA.	WAGA-TV, Atlanta	C	x	x	x	
	WSB-TV, Atlanta	N	x	x	x	
	WJBF, Augusta	A-N	x			
	WDAK-TV, Columbus	N	x	'57	'57	
	WRBL-TV, Columbus	A-C	x			late '57
	WMAZ-TV, Macon	A-C	x			
	WSAV-TV, Savannah	N	x			
	WTOC-TV, Savannah	A-C	x	This year		
ILL.	WCIA, Champaign	C-N	x			
	WBBM-TV, Chicago	C	x			
	WGN-TV, Chicago	M	Experimental color only			
	WNBQ, Chicago	N	x	x	x	x
	WEEK-TV, Peoria	N	x			
	WTVH, Peoria	C-A	x			
	KHQA-TV, Quincy	C	x			
	WGEM-TV, Quincy	N-A	x			
	WREX-TV, Rockford	C-A	x			x
	WTVO, Rockford	N	x			
	WHBF-TV, Rock Island	C-A	x			

	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally: COLOR SLIDES	Available locally: COLOR FILM	Available locally: LIVE COLOR
IND.	WEHT, Evansville	C	x			
	WANE-TV, Fort Wayne	C-A	x			
	WKJG-TV, Fort Wayne	N	x	Sept '58	Sept '58	
	WFBM-TV, Indianapolis	N	x	x	x	x
	WISH-TV, Indianapolis	C	x			
	WFAM-TV, Lafayette		x			
	WLBC-TV, Muncie	A-C-N	x			
	WNDU-TV, South Bend	N	x	This summer		
	WSBT-TV, South Bend	C	x			
	WTHI-TV, Terre Haute	C	x			
IOWA	WOI-TV, Ames	A	x			
	WMT-TV, Cedar Rapids	C	x			
	WOC-TV, Davenport	N	x			
	KRNT-TV, Des Moines	C	x			
	WHO-TV, Des Moines	N	x	x	x	
	KQTV, Fort Dodge	N	x			
	KGLO-TV, Mason City	C	x			
	KTVO, Ottumwa	C-N	x			
	KTIV, Sioux City	N	x			
	KVTV, Sioux City	A-C	x			
	KWWL-TV, Waterloo	N	x			
KANS.	KCKT-TV, Great Bend	N	x			
	KTVH, Hutchinson	C	x			
	WIBW-TV, Topeka	A-C	x			
	KARD-TV, Wichita	N	x	x	x	x
KY.	WEHT, Henderson	C	x			
	WAVE-TV, Louisville	N	x			
	WHAS-TV, Louisville	C	x			
LA.	WBRZ, Baton Rouge	N-A	x			
	KLFY-TV, Lafayette	C	x			
	KPLC-TV, Lake Charles	N-A	x			
	KNOE-TV, Monroe	C-N-A	x			
	WDSU-TV, New Orleans	N-A-C	x	x	x	x
	KSLA-TV, Shreveport	C-A	x			
	KTBS-TV, Shreveport	N-A	x			
ME.	W-TWO, Bangor	C	x			
	WCSH-TV, Portland	N	x			
	WGAN-TV, Portland	C	x			
MD.	WBAL-TV, Baltimore	N	x	x	x	x
	WMAR-TV, Baltimore	C	x	x	x	
	WBOC-TV, Salisbury	A-C				summer
MASS.	WBZ-TV, Boston	N	x	x	x	
	WNAC-TV, Boston	C	x			
	WHYN-TV, Springfield	C	x			
	WWLP, Springfield	N-A	x	x		
MICH.	WJBK-TV, Detroit	C	x			
	WWJ-TV, Detroit	N	x	x	x	
	WOOD-TV, Grand Rapids	N-A	x			
	WKZO-TV, Kalamazoo	C-A	x			
	WJIM-TV, Lansing	A-C-N	x			
	WKNX-TV, Saginaw-Bay City	C-A	x			
	WNEM-TV, Saginaw-Bay City	N	x	x	x	
MINN.	WDSM-TV, Duluth-Superior	N	x			
	WCCO-TV, Minneapolis	C	x			x
	KROC-TV, Rochester	N	x	'58	'58	
	KSTP-TV, St. Paul	N	x	x	x	
MISS.	WCBI-TV, Columbus	N-C	Target date mid '57			
	WDAM-TV, Hattiesburg	N-A	x			
	WJTV, Jackson	C-A	x			
	WLBT, Jackson	N-A	x			
	WTOK-TV, Meridian	C	x			
MO.	KFVS-TV, Cape Girardeau	C	x			
	WHQA-TV, Hannibal	C	x			
	KODE-TV, Joplin	C-A	x			
	KCMO-TV, Kansas City	C	x			
	WDAF-TV, Kansas City	N	x	x	x	
	KSD-TV, St. Louis	N	x	x	x	
	KWK-TV, St. Louis	C	x			
	KTTS-TV, Springfield	C	x			
	KYTV, Springfield	N-A	x			
NEB.	KHAS-TV, Hastings	N	x			
	KHOL-TV, Kearney	C	x			
	KOLN-TV, Lincoln	C-A	Spring '57			
	KMTV, Omaha	N-A	x	x	x	x
	WOW-TV, Omaha	C	x			

WORKING PARTNERS



FRANK HEADLEY, President
DWIGHT REED, Vice President
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PAUL WEEKS, Vice President

RADIO H-R TELEVISION

We've been moving steadily forward, since the day H-R was started by a group of Working Partners. Our list of stations has had a healthy growth; our staff has steadily increased; we've added offices from coast-to-coast. Yet while we have been moving forward, the basic character of H-R has never changed. The H-R Partners are still Working Partners and today, as when we started, "we always send a man to do a man's job."

380 Madison Ave.
New York 17, N. Y.
OXford 7-3120

35 E. Wacker Drive
Chicago 1, Illinois
RAndolph 6-6431

6253 Hollywood Boulevard
Hollywood 28, Calif.
Hollywood 2-6453

155 Montgomery Street
San Francisco, Calif.
YUkon 2-5837

416 Rio Grande Bldg.
Dallas, Texas
Riverside 2-5148

101 Marietta Street
Atlanta, Georgia
JAckson 3-7797

520 Lovett Boulevard
Room No. 1D
Houston, Texas
JAckson 8-1601

910 Royal Street
Canal 3917
New Orleans, La.

529 Pan American Bank Bldg.
Miami, Florida
FRanklin 3-7753

shows, an increase of some 61 stations over June 1956.

There are 81 stations (16%) equipped to transmit local color slides. That compares with 75 in 1956.

The figure is 79 stations (17.5%) for transmission of color film locally compared with 74 in 1956.

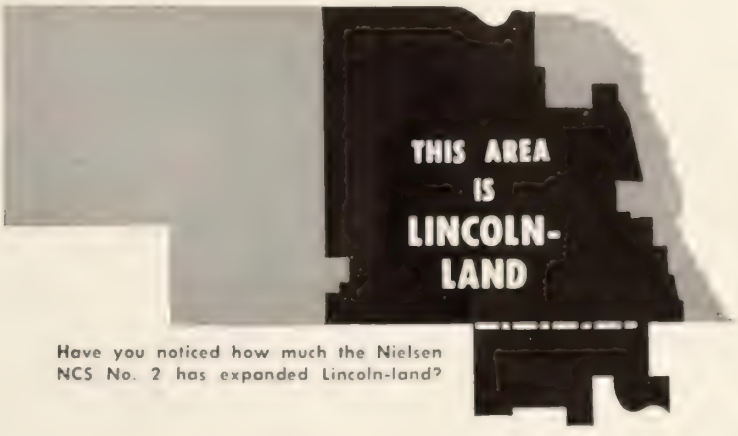
The growth in stations equipped to program local live color has been slowest of all. There are 32 stations (6%) so equipped this year compared with 29 stations in the survey of June 1956.

All in all, however, station equipment for transmission of color has far outpaced growth in set circulation. Stations are ready for color's surge when it comes.

	CALL LETTERS, CITY	NET AFFILIATION	NETWORK COLOR	Available locally: COLOR SLIDES	Available locally: COLOR FILM	Available locally: LIVE COLOR
NEV.	KLAS-TV, Las Vegas	C	x			
	KLRJ-TV, Las Vegas	N-A	x	Jul '57	Dec '58	
N. M.	KGGM-TV, Albuquerque	C	x			–
	KOB-TV, Albuquerque	N	x	fall '57	fall '57	
	KSWS-TV, Roswell	N-C-A	x	This year		
N. Y.	WCDA, Albany	C-A	x			
	WNBF-TV, Binghamton	C-N-A	x			
	WBEN-TV, Buffalo	C	x	x	x	x
	WBUF, Buffalo	N	x			
	WGR-TV, Buffalo	A	x			
	WCBS-TV, New York City	C	x	x	x	x
	WRCA-TV, New York City	N	x	x	x	x
	WHEC-TV, Rochester	C-A	x			
	WROC-TV, Rochester	N-A	x			–
	WVET-TV, Rochester	C-A	x			
	WRGB, Schenectady	N	x	Aug '57	Aug '57	Oct '57
	WHEN-TV, Syracuse	C	x			..
	WSYR-TV, Syracuse	N	x	x	x	..
	WKTV, Utica	A-C-N	x	..		..
N. C.	WLOS-TV, Ashville	A	x			
	WBTV, Charlotte	N	x	x	x	x
	WFLB-TV, Fayetteville	C-A-N	x			–
	WFMY-TV, Greensboro	C	x	x	x	..
	WNCT, Greenville	C	x			
	WNAO-TV, Raleigh	C-A	x			..
	WRAL-TV, Raleigh	N	x	x	x	..
	WTVD, Raleigh	A	x			
	WITN, Washington	N	x	..	–	..
	WSJS-TV, Winston-Salem	N	x			
N. D.	WDAY-TV, Fargo	N-A	x			
	KNOX-TV, Grand Forks	N	x			..
	KCJB-TV, Minot	C-N-A	x	x	x	..
	KXJB-TV, Valley City	C	x	x	x	–
OHIO	WKRC-TV, Cincinnati	C	x	..		..
	WLW-TV, Cincinnati	N	x			
	KYW-TV, Cleveland	W	x		–	
	WEWS, Cleveland	A	x			
	WIW-TV, Cleveland	C	x			
	WBNS-TV, Columbus	C	x	..	–	–
	WLW-C, Columbus	N	x			–
	WHIO-TV, Dayton	C	x			
	WLW-D, Dayton	N-A	x			..
	WIMA-TV, Lima	A-N-C	x			
	WSTV-TV, Steubenville	C-A	x			
	WSPD-TV, Toledo	C-A-N	x			–
	WFMJ-TV, Youngstown	N	x	..	–	–
	WKBN-TV, Youngstown	C	x	–	–	–
	WHIZ-TV, Zanesville	N-C-A		..	..	–
OKLA.	KTEN, Ada	A-N-C	x			
	KVSO-TV, Ardmore	N	x			
	KWTV, Oklahoma City	C	x			
	WKY-TV, Oklahoma City	N	x	x	x	x
	KOTV, Tulsa	C	x			..
	KVOO-TV, Tulsa	N	x	x	x	..
OREG.	KVAL-TV, Eugene	N	x		–	–
	KBES-TV, Medford	C-N-A	x			
	KOIN-TV, Portland	C	x			–
	KPTV, Portland	N	x	x	x	..
PA.	WFBG-TV, Altoona	C-N-A	x			
	WICU, Erie	N-A	x			
	WSEE-TV, Erie	C	x			
	WJAC-TV, Johnstown	N	x	x	x	x
	WGAL-TV, Lancaster	N-C	x	x	x	
	WCAU-TV, Philadelphia	C	x	x	x	
	WFIL-TV, Philadelphia	A	x	x	x	
	WRCV-TV, Philadelphia	N	x	x	x	x
	KDKA-TV, Pittsburgh	A-C	x	x	x	
	WDAU-TV, Scranton	C	x			
	WBRE-TV, Wilkes-Barre	N	x	x	x	x
	WILK-TV, Wilkes-Barre	A	x			..
	WNOW-TV, York		This year			..
R. I.	WJAR-TV, Providence	N-A	x			
S. C.	WAIM-TV, Anderson	C	x	–	–	–
	WCSC-TV, Charleston	C-A	x	..	–	–
	WUSN-TV, Charleston	N-A	x	..	–	..
	WIS-TV, Columbia	N	x	..	–	–
	WNOK-TV, Columbia	C	x	–	–	–
	WBTW, Florence	C-A-N	x	..	–	–
	WFBC-TV, Greenville	N	x	x	–	–
	WSPA-TV, Spartanburg	C	x	..	–	–
S. D.	KOTA-TV, Rapid City	C	x	..		
	KELO-TV, Sioux Falls	N-A	Sept '57	x	x	
TENN.	WDEF-TV, Chattanooga	C-A	x	–	–	–
	WRGP-TV, Chattanooga	N-A	x	..	–	..
	WDXI-TV, Jackson	C	x		–	–
	WIHL-TV, Johnson City	C	x		..	–
	WATE-TV, Knoxville	N	x	–	–	..
	WBIR-TV, Knoxville	C	x			–
	WMCT, Memphis	N	x			
	WREC-TV, Memphis	C	x		..	..
	WLAC-TV, Nashville	C	x	..		–
	WSM-TV, Nashville	N	x	x	x	
TEX.	KPAR-TV, Abilene	C	x	x	x	–
	KGNC-TV, Amarillo	N	x	..	..	..
	KTBC-TV, Austin	C-N-A	x	This year		Dec '58
	KFDM-TV, Beaumont	C	x		–	–
	KRIS-TV, Corpus Christi	N-A	x	x	x	x
	KSIX-TV, Corpus Christi	C	x			
	KRLD-TV, Dallas	C	x	x	x	..
	WFAA-TV, Dallas	N-A	x	x	x	..
	KROD-TV, El Paso	C	x			
	KTSM-TV, El Paso	N	x			
	WBAP-TV, Fort Worth	N-A	x	x	x	x
	KGUL-TV, Galveston	C	x			..
	KPRC-TV, Houston	N	x	x	x	
	KTRK-TV, Houston	A		x	x	x
	KCBD-TV, Lubbock	N-A	x			–
	KDUB-TV, Lubbock	C	x	x	x	–
	KMID-TV, Midland	N-A	x		..	–
	KENS-TV, San Antonio	C-A	x			
	WOAI-TV, San Antonio	N	x	x	x	x
	KCEN-TV, Temple	N	x		..	
	KCMC-TV, Texarkana	C-A	x			Local '58
	KLTV, Tyler	N-C-A	x			..
	KWTX-TV, Waco	A-C	x			..
	KFDX-TV, Wichita Falls	N-A	x	This year		
	KSYD-TV, Wichita Falls	C	x		..	–
UTAH	KSL-TV, Salt Lake City	C	x	..	–	–
	KTVT, Salt Lake City	N	x	x		..
VA.	WCYB-TV, Bristol	N-A	x	x	x	
	WTAR-TV, Norfolk	C-A	x	x	x	x
	WVEC-TV, Norfolk	N	x	x	x	
	WTVR, Richmond	A	x	x	x	x
	WRVA-TV, Richmond	C	x	x	x	
	WXEX-TV, Richmond	N	x	x	x	..
	WDBJ-TV, Roanoke	C	x	x	x	
	WSLS-TV, Roanoke	A-N	x	x	x	fall '57
WASH.	KEPR-TV, Pasco	C-N	x			
	KING-TV, Seattle	A		x	x	
	KOMO-TV, Seattle	N	x	x	x	x
	KTNT-TV, Tacoma	C	x			
	KHQ-TV, Spokane	N	x	x	x	x
	KREM-TV, Spokane		x	x	x	
	KXLY-TV, Spokane	C	x			
	KIMA-TV, Yakima	C-N-A	x			
W. VA.	WHIS-TV, Bluefield	N	x			..
	WCHS-TV, Charleston	C	x	x	x	
	WHTN-TV, Huntington	A-C	x			
	WSAZ-TV, Huntington	N	x	x	x	x
	WTAP-TV, Parkersburg	N-A-C	fall '57			..
	WTRF-TV, Wheeling	N-A	x			
WIS.	WEAU-TV, Eau Claire	N-A	x		–	–
	WBAY-TV, Green Bay	C	x		..	
	WMBV-TV, Green Bay	N	x			
	WISC-TV, Madison	C	x	x	x	x
	WKOW-TV, Madison	A	x			–
	WMTV, Madison	N	x			
	WTMJ-TV, Milwaukee	N	x	x	x	x
	WXIX, Milwaukee	C	x			
WYO.	KFBC-TV, Cheyenne	C	x	..	–	–



ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

KOLN-TV. delivers Lincoln-land — a big 69-county market with 191,710* television families.

The KOLN-TV market is as independent of Omaha as Hartford is of Providence . . . or Syracuse is of Rochester.

Latest Videodex, ARB and Telepulse Surveys *all* prove that KOLN-TV is the *big* Lincoln-land favorite — day and night!

Ask your Avery-Knodel man for all the facts on KOLN-TV, the Official CBS Outlet for South Central Nebraska and Northern Kansas.

*See NCS No. 2

MAY 1957 VIDEODEX PROVES KOLN-TV SUPERIORITY!

The May 1957 Videodex covered all TV homes in 42 counties in South Central Nebraska and Northern Kansas. The ratings speak for themselves:

SUMMARY—AVERAGE RATINGS, % TV HOMES

	KOLN-TV	Station B	Station C	Station D
Sign on—1:00 P.M.	10.1	5.1	4.8	3.5
1:00-5:00 P.M.	12.5	7.3	6.5	4.5
5:00-11:00 P.M.	22.3	12.0	9.5	6.2

Daytime and nighttime — Sundays through Saturdays — KOLN-TV leads the second station by margins of 71% to 98%!

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

It's happened in Minneapolis-St. Paul

WDGY takes over first place —

and 3 surveys say so!

May-June Hooper says it. WDGY has *25.6%* average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it. WDGY has *29.9%* average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Nielsen says it. WDGY first NSI area,9 a.m.-6 p.m., Monday through Saturday.

Latest Pulse (back in March-April) said WDGY is *first* every afternoon.

Storz Station programming excitement has overturned radio listening—and *time-buying*—habits of a generation. Get details from your Blair man . . . or talk to WDGY General Manager Jack Thayer.



WDGY

50,000 watts

Minneapolis-St. Paul

5 4 3 2 1

STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

SECTION 6 RADIO

Question-and-answer briefing section for guidance today and throughout the year to come. Covering:

SPOT RADIO starts page **140**
NETWORK RADIO starts page **166**

TIMEBUYER SURVEY

Spot radio boom continuing with nighttime gains on horizon

1. What is the outlook for activity in spot radio—outside *"prime time"*?

DAYTIME		NIGHTTIME	
Big increase	27.0%	Big increase	15.1%
Small increase	54.6%	Small increase	47.2%
About the same	18.4%	About the same	37.7%

2. What would it take to sell more clients on the use of nighttime?

	POINTS
Better documentation by reps	47
Lower rates	57
Better nighttime programing	54

3. What's happening to the frequency of spot radio schedules?

PRIME TIME		OTHER TIMES	
Big increase	47.5%	Big	21.2%
Small increase	25.5%	Small	53.8%
About the same	27.0%	Same	25.0%

4. What's happening to the length of spot radio schedules?

IN PRIME TIME (7-9 am; 4-7 pm)		IN OTHER TIMES	
Big increase	25.0%	Big increase	7.5%
Small increase	26.8%	Small increase	45.3%
About the same	48.2%	About the same	47.2%

5. Taken together, will your accounts buy more or less spot radio this fall than last?

MORE	95.8%	LESS	4.2%

Timebuyers were asked to project this fall's spot radio trends via the questions above. A mail questionnaire went to 300 buyers at agencies around the nation, including New York, Chicago, Los Angeles, Detroit, Cleveland, among other important buying centers. A total of 65 buyers responded. All questions shown above, except question two, required a simple check-off answer. For question two, buyers were asked to "number in order of importance" the three possible answers shown. Answers were then tabulated on a point system: Three points for a number one answer; two points for number two; one point for a three. This provided a combined score. The results of the question, incidentally, are surprising; for they show that documentation and programing bulk almost as strongly in the buyer's mind as incentives to buy nighttime as reduced rates. An additional question, not shown above, called for a written answer outlining suggestions for sponsors planning spot radio campaigns this fall. Many of the responses to this question appear in the text starting at right. (For a similar survey on spot tv trends, see Spot Tv Briefing Section.)

SPOT RADIOS' BIGGEST YEAR EVER

It all boils down to this—better buy early if you're hoping for good availabilities this fall, and "early" is right now! Both buyers and sellers see a bustling season ahead with an expansion of station and market lists and a big spilling-over from "prime-time" into both daytime and nighttime hours as clients compete for space on the air

Outlook

Q. Will clients invest more or less in spot radio this year than they did in 1956?

A. More. Timebuyers polled by SPONSOR are virtually unanimous in this opinion. In answer to the question: "Taken together, will your accounts buy more or less spot radio this fall than last?" almost every responding timebuyer answered, "More." Less than 5% will buy less. In their estimates of how much more they would buy, the median increase was 20%. The lowest increase was 5%, the highest, 200%. The majority expect to buy 10 to 50% more spot this fall than last.

This bears out predictions of a number of station representatives. With SRA's reported spot radio dollar volume up 40.5% for the first quarter this year over the same period in 1956, some reps and station managers anticipate the total increase for the year will be well above 40%. Total last year, according to SRA, was $149.9 million, almost 25% gain over 1955.

Also in the wind for this fall, as reps see it: (1) expansion of market lists beyond metropolitan areas that now get the bulk of national spot dollars; (2) schedules in all markets likely to be longer and more fully saturated.

Q. Does the business outlook mean a shortage of availabilities this fall?

A. Demand for more radio time by more clients will certainly result in availability problems for those clients who wait too long to plan campaigns and are over-fussy on slotting. About 25% of the timebuyers who answered SPONSOR's questionnaire, offered this as their most important tip to clients planning a spot radio campaign this fall or winter: "Buy early."

Sellers of time are sounding the same tocsin. From inquiries they are now getting, they can foresee the rush on the box office when the gates open.

Q. Is it generally agreed that franchises will assume new importance?

A. Yes. Although spot radio will continue to be a flexible medium, with in-and-out advantages to the client, a trend to longer-term buys is in the making. The purpose of these longer contracts is not only consistency, but a means of protecting choice slottings.

Q. If "buy early" is the watchword for radio this fall, when is "early"?

A. Right now. And that is none too early! For more than a month already, clients have been moving in with 26-week buys to run through to the end of the year. While they would not normally begin schedules in July, they have decided that the cost of a few extra weeks in advance of fall is well worth the franchises they will hold against competition when the seasonal rush begins. There also is another type of protection they are looking for: insurance against rate hikes.

Q. Will station rates be raised?

A. A general, industry-wide rate hike is not expected in spot radio, especially in the face of heavy network radio competition for advertising business. But a number of timebuyers had this tip for clients on their SPONSOR questionnaires: "Allow sufficient dollars for rate increases."

What can be expected this fall are rate adjustments both up and down. Stations that are doing exceptional jobs, piling up ratings, will undoubtedly raise rates—but with no fanfare. In some cases, stiffer premiums will go on traffic hour rates to ease overcrowding of announcements.

Actually, radio rates have been low for a long time, and have not even jumped alarmingly during the past year. Campbell-Ewald, in preparing the current General Motors Acceptance Corp. (GMAC) campaign, estimated that to duplicate last year's campaign would cost 4½ to 5% more. A recent study by Station Representatives Association for Kudner Agency showed the average boost in daytime spot radio rates in markets of over 100,000 population was 10% for the year.

Famous on the local scene

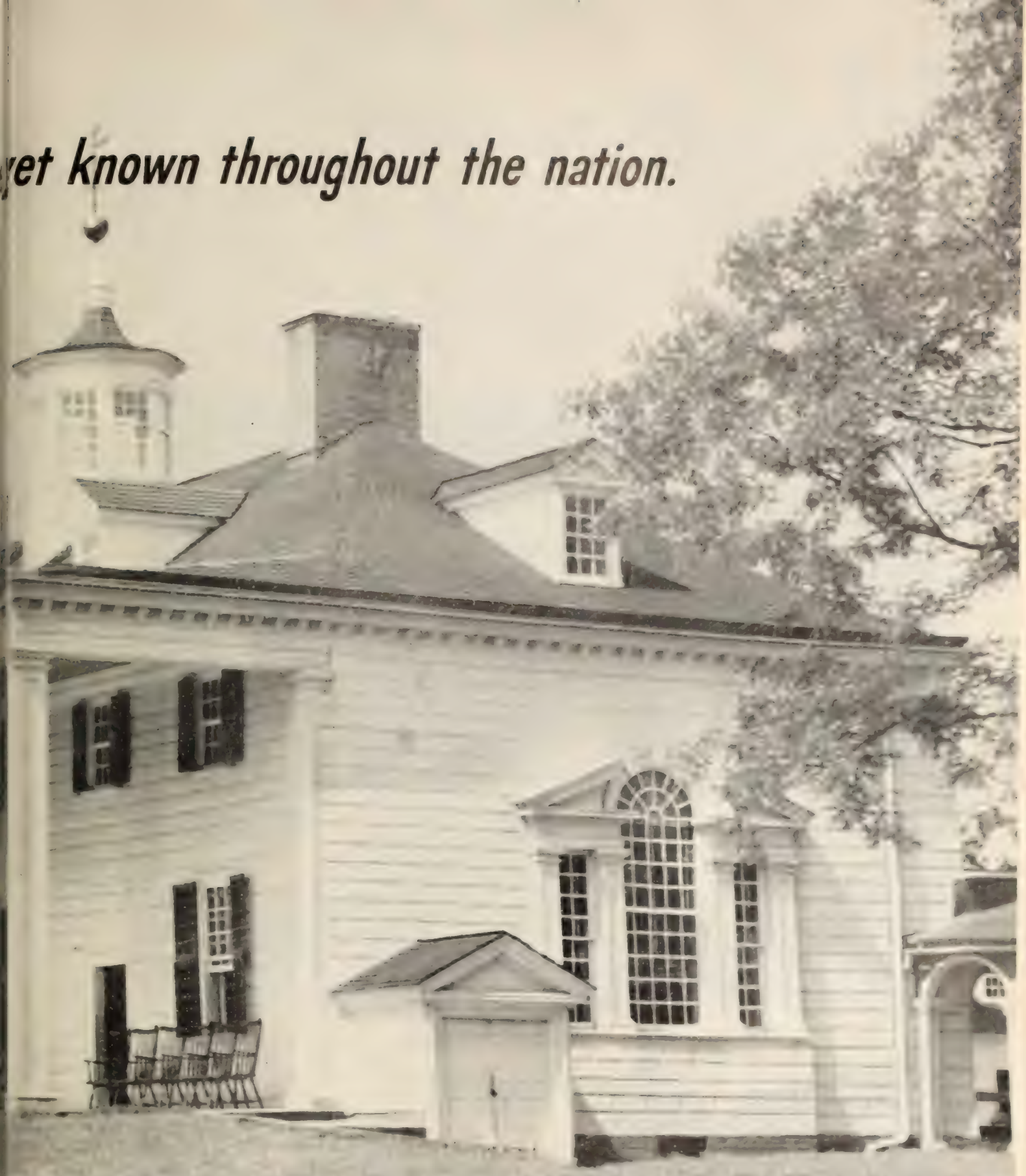
It was the leadership and inspiration of George Washington that changed Mount Vernon from a quiet country home into the country's number one shrine.

And it is the leadership in community activities that has given national prominence to the Storer stations.

A Storer station is a *local* station.



yet known throughout the nation.



STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	**WJW-TV** Cleveland, Ohio	**WJBK-TV** Detroit, Mich	**WAGA-TV** Atlanta, Ga	**WVUE** Wilmington, De.		
WSPD Toledo, Ohio	**WJW** Cleveland, Ohio	**WJBK** Detroit, Mich.	**WAGA** Atlanta, Ga.	**WIBG** Philadelphia, Pa	**WWVA** Wheeling, W. Va.	**WGBS** Miami, Fla.

SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689

Trends

Q. What is the state of spot radio business right now and who are some of the heaviest investors?

A. Now in mid-summer, business is brisk. The seasonals are spending wisely and well: "Beer," as one seller put it, "is going wild in spot radio." The big beer clients: Budweiser, Schaefer, Knickerbocker, Schlitz, and more than a few locals. In the beverage field, Canada Dry and Pepsi Cola are in heavily; Coca-Cola is too, but has been having some trouble getting back into radio on a saturation basis due to a lack of availabilities. GMAC, after its big success with spot radio in recent years, is back again with seven-day schedules in some markets.

At present, the biggest investor in spot radio is conceded to be Lever Brothers for Lifebuoy, Pepsodent, Gleem, Silver Dust and Spry. Activity on the part of this company stems from its success with the Pepsodent "wonder where the yellow went" spot campaign. Now, however, they are shifting the weight in favor of Lifebuoy. Lever is an example of the start of a trend to use spot radio as a primary medium.

The most consistent tobaccos in spot radio are American Tobacco and R. J. Reynolds, the latter for Camels especially. American is most consistent in advertising Pall Malls; Hit Parades are in and out and Lucky Strikes are most heavily pushed in certain areas.

Automotives are beginning to move into spot radio again. Chrysler, with a spectacular sales gain under its belt, and GM, looking to recover lost ground, are both planning schedules. Despite Ford's big network buy on CBS Radio, the Ford Dealers associations are going into spot.

Other major national clients are: Esso, Shell, Slenderella, Sterling Drug, General Foods, Metropolitan Life, Tetley Tea, Thomas Leeming Co., Manischewitz Wines, Bristol-Myers, Beechnut, Gillette, Shulton, McCormick's Tea, Eveready.

The agency most active in spot radio at the moment is believed to be William Esty Co.

Q. What's happening to frequency of spot radio schedules in traffic hours?

A. Nearly 50% of the timebuyers responding to SPONSOR's questionnaire see a big increase in frequency within so-called "prime times" (7 a.m. to 9 a.m. and 4 p.m. to 7 p.m.). About 25% reported a small increase and another 27% see no change.

Q. What's happening to frequency of schedules in non-traffic hours?

A. About 50% of these same timebuyers see a small gain in frequencies in hours other than "prime time." About 20% see a big increase. An increasing interest in other than "prime" times on the part of buyers is reflected in these timebuyers' tips to clients: "Don't rely on 'prime time' exclusively—spread out into other areas;" "Consider all daytime;" "Make careful appraisal of 'off-beat' times for slots, especially after 7 p.m.;" "Too much outside listening between 9 a.m. and 4 p.m. is not reported;" "Don't insist on 6 to 9 a.m."

Q. What's happening to length of spot radio schedules in traffic hours?

A. Nearly 50% of the timebuyers who responded see the length of sched-



The only Buffalo Station that can pass the "Thruway Test"



COMING EAST to the New York State Thruway, you pick up WGR RADIO *loud and clear*, way out in Ohio.

GOING WEST on the New York State Thruway, you pick up WGR RADIO *loud and clear*, just past Syracuse.

IF YOU WANT *maximum coverage* in the $3,000,000,000.00 Western New York Market, (plus big bonus audience in Canada) . . . buy WGR RADIO!

ABC AFFILIATE

NATIONAL REPS: Peters, Griffin, Woodward, Inc.

BUY *WGR* **RADIO**

"Buffalo's First Station"

[illegible] unchanged in traffic hours. About [illegible] notice a big increase and the rest [illegible] a small increase.

Q. What's happening to length of schedules in non-traffic times?
A. Here timebuyers were about equally divided between "no change" and "small increase." The number reporting a "big increase" was tiny.

Q. What is the outlook for spot radio activity in daytime outside the "prime time" hours?
A. In the SPONSOR poll, 51.6% of the buyers foresee a small increase in daytime business; 27% predict a big increase in "non-prime" daytime, while 18.4% foresee no change.

Q. What is the outlook for nighttime (after 7 p.m.) business?
A. 47.2% of the timebuyers polled expect a small increase in nighttime spot radio; 37.7% of them do not anticipate a change. A big gain is looked for by the remaining 15.1%.

If anything is indicative of an imminent nighttime breakthrough, this response from timebuyers is it. It is safe to say that, asked the same question a year ago, the response would have been nearly 100% in the "No change" column.

Q. What trends are developing in the length of announcements?
A. A number of stations and representatives report an increasing interest on the part of advertisers—both large and small—in chainbreaks and I.D.'s along with minute announcements, instead of the use of minutes only.

Q. Is it likely that market lists will be extended this fall?
A. While most national clients still seem to be concentrating on the 50 major markets, there is good reason to believe that some of them will be fanning out this season into smaller markets in order to get into areas where tv is not strong and also in hope of getting special treatment from smaller stations.

Q. What are prospects for week-end spot radio?
A. Very good. A number of admen and reps feel that week-end spot campaigns will be a natural extension of nighttime buys.

Q. How do sellers view the prospects for nighttime activity this fall and winter? What are they doing about it?
A. In the area of rates, Peters, Griffin & Woodward has just made a study of them in relation to audience. Edward Petry & Co. has recently suggested that stations cut night rates in half.

Jim Eshleman, Jr., Eastern sales manager for Petry, says, "With more advertisers buying heavier schedules of longer duration, and spreading them throughout more of the broadcast day, this would seem to be the logical year to break the nighttime barrier. This is particularly true since many of the nation's leading radio stations are now offering two nighttime announcements for the cost of one in the daytime despite the fact that nighttime audiences are only slightly less than those during the day."

"Regardless of how evening rates go," says Paul Weeks of H.R. Representatives, "there will be more national spot business for the late night and evening hours. Due to the increased number of advertisers, clients who insist on lengthy separations between competitive (and certain non-competi-

Leading Western HI FI & Music Store Sets 14 Hours a Week on

KRHM The Voice of FM for Southern California

KRHM's far reaching coverage of TEN Southern California Counties and its superior quality of program transmission is why Jerry Johnson of The House of Sight & Sound and John Bainbridge of Tilds & Cantz Agency chose this station for a two hour daily program.


JOHNSON


BAINBRIDGE

KRHM is proud to have been selected as its ONLY FM advertising medium by The House of Sight & Sound, the most complete HI FI and Music store west of Chicago.

For the KRHM story phone **HO 75167** or write-wire 6425 Hollywood Blvd. Hollywood 28

KRHM 58,000 watts from Mt. Wilson 94.7 Megacycles | Harry Maizlish PRESIDENT Dale Peterson GENERAL MANAGER

What's new at KOWH?

Nothing much—new ownership but the same old rating story:

FIRST as usual.

Monotonous, isn't it?

Nope, we love it—and so do our advertisers.

KOWH, Omaha

Represented by Adam Young Inc.

Montgomery's No. 1

(says Hooper) is

WRMA

Serving 200,000 Negroes

Oct.-Nov. 1956 Hooper
Av. Share 7AM-6PM

WRMA 27.6%*

Second station 21.4%

****Signed off 4:45PM during survey***

Exclusive Market

WRMA is the only Negro station serving these primary counties in Central Alabama

Montgomery County, 43.6% Negro

Dallas County, 65.0% Negro

Macon County, 84.4% Negro

Lowndes County, 82.2% Negro

Producing results for these national advertisers

American Tobacco
William Wrigley Co.
Clorox Chemical Co.
Pet Milk
Reynolds Tobacco
Carnation Milk
Brown & Williamson Tobacco
Chesebrough Mfg. Company
General Foods
Monticello Drugs
Union Pharmaceutical Co.
Johnson & Johnson
Standard Brands

WRMA

Montgomery, Ala.

Judd Sparling, Station Manager
Everett-McKinney, Inc.
National Representatives

tive) products will be more and more obliged to go into evening hours.

"Findings of recent audience surveys," Weeks continued, "indicate that the 9:00 a.m. curfew is a thing of the past. As many as 10% more families can be reached at night than in 'prime' morning hours for the same expenditure. Agencies also will find that numerous radio stations will deliver as great an audience against Class 'A' and 'AA' televison programing as in their own so-called 'prime' time."

Here is how the manager of one of the large eastern stations sees the evolution of nighttime business. In major markets, where premium rates for traffic hours are proving too rich for many local advertisers' blood, these locals are being frozen out by the nationals. Consequently they are moving into daytime and early evening. A few are picking up bargains in the late night. Locals are prone to buy for long terms. When nationals begin spreading out their schedules beyond prime times, they may find themselves going into middle evening slottings almost automatically.

Some admen see it practically the same way. Said one: "Over-commercialization in 'prime time' will force advertisers to take a more realistic look at so-called 'tv time.'"

Nighttime

Q. What do timebuyers feel it will take to sell more of their clients on nighttime spot radio?

A. Lower rates at night was mentioned as the number one incentive to attract clients into after-dark hours in SPONSOR's poll of timebuyers. Next in order of importance, and close on the heels of lower rates, was "Better nighttime programing." In show position, and not trailing by much, was "Better documentation by reps." (See chart on page 140.)

Some other factors mentioned by buyers that might swing more business to night are: (1) more accurate ratings; (2) good packages; (3) better station promotion to build nighttime audiences; (4) courage on the part of agencies to recommend nighttime buys to clients; (5) audience responsiveness; (6) more information on audience composition. One light-hearted, and obviously skeptical buyer, simply

KIT

PLUGS THE HOLE IN THE CENTRAL WASHINGTON MARKET



FABULOUS HOOPER

Jan 21 thru Feb 9, 1957	Sets in use	KIT	Station B	Station C	Station D	Sample Size
Mon thru Fri 7 AM-12 Noon	31.4	43.2	25.1	17.0	14.0	9,543
Mon thru Fri 12 Noon 6 PM	19.0	50.1	20.0	15.2	16.4	11,702

AM Rating Av 13.6 PM Rating Av 9.5

ONLY 72¢ BUYS 1000 HOMES for National Advertisers in the KIT Coverage Area!

Washington State's FOURTH MARKET, with 54,478 radio homes, is 200 miles from Spokane, and 150 miles from Seattle and Tacoma—set apart by the Cascade mountain range. NO OUTSIDE MEDIUM CAN CLAIM MORE THAN AN INSIGNIFICANT DRIBBLE OF INFLUENCE AND COVERAGE IN THE YAKIMA MARKET AREA. Fill this big gap in the Northwest with Radio KIT, Central Washington's FIRST radio station—its popularity proved by HOOPER. KIT, *Independent Radio—Music, News, Sports. Established 1929.*

YAKIMA, WASH.
5000 WATTS • 1280 KC

KIT

SOUNDS BETTER—
SELLS BETTER

REPRESENTATIVES
NATIONAL: THE BRANHAM CO.
SEATTLE: HUGH FELTIS & ASSOCIATES
PORTLAND: Q. COX & ASSOCIATES

JACK GOETZ, Gen. Mgr.
BOX 1222, YAKIMA, WASH.

wrote as his answer, "An audience."

The audience, it was apparent from timebuyers' comments in the survey, is a prime concern to those toying with the idea of going into nighttime radio. Although the existence of a night radio audience that can be purchased at a far lower cost-per-1,000 than the competing tv audience is an accepted fact, a lot of mystery surrounds it. One timebuyer raised this point: "For most soft goods, the quality of the nighttime radio audience is doubtful. Is the average listener (in home) one who is older, poorer economically, and in a smaller family?" Another buyer wants stations to convince him by coming up with good success stories from local clients currently using nighttime.

"Seems to me," said another, "there is a big need for facts re nighttime radio to combat consensus that it's completely dead."

Buyers are nerving themselves for the plunge into nighttime; nudging them into it is now up to the sellers.

Buying Tips

Q. What are some specific tips that timebuyers offer to clients planning a spot radio campaign this season?

A. Here is a sampling of the advice noted on SPONSOR questionnaires:

- Keep frequency up. Cumulative, scattered ratings not as important as grouping your buy to get repetition and impact.
- Consider carefully the relationship between programing and quality of audience you want to reach.
- Good background music on radio shows are often better than tv in terms of reaching adult audiences in homes.
- Great savings can be made if one is aware of audience composition.
- Allow for rate increases. Investigate run-of-schedule plans. Remember that a lot of out-of-home listening in hours other than traffic times is not fully reported.
- Consistency! Stay with it. Indiscriminate short schedules are practically useless. Spot radio pays off best over the long haul.
- Take each market and station individually.
- Let the timebuyer have his head. Give him ample time to analyze all the stations in a market you're considering.

The Only TV STATION
to win FOUR
MAJOR AWARDS
In One National
PROMOTION CONTEST

"First in TV
in Baton Rouge"

WAFB-TV

Reps: Blair TV Associates
Baton Rouge La.

1 FIRST in the nation for promotion of network programs.*

1 FIRST in the nation for promotion of syndicated film programs.*

1 FIRST in Louisiana and third in the nation for general audience promotion.*

2 SECOND in the nation for promotion of local live programs.*

WAFB-TV is tops in other merchandising contests . . . with 8 major awards in 8 national contests during 1956-57.

WAFB-TV is tops in ratings and entertainment, too . . . with 4 out of 5 top night-time shows, 8 out of 10 top morning shows and 16 out of 25 top week-day strips.

* BILLBOARD'S 19th ANNUAL PROMOTION COMPETITION

K-NUZ is NO. 1

RADIO STATION IN HOUSTON!

Who Says So?

HOOPER, PULSE, NIELSON AND CUMULATIVE PULSE *All Agree!*

...hmm-m...and LOWEST COST PER THOUSAND, too! What keeps 'em ahead of the others?

HOUSTON'S Largest news staff, plus...

Big Mike No. 1





Big Mike X99



Big Mike No. 3



Big Mike No. 2

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.— New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

Southern Reps.: CLARKE BROWN CO.— Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

SPOT RADIO . . . *continued*

- Don't rely on "prime time" exclusively. Spread out.
- Try to keep spiralling costs down by looking for stations that are on rise.
- Begin planning now, and make buy well in advance.
- Check for proper rotation in participating programs and for adequate separations. Get what you pay for.
- Try for less crowded periods if programs reach type of audience you need.
- Have a number of high-frequency campaigns rather than a 52-week low-frequency campaign.
- Investigate week-end audiences.
- Keep eye peeled for five-minute program buys in "prime time" for better identification, no double or triple spotting, product protection, low cost-per 1,000. Make careful appraisal of "off-beat" times for spots, especially after 7 p.m.
- Discount show ratings and examine audience composition, type of programing, etc. Search for fresh copy approach.
- Buy saturation from 7 a.m. through 10 p.m., at least 10 spots per day—preferably 20—if only for a few days per week. You'll reach more people that way.
- Think big. Allow for use of several or most stations in a market to achieve broad reach. Encourage study of important markets at local level by the timebuyer.
- Set goals and use research to judge performance.
- If you're going into spot radio, use it heavily.
- If your product has male appeal, swing to nighttime.
- Buy saturation in all hours. For three years for 10 or more accounts, we have used a package on an independent 24-hour station that offers one 30-second spot every hour the clock around with smashing sales results. Main trouble with clients is that they have pre-conceived notion that people's habits change from one day to the next. They are all living, breathing and in the market to buy 24 hours a day, seven days a week. You can get a message to people anytime and get it acted on at their first next opportunity to do something about it. "Prime time," "other time," and "nighttime" should all be regarded together and a saturation schedule should land in each of these three. How do you know when they are going to be listening?



YES! THIS IS A DRIVER'S SEAT!

With overdrive—and power drive and "horsepower" to spare. From behind your media-buying desk you can sit in this driver's seat and cover Hometown and Rural America with the swish of your ball point pen.

Hometown and Rural America is that rich, responsive market of more than 80 Million Americans, tuned regularly to the 957 Keystone Broadcasting Radio station affiliates.

In your driver's seat you can pick your route and the number of towns you wish to BLANKET with your sales message. Leave out the side roads and the backroads and the detours. Drive right down MAIN street via KBS . . . 90 stations or 900 . . . we'll draw your roadmap to suit the sales need that's pressing you most.

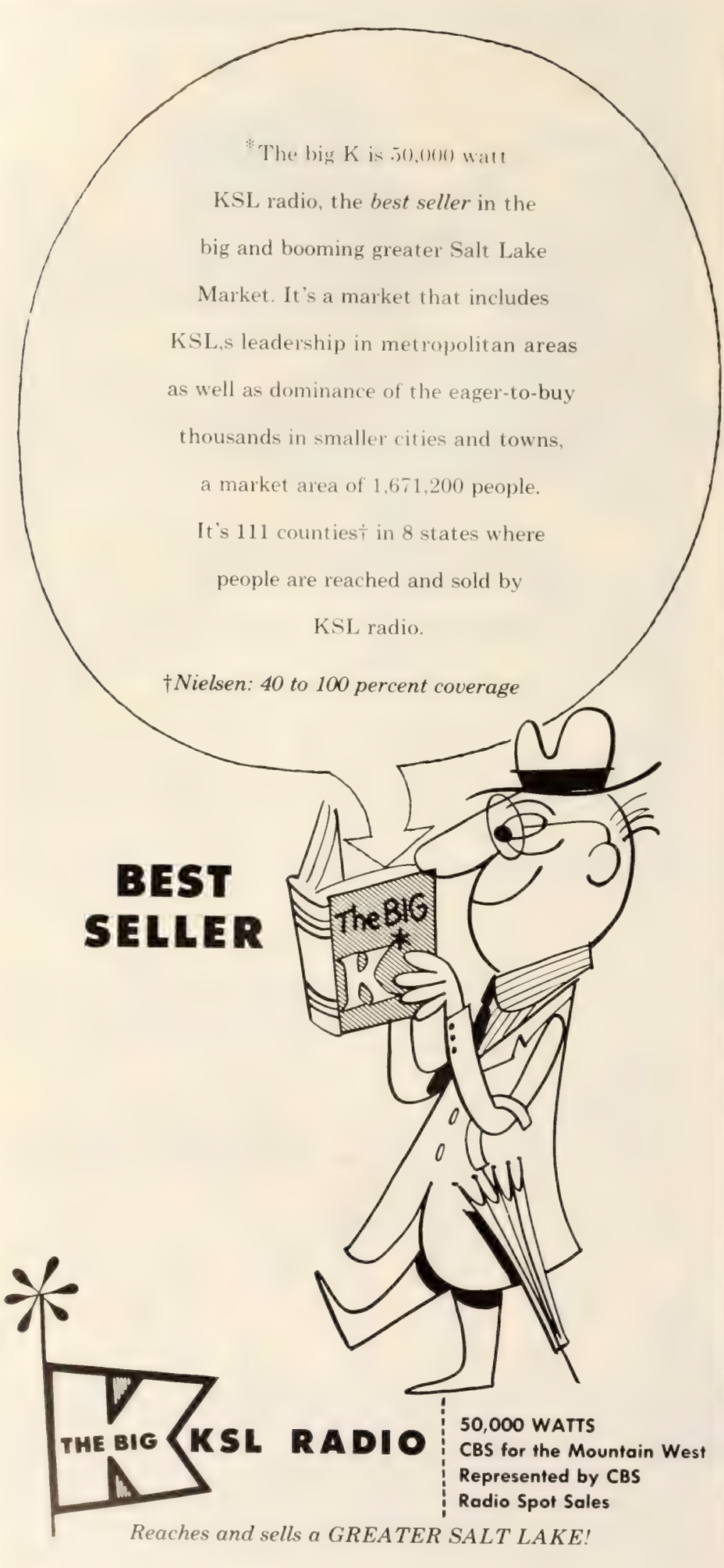
Ask us to prove our story. We'll love it.

Keystone
KBS
BROADCASTING SYSTEM, INC.
THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	9140 Wilshire Blvd.	57 Post St.
Sta 2-5300	EL dorado 5-8720	DUnkirk 3-2910	DOuglas 2-7440

- **TAKE YOUR CHOICE** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.



Q. What fresh evidence turned up in the last year may lead clients into spreading out beyond the traffic hours?

A. An A. C. Nielsen Co. survey in 1956 on how the radio audience accumulates Mondays through Fridays showed that about as many homes are reached in a week between 6 p.m. and 9 p.m. as are reached between 6 a.m. and 9 a.m.

• John Blair & Co., working from a 1956 Pulse study of eight major markets, discovered that about 23% more housewives can be reached by radio at 2 p.m. than at 7 a.m. (and they're not spilling cereal and burning toast then either).

• Albert Shepard, executive vice president of Institute for Motivational Research, told SPONSOR that, "Very effective advertising may still fall short of full effectiveness because it lacks a follow-up." He said IMR studies show that the advertiser who has announcements in traffic hours had better follow up with others in non-traffic hours if he wants an "action trigger" to set off the response pattern between commercial, consumer and product.

• Success stories from such clients as American Airlines which uses midnight through dawn radio, GMAC which saturates week ends, and Seaboard Finance which goes into all slots are proving that all time is prime time.

• Auto traffic studies show that commuting workers are not on the roads only between 7 and 9 a.m. and 4 to 6 p.m. In many markets such as San Diego, Shreveport, South Bend, Syracuse and Tulsa, the majority of factory workers are already punched in on the job by 7 a.m. They are driving home between 3 and 4 p.m. "Prime time" announcements miss them completely.

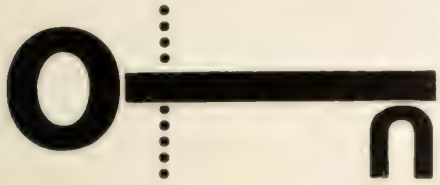
• An A. C. Nielsen NRI-NSI autoplus summary report for early winter 1956 showed that at 8 p.m. about 4.7 million homes were tuned to radio along with about 1.5 million cars, with an average of two listeners per car.

• Another Nielsen study on radio and tv homes reached in a week during March 1956, demonstrated that between 8 and 9 p.m. 16.5 million homes used radio against 33.5 million tv. Thus in "tv time" about half as many people are listening as are watching. But the cost differential is far and away greater.

• CBS Radio Spot Sales has come up with evidence of a substantial bonus

KPRS

is the KEY to
Kansas City's 127,600
Negro Market



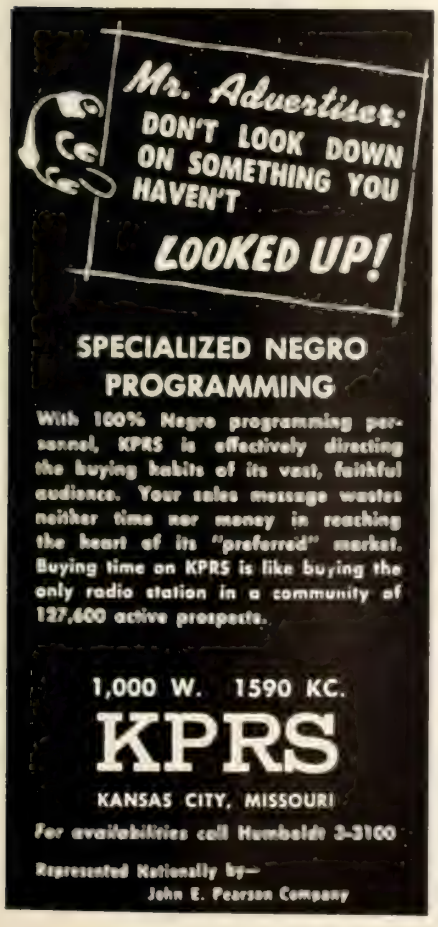
The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market . . .

K P R S

1000 W. — 1590 KC.

Kansas City, Missouri

Represented nationally by
John E. Pearson Co.



of working women listeners who can be reached by advertisers using weekend radio. Based on U. S. Census figures for 14 of the major markets, this study shows that the percentage of working women ranges from 26% in St. Louis to 46% in Washington, D.C. They also can be reached evenings.

These are only a few of the findings in favor of non-traffic times. For more details, see Radio Basics, this issue; "Don't be prime time blind," SPONSOR 16 March; "Who will make the first big nighttime radio breakthrough?" SPONSOR 1 June.

Progress

Q. Is anything being done to meet charges of "over-commercialization" in radio?

A. A number of stations are beginning to take steps to thin out the overcrowded "prime time" hours. They are accomplishing this by such means as additional premium rates or simply by failing to refill slots as contracts expire. Stations have as much at stake in this as do clients, since too many commercials can spoil programing. This coming season, if more clients are less insistent on traffic slotting and are willing to spread schedules throughout the rest of the day, the practice of overloading "prime times" with announcements may cease without commotion.

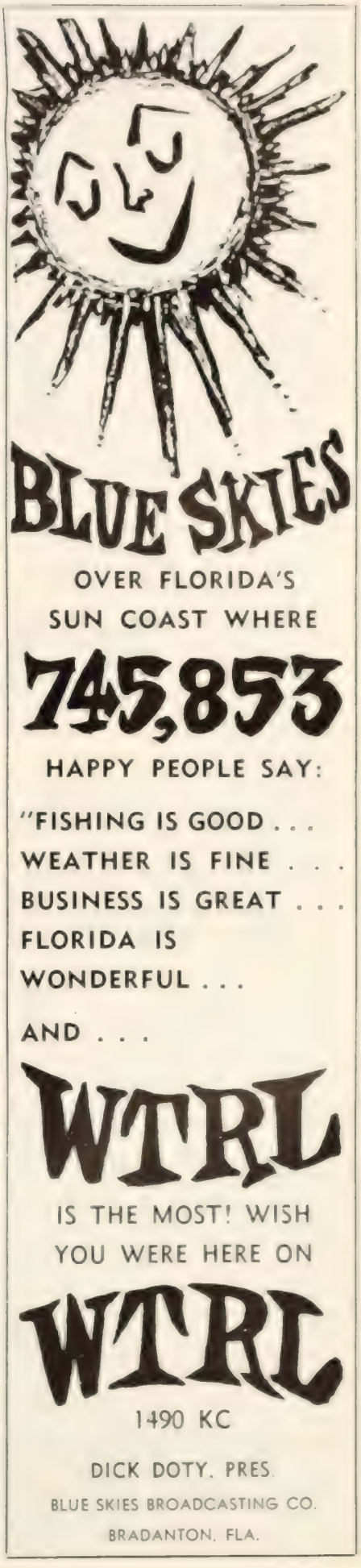
Q. Is there much chance of company-by-company spot radio dollar figures this season?

A. A big stride was made during the last year by Station Representatives Association which began bringing out quarterly dollar volume figures by product categories. But whether someone else will go to the trouble to bring out individual client spending during the next year is doubtful, despite the fact that such figures are greatly needed. As one adman put it: "With spot business good, the industry will probably figure that they can get along without them. Then if things start to slide off, they'll wish they had them."

Commercials

Q. Is the quality of radio commercial copy keeping pace with growth in spot radio activity?

A. "Now that radio has become 'fashionable' again," one rep com-



WANTED

BY CLIENTS

Members of The

WAOK GANG



"Jack The Bellboy"
Notorious audience stealer



"Daddy Sears"
O. K. Gang Leader

These Men Are Wanted
TRANSCRIBED OR ALIVE

REWARD
PAYABLE IN RESULTS
For more information contact Sheriff Forjoe or any of his Deputies—or—call Warden Stan Raymond in Atlanta.

DESCRIPTIONS

"Jack the Bellboy" . . . always strikes between 5:30 & 9:00 A. M. Uses top records, news and weather to muscle his way into thousands of homes.

"Daddy Sears"... leader of the gang — armed to the teeth with talent — Dangerous between 4:00 & 8:00 P.M. Has captured a tremendous following and is gunning for more.

1380 KILOCYCLES **WAOK** ATLANTA 5000 WATTS

By all accepted standards
KSTN leads all stations in the
BIG STOCKTON, CALIFORNIA MARKET!

Station Audience Shares
Monday through Friday

PULSE—May 1957	7AM-12N	12N-6PM	7AM-7PM
KSTN	**32%**	**28%**	**29%**
Station B	20	20	20
Station C	4	4	4
Station D	9	12	11
Station E	6	7	7
Station F	17	15	16
Misc.	12	14	13

HOOPER—April-June 1957	7AM-12N	12N-6PM
KSTN	**39.8%**	**30.3%**
Station B	14.7	24.9
Station C	2.2	4.1
Station D	7.9	10.7
Station E	4.6	5.1
Station F	10.3	7.9
Station G	7.0	6.6
Station H	3.3	2.1
Station I	2.5	1.4
Other	7.9	6.9

KSTN STOCKTON, CALIFORNIA
Music • News • Personalities
Represented by Hollingbery

mented to SPONSOR, "more brain power than ever is going into radio copy." This has been noticed, not only within the industry, but by audiences as well. Newspaper columnists and writers for consumer magazines have been loud in their praise of the improved quality of radio commercial copy, the imaginative jingles, the catchier-than-ever tunes. Admen who, only a short while ago were training their heaviest creative guns on tv commercials are now turning out great radio copy and appear to be having a good time at it.

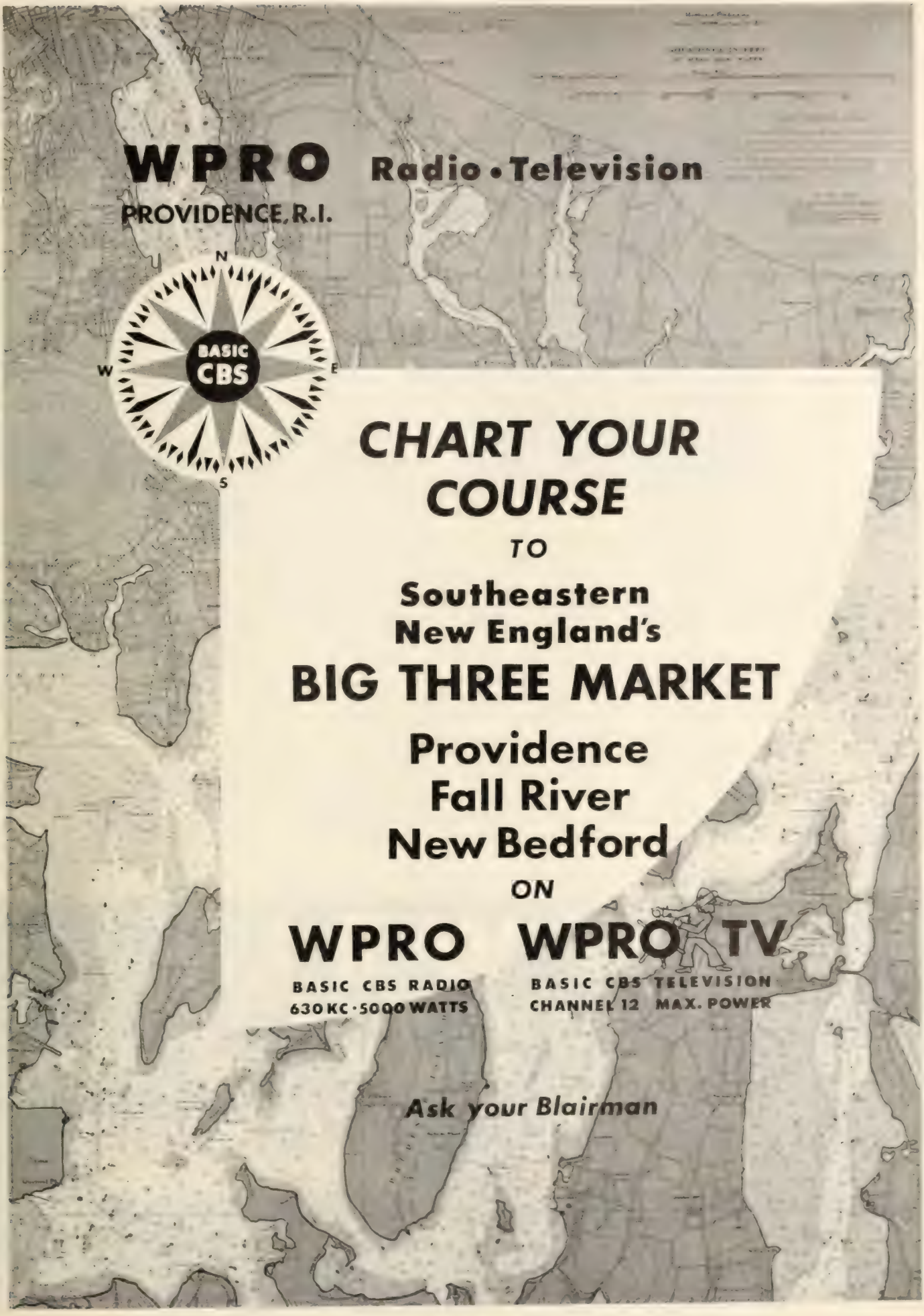
Q. What trend has distinguished this new concept of radio copy?

A. Particularly noticeable in recent months and likely to continue during the coming season is the light-hearted "talk" commercial. It fits into musical programing formats well, creating a good contrast to attract listener attention. It also gives d.j.'s, who themselves rely heavily on humor, a chance to kid it. Such comments not only give the commercial added impact, but added seconds of air time. A few of these commercials were adapted from tv, notably the Harry and Bert skits for Piels Beer which are credited by many copywriters with having started the trend.

Some clients who are now attracting attention with their light-touch commercials are: Beechnut coffee, Cavaliers, Ford, Pepperidge Bread, Pall Mall, Sen-Sen, Hoffman's Beverages, Rambler, Contadina, Martinson's coffee, Schick Razor, Schweppes Tonic. Despite their humor, these commercials are really hard sell.

Q. Does this trend to light-touch radio commercials mean that all clients might profit by using them?

A. No. The light-touch commercial works well for products that are associated with pleasure such as beverages, cigarettes and even—provided copy is handled deftly—with such expensive pleasure products as autos. But it would hardly be appropriate for a life insurance company to use a humorous commercial. With inexpensive items such as a five-cent candy bar, where any seriousness or pomposity would sound ridiculous, the light commercial works fine. It also is ideal for products for which you can't resort to medical claims or which are really little different from competitive brands.


WPRO
Radio • Television
PROVIDENCE, R.I.
N
W
E
S
BASIC CBS
CHART YOUR COURSE
TO
Southeastern New England's
BIG THREE MARKET
Providence
Fall River
New Bedford
ON
WPRO
BASIC CBS RADIO
630 KC · 5000 WATTS
WPRO TV
BASIC CBS TELEVISION
CHANNEL 12 MAX. POWER
Ask your Blairman

However, if your product really has provable outstanding sales points, then a straight sell, demonstration approach will probably be a much safer course than taking a chance on humor which can backfire easily.

Program Services

Q. Is the continuing boom in spot radio reflected in the radio program services?

A. All the packaging firms report sizeable gains in business volume this year. RCA Thesaurus reports business is nearly 300% greater so far this year than last. Stations that have bought hardly anything in the line of recorded programing since 1952 are coming back as customers, according to the packagers, along with the new stations coming on the air for the first time this year. Programing of all companies is going into new markets, and is being sold to many powerhouse stations. World Broadcasting System's new promotional game, *Sound-O*, is already on more than 1,000 stations. RCA Thesaurus' Lawrence Welk package is in about 135 markets, many of them top markets such as Chicago and Dallas. Sponsors of recorded programs represent a broad base of products; some national clients are coming in.

Q. What are some of the new programs offered this fall?

A. World Broadcasting System: *Sound-O*, a radio sound effects game designed to serve as both a merchandising and programing feature; can be used as an hour show, a half-hour show, or as all day spot promotion.

• RCA Thesaurus: *Champagne Music of Lawrence Welk. I Remember When*, a half-hour musical stanza starring Paul Whiteman. *Great Moments in Sports*, series of 52 open-end 15 minute transcriptions. *Quickie Tunes, for well-timed program closings.*

• Harry S. Goodman: *Car Counsellor*, especially for auto dealer or similar sponsorship; consists of 156 five-minute shows of interest to motorists (when to change oil, safety tips). *Tex and Jinx*, capsule interviews available in strips of six 10-minute shows or three 15-minute shows weekly. *Opinions Unlimited*, 15-minute news commentaries featuring H. R. Baukhage, H. V. Kaltenborn and John McVaine.

• Charles Michelson: *Life Can Be Beautiful*, also other soap operas. *The Clock. Famous Jury Trials.*

• Sesac. *Transcribed Library*, packages for such specialized musical programing formats as folk music, band music, polkas, classical, religious, Spanish, Hawaiian, etc. These packages (especially band and classical) are also selling to tv stations as background music or as themes for feature film. No open end transcribed shows.

• Lang-Worth Feature Programs, Inc. In the station service area, this firm offers *Airlifts*, jingles for time, weather, station promotion, sound effects and musical intros.

• Standard Radio Transcription Services of Chicago: *Lawrence Welk Library*, collection of 212 Welk renditions with Welk voice tracks. *Shorty Tunes* for special broadcasting needs, all instrumental. Also libraries of transcribed music and sound effects.

Q. Are any new trends developing in type of transcribed programing?

A. The increased sales reported by World, Goodman, RCA Thesaurus and Michelson is attributed by them to a growing interest among stations and clients in "talk" programs as a change from the music-and-news formats.

"As tv is beginning to lean more heavily on music for programing," said Harry Goodman, "radio seems to be turning more to drama." If such a trend is starting, then radio would be on the way toward completing a full cycle in programing concept.

If this is the start of a trend, what lies behind it? "Some national agencies and clients," said Don Ash of RCA Thesaurus, "seem to feel they're not getting full impact from announcements within d.j. formats and are beginning to think in terms of open-end shows for importance and identification." Perhaps this is reflected in a small way by the comment by one timebuyer in SPONSOR's spot radio survey. As a suggestion on what is needed to sell nighttime radio, he noted: "Better programing, also in daytime. One show is like another if they're all music-and-news."

Q. Are any trends developing in timing of program e.t.'s?

A. Nighttime radio is getting a break with a lot of this programing. As was previously mentioned, mystery and ad-

WWRL
NEW YORK
HAS THE LARGEST AUDIENCE IN 2 MARKETS
NEGRO
1,100,000
SPANISH
970,000
CUSTOMERS FOR 9¢ PER THOUSAND
5,000 WATTS
DEfender 5-1600



you mean IT'S NOT A ONE-STATION MARKET?

No, Virginia, it's not a one-station market—even though ARB, Nielsen and Pulse have made it look that way. There really *are* other TV stations in Eastern North Carolina. Sure, these are the facts . . .

. . . ARB (Jan. 1957) credits WNCT with: • every one of the top 15 shows • dominance of 140 nighttime ¼ hours (6 P.M.-Midnight, Sun. thru Sat.) • plus daytime dominance, too. • (confirming the earlier Pulse ratings) . . . Neilsen reports that WNCT reaches more Eastern N. C. homes and is viewed regularly by 40% more homes than any other station.

But honest, Virginia, WNCT is not the only TV station in Eastern N. C. It's just that all those reliable sources keep making it look that way.

WHALE OF A STATION ✣	WHALE OF A MARKET
COUNTIES SERVED	42
POPULATION	1,496,700
TV HOMES	194,560
EFFECTIVE BUYING INCOME	$1,460,140,000
RETAIL SALES	$1,150,316,750
GROSS TOBACCO SALES (Type 12)	$477,816,430

Sources: NCS No. 2, TV Magazine, USDA, SM Survey of Buying Power, SRDS

WNCT
GREENVILLE, NORTH CAROLINA
CHANNEL 9 — CBS • ABC
A Hartwell Campbell Station

PITTSBURGH

WILY

TEN EIGHTY-O ON YOUR RADIO!

Ernest Tannen
Vice-President & General Manager

Represented by STARS NATIONAL

ST. LOUIS

KXOK

William W. Jefferay
Vice-President & General Manager

Represented by
JOHN E. PEARSON CO.

DALLAS-FT. WORTH

KNOK

Stuart J. Hepburn
Vice-President & General Manager

Represented by
JOHN E. PEARSON CO.

Nothing Makes Your Products GO . . . as fast as NEGRO RADIO!

The Premier NEGRO MARKET Stations In America!

venture shows are getting a big play across the board in the evenings. RCA Thesaurus reports that about 90% of stations using their *Champagne Music of Lawrence Welk* are programing it after 6 p.m.

Farm Radio

Q. What is the outlook for farm radio this fall?

A. Farm radio is continuing very strong, according to station reps. In many cases, time on farm stations is already well sewed up, since many farm client buys are for 52 weeks. SPONSOR's 1957 *Buyers' Guide* reported that 77% of the 2,676 stations responding to its questionnaires scheduled some specific farm programs weekly. Of these, 29% program more than five hours per week.

Q. What are some facts that may help clients make up their minds about going into farm radio this season?

A. A recent John Blair Co. presentation (See "How stations sell farm radio today," SPONSOR 30 March) has turned up the following facts about farm radio: 6 million farm families make up the national market for farm radio. In this audience, radio has 98% penetration. The farm market has 5.6 million radio homes, with another 3.3 million radios in cars and trucks. But the farmer is not only reached in his home or car; radio gets to him in the barn and on the tractor. The cost of reaching a farm audience with radio is at least 500% less than via farm publications. Farm families spend more time listening than do urban families; 3.03 hours per day, or 24% more listening than shown by Nielsen for urban families.

The prime force behind farm radio is the farm director of the local station. He is a community figure, frequently associated with a state agricultural bureau, on whose words farmers rely. He is the perfect merchandiser, calls on dealers, addresses grange or other agricultural meetings, identifies with the client's product.

Q. Who are some of the major clients in farm radio now?

A. Alcoa, Allis-Chalmers, American

Down SHREVEPORT way our folks know their BRANDS!

KANV



'Cause 91,000 BRAND-CONSCIOUS Negro listeners buy the brands the KANV PERSONALITIES *SELL*, all day, every day.

In the Shreveport area, where Negroes receive 43¢ out of every payroll dollar, KANV is the ONLY ALL-NEGRO PROGRAM STATION.

Distributors report that BRAND sales jump daily . . . . . And advertisers *jump* to renew their KANV contracts!

JUMP NOW! Let KANV

RING THE BELL for you!

Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME

the ONLY ALL NEGRO PROGRAM Station in

SHREVEPORT, LOUISIANA

WLIK

5,000 WATTS
1270 KC NEWPORT
IRA CRISP, Mgr.

WLIL

1,000 WATTS
730 KC LENOIR CITY
ARTHUR WILKERSON, Gen. Mgr.

WAEW

1,000 WATTS
1330 KC CROSSVILLE
CLARENCE STINNETT, Mgr.

2 or 3 station package discount write for rate card

SERVING AND SELLING OVER A MILLION PEOPLE IN SEVEN STATES

the Arthur Wilkerson Stations

ARTHUR WILKERSON
General Manager
Lenoir City, Tennessee

WLIL

Cyanimid, Dow Chemical, Hercules Powder, International Harvester, Pfizer, Reynolds Metals, Hess & Clark, DeKalb Agricultural Assoc., Standard Oil of Ohio, Institute of Life Insurance, among many others.

Foreign Language

Q. How extensive is foreign radio (exclusive of Latin American) as this season begins?

A. The number of languages has increased over 1956 (57 to 13), but the number of radio stations programing is slightly off this year. According to *Buyers' Guide*, 307 stations out of 2,670 reported programing for one or more foreign speaking segments in their communities. This represents 11%. Last year 410 respondents out of 2,515 stations, or 16%, went in for foreign language programing.

States with a fairly large number of foreign language stations are: California, Connecticut, Illinois, Indiana, Louisiana, Maine, Massachusetts, Michigan, Minnesota, New Jersey, New York, North Dakota, Pennsylvania, Texas, Wisconsin. Most of these stations are in the older urban manufacturing centers. Most popular languages are Polish, Italian, German, French, Greek, Ukranian, Hungarian, Portuguese, Jewish. But these are only the leaders in this field of 57 varieties, which includes such minority tongues as Basque, Chamorra, Tagalog, Thlingot, Pennsylvania Dutch, along with Amerind languages such as Hopi, Apache, Ute and Zuni.

Spanish American

Q. How large is the Spanish-American market and where is it concentrated?

A. New York City is now the largest Latin center with a Latin population exceeding 800,000, 70% of whom are Puerto Ricans. Market is served by two Spanish stations. The other large centers are concentrated in the Southwest and West Coast. They are: *Los Angeles County*, Latin population exceeds 500,000, served by one full-time and two part-time Spanish stations; *San Antonio*, 50% of population speaks Spanish, one full-time and two

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FAB
D Francisco Laboratories
J. C. Penny Co.
Lee Optical Co.
Olympia Beer
Holsum Bread
Borgs Beverages
Wright Mfg. Co.
Los Angeles Soap Co.
Winston Cigarettes
Frontier Airlines
Salem Cigarettes
Shamrock Dairy
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and
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San Francisco
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San Antonio

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860 Kilocycles • 1000 Watts
REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

part-time Latin stations; *Rio Grande Valley area*, about 350,000 Latins on U. S. side plus bonus audience across border, four stations; *El Paso*, about 60% Spanish with bonus market of 180,000 in *Juarez*, Mexico, two stations in Juarez; *San Francisco Bay area*, one Latin station in San Diego; *Corpus Christi*, about 45% Spanish, two stations; *Nuevo Laredo and Mexico-Laredo*, about 100,000 Latins in this market, served by several stations. *Albuquerque area*, about 125,000 Latin Americans in this market, one full-time station.

Two Spanish language networks have been formed—Sombrero Network and National Spanish Network.

Q. Who are some of the national clients heavily in Latin-American radio?

A. Here are some of the major nationals using this kind of radio: Camels, Falstaff Beer, P&G, Pall Mall, Sal Hepatica, Folger's Coffee, Nescafé, Nabisco, Jell-O, Fleecy White, Black Flag, Lucky Strike, Pet Milk, 4-Way Cold Tablets, Colgate's Halo, Ex-Lax, Scott's Emulsion, Big Top Peanut Butter, Flav-R-Straws, Greyhound Bus, Carnation, Italian Swiss Colony Wine. A lot of these buys are for 52 weeks.

Q. What types of programing are most popular with Latin audiences?

A. First love of the Latin American is music, and his native rhythms hold top rank. But U. S. pop music is also well liked. Second to music in reaching this audience is the Spanish version of the soap operas which do not go on forever but close in 60 to 300 episodes.

Most popular format for Latin-American newscasts are the five-minute headline type with strong emphasis on local and Latin affairs.

Q. What are the prospects for Spanish radio this season?

A. Arthur Gordon, of National Time Sales which represents National Spanish Network, reported that the first five months of this year was the best period in seven years for its Spanish stations. The increase is continuing and the upcoming season looks particularly healthy. This is in large measure due to old clients staying while new ones move in.

Q. What are some do's and dont's for clients planning Latin American radio spot campaigns?

A. Here are just a few tips offered by Richard O'Connell, whose firm specializes in Spanish market station representation and represents Sombrero network:

1. The Latin American actually appreciates the use of his language by a national product. This sense of recognition is of tremendous importance to him as the purchaser.
2. Merchandising is important. Displays and cross-plugs within programs sponsored by retailers are vital because almost all retail advertising on that level is done via Spanish tv or radio. Newspapers have little place in the Latin American's life.
3. Clients should not feel that Spanish radio requires a "special" budget. It should be part of the regular budget going to these markets just as in the case with French radio in Quebec.

Q. What kind of commercials are most effective for Spanish radio?

A. According to Richard O'Connell jingles are very successful in Latin American broadcasting. Many of the famous American jingles (Lucky



Only a part of the picture!

WWOK ain't first . . . YET . . . but from the bottom slot, in twelve short months, we're only two away from top spot on weekdays . . . solid first on Sundays! Greatest audience increase of any one of the six stations in the market.

The music station WWOK

1000 WATTS/1480 KILOCYCLES
CHARLOTTE, NORTH CAROLINA

Latest Pulse puts WWOK hard on the heels of the BUYING housewife when she's ready for a music lift. Better grab this potent force in the Charlotte trading area. Stars National, Inc., national rep/Jas. S. Ayers, Southeastern rep.



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"Few expenditures we can make are more important than those for education. A well-educated person produces more and consumes more, makes wiser decisions at the polls, mounts a stronger defense against aggression, and is better able to perform the grave responsibilities of American citizenship.

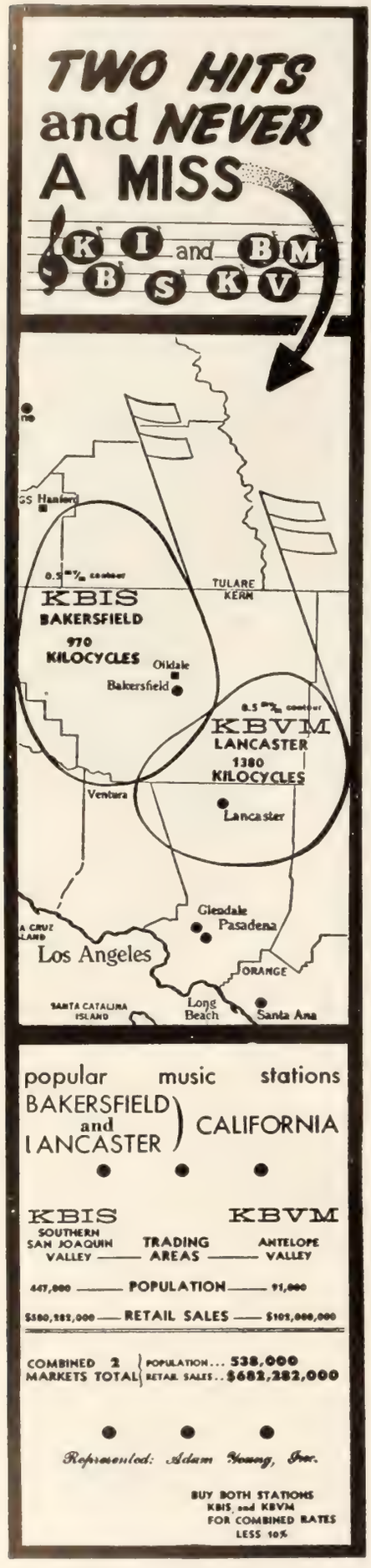
"Freedom needs educated people. So do business and industry. I earnestly ask you to support the college or university of your choice in its planning for expansion and a stronger faculty. The returns will be greater than you think."

PUBLIC SERVICE ADVERTISING COUNCIL

If you want more information on the problems faced by higher education, write to: Council For Financial Aid To Education, Inc., 6 E. 45th Street, New York 17, New York

HIGHER EDUCATION KEEP IT BRIGHT

Sponsored as a public service, in cooperation with the Council for Financial Aid to Education



Strike, Hit Parade, Texaco) have been recreated and adapted for Spanish with good results.

FM Radio

Q. What is the current status and outlook for frequency modulation?

A. Late last year, at the instigation of NARTB's Fm Radio Committee, a survey of the fm situation was conducted under the direction of John F. Meagher, NARTB radio vice president, and Richard Allerton, its research director. Here are some of their findings based on 168 replies to questionnaires sent 334 fm stations:

- Most typical sponsors are record and hi-fi dealers, appliances, beer, gas and oil, automotive.
- Median fm time charges are about half the am rate.
- Seven stations reported they are over 90% sold out.
- Most popular programing is, in this order—music, sports, news. Sports shows are sponsored on 41 stations, music on 20.
- Three out of four stations go on the air before noon.
- Fm duplication of programs aids am coverage, was the consensus among 123 stationmen.

As of the end of May of this year, 532 fm stations were on the air. This is quite a few less than the over 700 on the air in 1949 when fm interest was at a peak. Set manufacture has slipped also. Last year about 200,000 were made in contrast to peak years 1948 and 1950 when about 1.5 million were turned out.

The profit-loss picture on fm broadcasting isn't the brightest either. The NARTB survey showed 13 stations with a profit, 42 breaking even and 78 losing money. As for fm-only stations, 13 were making money, 36 holding their own and 38 in the red.

Despite its troubles, however, fm is showing signs of moving forward again this year. At the present time, there are about 15 new station requests and 115 pending applications with FCC. There are probably about 10 million sets in the U. S. that can receive fm signals. Recent studies in some major markets have shown an increase in fm penetration. Hi-fi enthusiasts are in part responsible for the renewed activity and fm radio's improved outlook.



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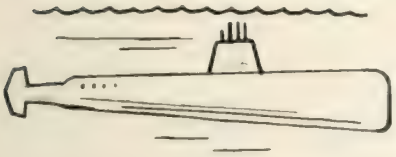
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Music Programing

Q. What is the overall picture of music programing as the spot radio fall season begins?

A. Country-Western music came up fast this year as a station specialty. SPONSOR's 1957 *Buyers' Guide* showed that 75% of the 2,676 stations responding regularly schedule Country-Western. The same percentage of stations feature some concert music. Pop tunes, of course, continue high with 385 stations in the SPONSOR survey reporting 75 hours a week devoted to spinning hit records. Popular music, including jazz, rhythm and blues, old standard and Broadway show tunes, is a strong part of programing in virtually every part of the country, although formats may vary depending on geographical areas and types of audiences sought. Of the same *Buyers' Guide* respondents, 93% reported scheduling each week some gospel music or religion.

Negro Radio

Q. How big is the Negro market?

A. There are 17 million Negroes in the United States, with more than half of them (seven million-plus) living in 60 metropolitan areas. Five market areas—New York, Chicago, Philadelphia, Detroit and Washington—have a combined Negro population of almost four million persons.

Q. How significant is this market in terms of broadcasting?

A. Television is still relatively unimportant as an advertising medium programed specifically to Negroes. Radio, on the other hand, is a progressively important medium to national, regional and local advertisers seeking to reach this special interest market.

The scope and size of Negro-appeal radio—radio programing aired directly to the interests and tastes of local Negroes—is getting larger every year.

Q. How many stations carry Negro-appeal programs?

A. As of last March, there were 563 stations carrying Negro-appeal programing. These stations are located in 38 states and in the District of Columbia. The hours of Negro-appeal





A Date with Del

After a big splash in Chicago and St. Louis radio, and dramatic parts in New York television, Del has come home to give all Middle Georgia a touch of glamour, genuine southern friendliness, and just plain charm, on our Monday through Friday program at 11 A.M. Her main interests (and those of her viewers) are people — national celebrities, hometown folks, and neighbors doing a job for other neighbors. Her message "gets through" and so will YOUR sales message.

How would you like "A Date with Del?" Your next campaign needs one!



MACON, GA.

National Rep:
AVERY-KNODEL, INC.

programing, of course, are directly proportionate to the Negro population. In some Southern areas, where the density of Negro population is 75%, some stations will program exclusively for Negroes. In other cities, where perhaps only 10% of the population is Negro, the Negro-appeal station will carry a minimum schedule.

Q. What types of shows are programed for Negroes?

A. Negro programing many times is no different than so-termed general appeal shows and features. Most radio stations identifying their schedules strongly with Negroes, however, tend to use popular local Negro personalities. They broadcast news of the Negro community, stress rhythm-and-blues music, community service broadcasts and religion.

Forty-seven radio stations broadcast their schedules 100% for Negroes in their area and these outlets adapt popular general features to this specialized audience. There are Negro homemakers, newscasters, disk jockeys and actors who pull audiences throughout the broadcast day.

Q. What kind of advertisers buy Negro-appeal radio?

A. Not too long ago nine in 10 national and regional advertisers who bought Negro-appeal radio sold products identified almost exclusively with Negroes (such as certain hair preparations and cosmetics). These patterns are changing, however.

There's an ever lengthier list of general consumption items being advertised with this type of special-appeal radio. Many clients, such as Phillip Morris, Pet Milk and Budweiser, have long sought to reach Negroes. Others, such as Cadillac, *Ladies' Home Journal* and Viv lipstick, are fairly new to this realm.

Q. Why the upsurge in general consumer clients?

A. Because the Negro market is less distinguishable from the white market than it used to be. The social, economic and professional status of Negroes has improved immeasurably in the past decade.

They have migrated into areas which offer better job opportunities, their standards of living—and of consumption—have been bettered by higher incomes; their acceptance as part of many communities has been enhanced

There's another big reason why advertisers are interested in Negroes. A lot of the myths and fables about Negroes have been blasted. Research and intelligent application of the research findings have shown what should have been obvious but wasn't: Negroes are first of all people and secondarily Negroes. They thus constitute an increasingly good market worth shooting for through special stations.

Q. In what ways is the Negro listener different?

A. Despite the many similarities between the specialized Negro audience and the general audience, there are some basic differences on which marketers agree.

They think Negroes tend to have the following characteristics as buyers: they're more loyal to a station and its personalities once a mutuality of interest has been established; they're responsive to appeals which relate very directly to their own ethnic and social backgrounds, which are very different from those of people in the majority groups; they tend to spend more money on food than do white families with the same income; there's a marked tendency to buy quality—which usually means expensive—products, regardless of the type of item; Negro women, far more than white, control the family budget.



the only station out of its TEENS!



WXLW WITH 22.4% PULSE SHARE OF THE AUDIENCE!

. . . the only Indianapolis radio station out of its teens, preferred by and selling the audience that does the *buying*—the *adult* audience. Here's your radio buying guide to who's-who in the heart of Hoosierland . . . proof in black-and-white that, for bigger sales results, it's WXLW with a 22.4% PULSE share of the audience, the *largest* share in Indianapolis, 7 days per week. The reason? WXLW's programming is different . . . a music and news formula deliberately and specifically created to sell the adult age group . . . representing the lion's share of the purchasing power. WXLW's is a vast audience of product-hungry Indianapolis *adults* who *buy more* of everything you want to sell. The chart proves it . . . and so will your sales

CONTACT YOUR NEAREST JOHN E. PEARSON REPRESENTATIVE

WXLW TOPS THEM ALL

INDIANAPOLIS METROPOLITAN AREA—APRIL, 1957—SHARE OF AUDIENCE

Monday-Friday 6 A.M.-6 P.M.	Mon.-Fri. 6 A.M.-6 P.M.	Saturday 6 A.M.-6 P.M.	Sunday 6 A.M.-6 P.M.	Week 6 A.M.-6 P.M.
WXLW	19.8	20.5	29.0	22.4
Sta. A	19.1	18.3	16.4	18.1
Sta. B	17.9	16.2	12.7	16.2
Sta. C	17.7	13.4	15.4	15.7
Sta. D	12.1	15.0	10.8	12.7
Sta. E	10.8	11.1	9.5	10.6
Misc.	2.8	5.5	5.8	4.4
H.U.R.*	23.8	18.3	14.4	18.9

*Homes using radio Rating Source: The Pulse, Inc.

950 ON YOUR DIAL

WXLW

INDIANAPOLIS
5,000 WATTS DAYTIME

Indianapolis' FINEST approach to HIGH FIDELITY sound!

STATUS REPORT

At a glance, here's what's new at the four radio networks

ABC

American's entire operation, top to bottom, is being re-oriented in the direction of its station affiliates. Why? Because its new president, Robert Eastman, thinks the network function of today is to supplement the program schedule of the strong local station and to return more revenues to the affiliate than ever before. This means depth programing along local station lines: in news, live and recorded music, use of strong non-tv personalities—all flowing naturally into and away from local programing so that continuity is effortless and almost unnoted. Eastman has surrounded himself with a group of new top echelon men steeped in station rather than network philosophy. He's building several hour-long live shows to replace some of the current dramatic programing; new slide film and high-fidelity presentations for client and agency showing. Now planned and in the works: a new station compensation plan and a re-appraisal of current network time charges for fall selling. American is taking a program tack similar to Mutual's, a selling and promotion approach more like CBS' and NBC's.

CBS

Columbia is the most constant element in radio networking, and certainly the most stable of the four networks. Its management, programing and sales concepts remain pretty much the same because they've added up to a winning formula over the recent years of network decline. They have the most money coming in, the biggest daytime audiences, the most fixed programs. For these reasons, and many others, the 1957 changes at CBS are extensions rather than revisions. President Arthur Hull Hayes is directing an aggressive sales organization which is hitting hard on the need for creativity in commercial content and for development of nighttime program periods. CBS aims for new and more varied shows as more advertisers—the blue-chips especially—come into the network ranks and swell the program investment fund. Programing is still the thing, in CBS thinking—it's what gets and keeps audiences and the block around which successful local operations revolve. It bagged the biggest network radio client in years three months ago: Ford Motor Co. has signed for $5.5 million (gross)

MBS

Mutual undoubtedly has seen the biggest upsets of any network in the past year. But, having hit the bottom, it finds that "up" is its only direction. And "up" goes even farther than Mutual anticipated. Today the network is essentially a program service of news, music and sports, with occasional one-shots thrown in. It's a bartering operation, feeding X number of shows to its affiliates free in exchange for Y number of time periods which the network can then sell to national advertisers. This rules out station option time, the eternal problem of station clearance. It also gives, according to Jack Poor, MBS president, a pre-clearance guarantee of 83% of the Mutual lineup. Poor is getting what he hoped for: strong independent stations moving in as affiliates, advertiser interest in a pre-cleared package. Operating costs have been cut and the network thinks it's well on the way to being in the black. The glamor of network radio as it used to be is gone for Mutual, says Poor. But he thinks this kind of a limited operation can sustain itself as a significant part of radio and as a solid buy for clients.

NBC

There's been a crescendo of interest in NBC on the part of sponsors and prospects as a result of the new intensity and enthusiasm with which the network is being promoted and sold. Network executives, under the direction of Matthew J. Culligan, vice president in charge, are using flair and drama to sell a lot of old radio concepts in a new way. The best known gimmick—and it has shown itself to be far more than a mere springboard into a sales pitch—is the Imagery Transfer concept. For this, Culligan and his staff advocate special copy approaches and appeals for the special medium of radio. This idea of a transference of a product or concept image as a result of a radio trigger has brought many a new advertiser into the NBC lineup. NBC's program structure is centered on such sound sales successes as *Monitor* on weekends and *Hot Line* with its hourly news. The network hits hardest on news and music but plans to put more spadework into other types of programing. It's looking most of all for a saleable daytime formula—saleable both to clients and to the affiliates

NETWORK RADIO BECOMES FASHIONABLE

You'll hear more talk about net radio this year than at any time since tv arrived. Why? There are two big reasons: (1) Years of selling have penetrated. (2) The networks continue to re-shape programing and sales to the needs of all kinds and types of advertisers. The blue-chip sponsors are back and they're pacing the rest

Outlook

Q. How does business look at this half-year point?

A. Network radio business looks better than it has in seven years and gives promise of making even stronger dollar gains in the last half of this year. January, according to one network president, was the lowest point in network radio's history. Since then, dozens of new advertisers have made network buys, many for the first time. The biggest money, of course, is coming from the blue-chip advertisers.

Matthew J. Culligan, vice president in charge of NBC Radio, says this spring 49 of the country's top 100 national advertisers were using network radio. This represents almost a 100% gain because at the same time last year there were only 26 such majors in the network radio lineup.

Radio is "back in the media living room," he says. "The most deliberative buyers are buying it. This return of the smart buyers is now a trickle but it will be a flood within six months."

The SRO sign is already being hung out by the networks on certain time periods and programs. Mutual, for example, has 82% of its half-hourly newscasts sold. Thirty-one availabilities in this news package are left, and when these are sold the network will be "in the black," says a top-level spokesman. NBC's increasingly popular weekend *Monitor* is 93% sold out.

CBS in the six-week period ending the third week of June reported 18 new contracts, one extension of a schedule and 17 renewals—36 orders. NBC has tabbed 75 advertiser orders in the five-month period since 1 January, a net billing of more than $11 million—"larger than the total of all 1956," Culligan told SPONSOR.

Robert Eastman, American's new president, says his most important single task is to get more sales at good rates—and he'll hold firmly to the rate card line. He is planning seven or eight hour-long live music and personality shows which he thinks will attract a new group of advertisers. Because he thinks "network radio has been very badly sold," he's spending a lot of time in sales planning. His primary sales emphasis is on sales effectiveness. "We're selling our network on its own merit, and its most important merit is what it does for the person who invests the dollars."

Q. Are the networks making money?

A. None of the networks, at this point, is in the black. They have high profit hopes for the future, however. There are two main reasons for this optimism: (1) their losses are decreasing every year as they make more sales and tighten up their operations, and (2) they see a lot more money coming into their coffers as they switch from a holding operation to more aggressive types of programing and sales tactics.

They're still trimming a lot of fat. They've put in full-scale economies at all levels, management to engineering. They're spending a lot of time analyzing past mistakes. They're pre-planning every move so they can get maximum value for every dollar they spend.

Q. Why are advertisers showing a new interest in network radio?

A. There are many reasons for re-emergence of interest in and enthusiasm for network radio. Among them:

- Spadework carried on by network sales and promotion departments over the past few years is just now in many cases beginning to pay off.
- The networks have developed new and unique approaches to selling their product.
- The costs of the visual media—television and print—have risen to the point where re-appraisal of all ad budgets is a necessity. Network radio is estimated by a CBS executive to be one-third to one-fourth the cost of tv.
- Heavy investments by such major accounts as Lever Bros., Ford Motor and Brown and Williamson have attracted industry interest and led advertisers into the fold.
- The listening audience has leveled off and is now a stable one.
- An increasing number of advertisers want to reach listeners in cars—radio's exclusive audience.
- The economy of radio, disputed by no one, gives an advertiser affordable frequency in an era when quantity

Facilities are highly important—but, fundamentally without the skills, ideas, drive, sense of responsibility and enthusiasm of capable *people*, all the watts and kilocycles are reduced to immobile electronics. Still miracles—but motionless.

The American Radio Network executive team is staffed by men with wide experience in radio broadcasting. They know the complete character of the business. They know stations, local programming, all facets of radio selling, station management. They are men who agree that the right kind of network programming must be in harmony with the local programming of the affiliated stations.

RADIO IS

They are well aware that, finally, all their plans and follow-through must be directed to making the American Radio Network a 3-way asset.

1. for affiliated stations
2. for local listeners
3. for advertisers

This All-American management team is sold on the brand of showmanship that is a vital force in selling. To forever close the remaining gaps between local station and network thinking—they are dedicated to the job of producing the finest radio program-product and exercising a new and progressively creative force in the radio industry.

American Broadcasting Network

PEOPLE

Stephen B. Labanaris
Vice President



Robert E. Eastman
President





Thomas C. Harrison
Vice President in Charge of Sales



Edward J. DeGlan
Vice President in Charge of Finance Division

Stephen Bilotta
Assistant Vice President



of advertising impressions is difficult to buy because of costs.

• An increasingly important factor is merchandising. Advertisers want a unified station lineup to cooperate at the local level, and they like the merchandisability of a personality.

Q. Why is merchandising so important to an advertiser?

A. Marketing men realize more forcefully than ever that they have to back up their advertising to make it pay off the biggest dividends. They have to cement dealer and trade relations. They install window streamers, arrange shelf displays, send dealer mailings, promote their radio personalities, tie in advertising to field force sales meetings.

Network, the networks contend, is more merchandisable and promotable than any other type of broadcasting—far more than print. It's national, reaching into all segments of the product's distribution territory. It's more easily maneuverable than a station-by-station lineup. Merchandising and promotion can be coordinated by one central department at network headquarters and funneled down to the affiliates.

Advertisers

Q. What advertisers are using network radio?

A. The range of advertisers using network radio is broad, from small regionals to large nationals. SPONSOR made the following analysis based on network advertisers as of 1 June.

There were 148 different accounts on the air, most of them company names familiar to advertising people (General Foods, Miles Labs. etc.). Some, however, are relatively unknown (California Packing, Knapp-Monarch, Midas). Of the total, ABC and CBS had 44 accounts each; NBC, 34, and MBS, 26. (Last year there were only 55 advertisers using network radio all told.)

Most business continues to come from food advertisers, accounting for roughly one in every five network radio accounts (19%). But there have been interesting weight shifts in product *types* using net radio. SPONSOR's analysis as to current types of network advertisers show religion a close second to food, representing 16% of all accounts. (These percentages have no relation to *amount* of time purchased or *amount* of expenditure. They are merely an advertising index.)

Here are the product or service categories of network radio advertisers today: 19%, food product producers; 16%, religion; 14%, drug; 12%, services; 12%, household items; 10%, automotive and automotive products; 6%, miscellaneous; 4%, cigarettes; 3%, cosmetics; 2%, appliances; 2%, beverages.

Q. How are individual advertisers using network radio?

A. Networks in the past five years have continued to develop new ways in which the medium can be used by advertisers—all kinds of advertisers. They've broadened the client base as shown by the 148-account figure of today contrasted with a total of 25 national advertisers using all four networks a decade ago.

Advertisers are mainly attracted by an all-descriptive word — flexibility. This elasticity and maneuverability applies to every facet of use: time, station lineup, costs, frequency, duration, audience, mood, program, performer.

Here are examples of this varied flexibility as it applies to some 1957 network sponsors.

ABC

General Foods is spending $1 million on American's morning block (*Breakfast Club*, *My True Story*, *When a Girl Marries* and *Whispering Streets*) to sell a variety of products. Among them: Post Cereals, LaFrance, Calumet, Jell-O. Scope: full network, 52 weeks.

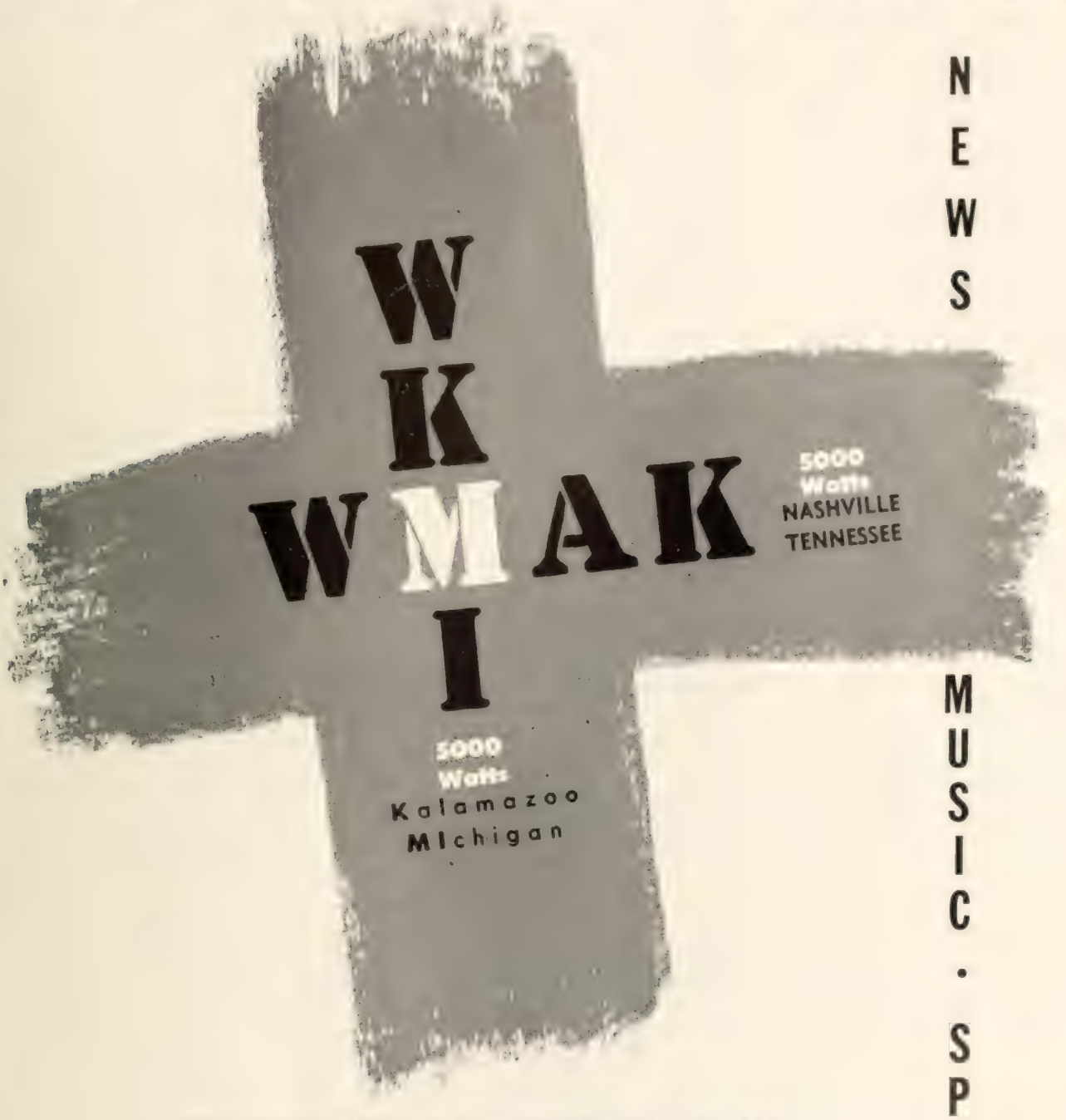
Pharma-Craft manufactures Coldene, a product which tabs 90% of its sales during the fall and winter. A 26-week seasonal campaign was budgeted at $200,000 and involved the morning block to reach housewives.

Carling's Ale went into network with a small budget and a musical commercial. To gain the most effective use of the commercial and spread it over as many months as possible, the client bought a schedule of 20 five-minute *Martin Block Shows* per weekend for one weekend monthly from April through August after using two weekends in March. The $100,000 campaign skipped nine Northwestern states which have low or no distribution.

The McIlhenny Co., which makes



THE STEERE STATIONS



● When the Steere Stations' representative calls on you, here are some basic facts you ought to know about these two rich regional markets:

WMAK, Nashville — 36th U.S. city. WMAK, 5,000 watts full time at 1300 kc., covers 1,385,000 population area with $924,427,000 total retail sales. The Mid-South's most powerful MUSIC and NEWS independent.

WKMI, Kalamazoo-Battle Creek combined metropolitan Twin-City area . . . 270,000 population, 76th in U.S. The WKMI signal covers 1,519,000 population . . . over one billion retail sales. 5,000 watts at 1360 kc. . . . Western Michigan's most powerful independent.

STEERE BROADCASTING CORPORATION

KALAMAZOO, MICHIGAN

Tabasco sauce, represents one of the smaller-budgeted advertisers. It used a $15,000 allocation to buy one participation weekly for 13 weeks on the *Jack Paar Show.*

Magla Products has two promotional seasons during the year, fall and spring, for its ironing board covers. For $7,000 in each campaign they got *Breakfast Club* with one participation weekly for four weeks in each push.

Chevrolet wanted to introduce its new 1957 trucks in a special two-week drive costing $30,000. It got 20 five-minute sportcasts each Saturday and Sunday on more than 300 stations.

California Western State Life Insurance Co. includes only the West Coast in its sales area. It bought a Pacific Coast network for twice weekly participations on *When a Girl Marries.* Cost for seven weeks: $8,000.

CBS

A&P food stores wanted a flash two-day campaign on peak shopping days, Thursday and Friday. The cost for time and talent was $18,033, and included 27 states and the District of Columbia with a lineup of 131 stations. The buy: seven five-minute daytime serial segments, four seven and one-half minute serials and two five-minute evening news shows.

Chas. Pfizer & Co. is interested in the concentrated farm coverage of 64 stations in 16 states. Its 15-minute evening news show costs $1,787 per week.

Renuzit Home Products Co. buys 80 stations in 37 states and the District of Columbia for a weekly cost of $3,155 covering one seven and one-half minute segment of a daytime serial.

Salada Tea Co. is spending $4,881 weekly for five seven-and-one-half-minute daytime serial segments on 34 stations in 13 states.

NBC

Brown & Williamson sponsors one-half of NBC's hourly newscasts and gets 85 commercial exposures weekly for a cost of $40,000 per week. This reduces to some 60¢ per 1,000 impressions based on these statistics: the client gets 53,206,000 commercial home impressions weekly; home plus auto commercial impressions delivered per week, 65,975,000; duplicated homes reached in one week, 10,800,000. The client wants to reach all audience segments as well as both men and women during peak traffic hours, in the daytime and in the evening.

20th Century-Fox buys network radio to coincide with the national release of a new movie. The campaign consists of 50 six-second announcements each weekend in *Monitor* for two weeks at a cost of $20,000. This sum delivers 21,668,000 commercial home impressions; 30,335,000 home plus auto commercial impressions; 6,821,000 unduplicated homes reached each weekend at a cost per 1,000 of 33 cents. The sponsor's aim: frequency and dispersion.

American Motors, for its Rambler car, "has experienced an unusual amount of success with its newscast campaign on *Monitor,*" reports the network. "Rambler sales have shown a substantial increase and the client attributes much of this success to the show." It buys 20 *Monitor* newscasts each weekend for a weekly cost of $8,500. Approximate cost per commercial minute is 64¢.

Q. What is the year's biggest network buy?

A. The biggest by far is the recent contract signed by Ford Motor Co. with CBS Radio through J. Walter Thompson for $5.5 million (gross). The package of top CBS and entertainment personalities (Edward R. Murrow, Godfrey, perhaps Rosemary Clooney and Bing Crosby) is designed to combine small program segments into an over-all program title of the *Ford Roadshow.*

Ford is buying prime time on a large network lineup, hitting hardest for those periods in which the in-car audience swells the in-home audience by as much as 50%. These periods: morning, late afternoon, early evening, Saturdays, Sundays.

Although this is the standout of the year, other blue-chip, multi-million-dollar accounts have signed at every network.

Q. Are network advertisers getting sharper?

A. Network executives think so. John Karol, vice president in charge of sales for CBS Radio, thinks advertisers and their agencies are spending a lot more time on creative effort. Too frequently in recent years the stress has been on media selection. Now, he says, the emphasis is shifting to how the advertising is used once its been bought.

In Karol's book, and in that of every other network executive with whom SPONSOR talked, this means the buyer is getting sharper. He's making better buys and he's using the buy better and more imaginatively.

How does this show up? Mainly in commercial copy. Copy is being given more attention than it's gotten in years. Good writers are being hired in agencies, and good production people are moving back from television or being trained to specialize in radio. Sponsors are hearkening more to counsel of the networks in matching the composition and the mood of audience and programing to the commercial approach.

They're using new sounds in the sound broadcasting medium, and these sounds are attracting listenership, attention and response. The upsurge and success of such spot radio copy as for Bert and Harry Piel and Pepperidge Farm bread (and there are dozens of others) has led to the same kind of sparkle and life in network commercial announcements.

Changing Patterns

Q. How is net radio changing?

A. Network radio has not only changed completely but many times in the seven years or so since the commercial invasion by television. And network radio is *still* changing. This season, however, it looks as though some of the changes will be more durable because the industry looks healthy and stable.

These are some highlights of changes which are still taking place:

- Programing innovations are being made in the daytime hours and on weekends when audiences are heaviest.
- Programs and participations are still being sub-divided to the point where NBC Radio now sells six-second announcements.
- Development of nighttime programing—and audiences—is still in the future although there's new thinking in the direction of expansion to these periods.
- Weekend periods are more vital to advertisers because of the in-car audiences and non-home listeners to portable sets.
- There have been fewer station disaffiliations in recent months, and the networks are working feverishly to

keep the station lineups they've got and add to them.

• Stations stand to make more money from the networks as new contracts are written and old ones revised. The perennial clearance problem is easing.

• Time costs to the advertiser remain pretty much the same although daytime periods are destined for early hikes. Nighttime charges will be upped just as soon as programs and audiences develop.

• The network pitchmen are making sales gains by adding flair and imagination to the routine and mundane statistics and research.

Q. How are the individual networks changing?

A. The network showing the least change in basic approaches is CBS because it has been in top-dog position for years. Its dollar volume is higher than that of any other network, its management has fluctuated less, its strong daytime program block has bolstered its total sales.

The shifts and turns at the other networks involve every concept basic to networking. The other nets have been in serious trouble for the past few years, and they're just now beginning to see over the edge.

At American, Robert Eastman, the new president, heads an executive lineup which has been completely reshuffled. He's a "station" man because of his many years as an executive with John Blair & Co. station representatives. He's hiring his top executives from some of the country's most successful station operations and he's hitting hard on the concept of a network adopting a local point of view and servicing its station affiliates.

He's blueprinting a plan whereby American will feed live music and news to its affiliates to conform to the high local tune-in to shows of this kind. He plans to chop off a lot of dramatic programing now on the air, replacing it with live music and news shows which introduce high-appeal personalities.

At Columbia, John Karol takes an opposing view. He thinks there'll be a much bigger variety in programing as more advertiser dollars become available. He wants to experiment with "lively kinds of showmanship," and nighttime will be one of his first targets. Programing pays off, is the way Karol puts it. Why? Because Nielsen figures, he says, show a four-week audience measure of network and independent stations (some 2,700 of them, with the West Coast omitted) shows CBS with affiliation at 7% of the stations but a share of audience of 18.5%.

Mutual has had the most radical shuffle. It's cut network operating costs to the bone, revamped station contracts by eliminating all option time and carried the barter system to an extreme.

Its bartering is simple: the network gives the station an on-the-hour five-minute newscast in exchange for the station giving the network five minutes on the half-hour. The station keeps its hour revenues; the network retains its half-hour revenues.

Jack Poor, president of Mutual, says this gives MBS the only firm pre-cleared lineup in network radio. This system gives his network clients an 83% clearance before the schedule is ever placed. Another advantage: network programing which supplements the local schedule and gives the station more dollars will inevitably attract more affiliates, he says.

Thus MBS and American stand in



opposing camps to CBS and NBC, which tend to stress programs and audience first and station affiliation second. The ABC and MBS view: follow the local station program trend and supplement it. The CBS and NBC approach: pace the local station trend by giving variety and diversification.

NBC's biggest change has been in its top management lineup, now under the direction of Matt Culligan. NBC's most marked departures from the network radio norm have been (1) further intensification of peak automobile traffic time programing, (2) development of the *Hot Line* with hourly news and the *Nightline*, (3) the application of psychological concepts to what Culligan calls Imagery Transfer.

Imagery Transfer

Q. What is Imagery Transfer?

A. In high-falutin' technical language, Imagery Transfer as ballyhooed by Culligan and NBC involves perceptual phenomena such as synesthesia (the common feeling-tone in different sense modalities) and partial closure (listeners' tendency to complete perceptions). And what does *this* mean?

Culligan has a simpler explanation. He describes the process by which a radio listener transfers an image after the stimulus of the commercial. There's a public pool of memory, he says. Everyone stores away everything to which he has ever been exposed in his lifetime. So the whiff of perfume may bring romantic reminders; the sound of screeching brakes may recall a horrible accident; the Star Spangled Banner may evoke a patriotic fervor.

"The human mind is really quite orderly," he says. "A partial experience —such as a sound effect on radio— leads to a re-living of the entire experience. Listeners are therefore working with us on the completion of a thought. Other media destroy rather than enhance the imagination."

How does this apply to copy? Can you automatically use the same copy lines and themes appearing in print and tv and transpose them without alteration to radio? No, says Culligan. He recommends the principle be used as a guide in integrating all media and in getting maximum impression from each advertisement, be it print or broadcast.

It's the *sound* in radio which distinguishes the medium. Sound, therefore, must get the emphasis, he says. Here's what this sound should include:

- The commercial must epitomize key points, not simply talk around them.
- It should employ sound material which contains feeling-tone qualities of the tv or magazine visual. The advertiser should prepare his tv or print ads with visual characteristics especially adaptable to aural translation.
- The commercial should invoke the image of closure, leave something for the listener's imagination so he brings something to the recall process.
- Each commercial should stress one motivating value, but the campaign should cover an entire set of values rather than merely one.

This kind of integration is an ordinary device used by advertisers. A trademark or logo or identification figure will be used in all print advertising. Transference to radio could include sound effects or voice effects.

Audience

Q. Who listens when?

A. Ninety-six per cent of all U. S. families have radios. This huge audience defected to television at a rapid rate until about a year and a half ago, when listening leveled off from a decline.

At that time, one network spokesman says, the toll of tv was measurable for the first time. He figures radio has lost about 69% of its former nighttime audience, about 27% of its former daytime listeners. But this is still a sizable number for an advertiser to conjure with. Radio listening is estimated to total 1.4 billion hours weekly by the Mutual network.

Look at these Nielsen Radio Index figures for the first report in May. The average evening once-a-week show reached 433,000 homes, the evening multi-weekly program, 626,000. Average weekday program went into 963,000 houses. During the daytime on Sunday the average audience was 385,000 homes; on Saturday, 578,000.

One of the biggest bonanzas for networks and buyers alike is the huge in-car radio audience available throughout the entire week at almost any given hour.

SPONSOR tabbed some averages based on this same Nielsen report for May, a month selected because it hits a balance between the peak driving vacation months during the summer and the low period of dead winter.

The size of the in-car audience today is so valuable to many advertisers that they consider the in-home audience a bonus and the automobile listeners their prime targets. For this reason, some networks have taken to pitching for a radio allocation from the outdoor advertising budget. They argue that a billboard will, perhaps, get a maximum of four seconds' attention as the driver goes by. Radio, in contrast, gives many times that.

On a weekday between 8 a.m. and 6 p.m., the automobile audience is 21.9% as big as the in-home audience —more than one car listener free for every five home listeners purchased. On a week night from 6 to 11 p.m., the plus is 22.5%. On Saturdays and Sundays the averages rise, of course, because of shopping trips and pleasure driving. Saturday from 8 a.m. to 6 p.m., 28.8%; from 6 to 11 p.m., 34.2%. On Sunday, 8 a.m. to 11 p.m., 29.9% The highest single Auto-Plus rating was 53.4% between 8:15 and 8:30 of a Sunday evening.

Q. How important is the in-car audience?

A. It's the most sought after single segment of radio's audience in this buying era.

Here are some reasons for this in-car demand.

The car radio listening group is a captive audience, unexposed to other media except for a fleeting glimpse toward billboards. The person or family on the go consumes more, spends more money, is less conservative in buying habits. The automobile passenger is a natural target for such products as restaurants, movies, places of entertainment, automobiles and gas and oil products, soft drinks and foods. The family with a car, being mobile, is able —physically—to move from one place to another in response to advertising.

The size and potential of this audience on wheels is so significant that many local stations as well as networks are carrying news and features angled particularly toward drivers. Mutual reports, after a recent affiliate summary, that 95.6% of its affiliates schedule driver-appeal programing.

Get more than 1/3!

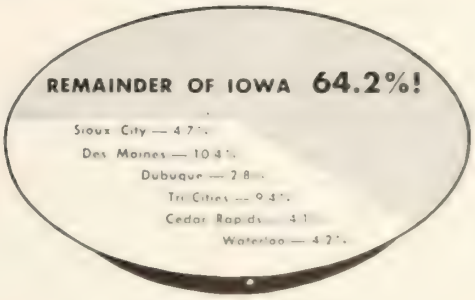
(of Iowa's Sales Potential)



WHO gives you Iowa's Metropolitan Areas (1/3 of the Market) . . . PLUS THE REMAINDER OF IOWA!

Iowa has six Metropolitan Areas which, all combined, do 35.8% of the State's total retail sales.

A number of radio stations can give you good coverage of ONE Metropolitan Area . . . but WHO gives you high coverage of virtually ALL Iowa Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!



RETAIL SALES
1956 Consumer Market figures

FREE MERCHANDISING!

WHO Radio maintains one of the nation's most comprehensive and *successful* FREE merchandising services in 350 high-volume grocery stores for FOOD advertisers who buy $300 gross time per week; in 250 high-volume drug stores for DRUG advertisers who buy $250 per week. (A $200 Food plan is also available).

Ask us — or PGW — for all the facts!

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines WOC-TV, Davenport

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.
National Representatives

ANNOUNCING

the NEW

950 CLUB PROGRAMMING

ON

WORL

BOSTON

the one and Only musical set-up of its kind in all New England

☆ ☆ ☆

PROMISES TO BE THE BIGGEST SMASH HIT WITH LISTENERS EVERYWHERE!! AND YOU, THE ADVERTISER, WILL REAP THE BENEFITS!

☆ *It'll be your STARBRIGHT SPOTLIGHT Station!!*

☆ *The 950 CLUB SPOTLIGHT will shine on 950 musical stars every week!!!*

☆ *Each star gets the spotlight for 15 minutes—all day long—all week long—on the Big Revolving Bandstand!!!*

☆ *ROUND & ROUND THE BANDSTAND GOES — EVERY STAGE HAS A STAR — EVERY STAR HAS THE SPOTLIGHT FOR 15 MINUTES!*

☆ *EASY TO FIND ON THE DIAL . . . 950 CLUB—950 ON THE DIAL!!*

As we did 7 years ago—as we're about to do once again—

☆ *WATCH US SET ANOTHER TREND IN BOSTON RADIO AS WE GO ROUND & ROUND WITH A BRAND NEW SOUND*

ON BOSTON'S *ONE & ONLY*

950 CLUB-WORL

REPRESENTED NATIONALLY BY HEADLEY-REED CO.

Sales Techniques

Q. How is network radio being sold in 1957?

A. Network radio is being sold in new ways. The newness may be in the movement of top-level management people directly into the selling arena. Or in the development of new research which will help guide agency and advertiser thinking.

It may be in the actual presentation, as with American. President Bob Eastman, one of the top-level network people who takes direct part in pitches, is supervising development of high-quality, expensive color slide presentations with success story capsules and accompanying high-fidelity tapes.

NBC says 90% of its presentations attempt to sell network radio rather than the NBC network—and CBS and ABC are reportedly selling in the same way. There's "no battle in radio such as they have in the magazine field," commented one sales vice president.

MBS NET CHANGING HANDS

At presstime for this section, sale of the Mutual Network was believed imminent. The prospective buyers: Paul Roberts, West Coast broadcaster heading a group negotiating with Tom O'Neil, head of RKO Teleradio, which is the present owner of the network.

The new element may be, as in the case with CBS, closer cooperation on the creative level. John Karol works with advertisers in suggesting copy themes and copy approaches which will fit the mood of the adjacent programs.

The framework for network selling is the same, with time periods and costs static. But there are vital changes all up and down the line—aggressive and progressive changes. Mutual has had the biggest revision with its elimination of station option time and its barter arrangement on time periods.

At this point, CBS and NBC have rate cards pretty well stabilized until new listeners come into the audience fold and justify rate hikes. NBC may have some re-evaluation of nighttime periods.

But the other two networks are in the midst of dollar-by-dollar reappraisal of their rate cards. Both American and Mutual hope to have their formulae of outgo and income balance completed for late summer selling.

Winner takes (almost) all...

21 of the 24 top Pulse Rated radio shows in Los Angeles are heard on KNX.* That's another reason why Southern California's #1 radio station is the CBS 50,000 watt

KNX, LOS ANGELES



REPRESENTED BY CBS RADIO SPOT SALES

* *Pulse: March-April, 1957*

Program Service

Q. What's happened to the program service concept?

A. As detailed above, Mutual has become a program service. It supplies a stable of shows to its affiliates at their request rather than at network insistence, a vastly different approach than in network's heyday.

There's a fifth network, one which provides the nation's other program service. Keystone Broadcasting System has always been a funnel through which programs and/or commercials were siphoned to stations. Its difference: it is a nonwired, transcription network. It's the biggest network in the country, servicing today 957 affiliated stations.

Here's its affiliate breakdown: 77.1% are located in a single-station market; 13.0%, two-station; 5.4%, three-station; 4.5%, four or more stations.

One new sales approach is Operation Impact. The plan: 15 brand identification announcements up to 20 words long for an advertiser in a one-week period, reaching into 15.7 million unduplicated radio homes at a cost of 32¢ per 1,000 such homes. Here's what it costs a client per announcement: in a 13-week contract, 95¢; 26 weeks, 90¢; 39 weeks, 85¢; 52 weeks, 85¢. The network numbers 64 national advertisers as its clients.

Keystone stresses segmented audience coverage as well as total audience in special presentations to farm-market and Negro-market advertisers.

Noel Rhys, vice president of Keystone in charge of its New York office, stresses the significance of having radio affiliates in non-metropolitan areas. In the first place, more than 600 of the KBS stations are located in a county seat, "the most important commercial center in any non-urban trading area." He points out what he terms "misplaced sales credit" being given to metro areas by many manufacturers.

Here's what he means. In Kansas City, 50% of all the manufactured goods shipped there to wholesalers is re-shipped out into peripheral areas—these smaller commercial trading areas outside the metropolitan district. Yet credit for these sales, he asserts, is given to Kansas City. He recommends advertisers spend part of their budgets outside this area at "the local level—the actual point of sale."

MBS Sale

Q. What's the future of MBS?

A. At presstime, the reported sale of MBS to a syndicate headed by West Coast fm broadcaster Paul E. Roberts was still not final as last-minute contract hassles cropped up.

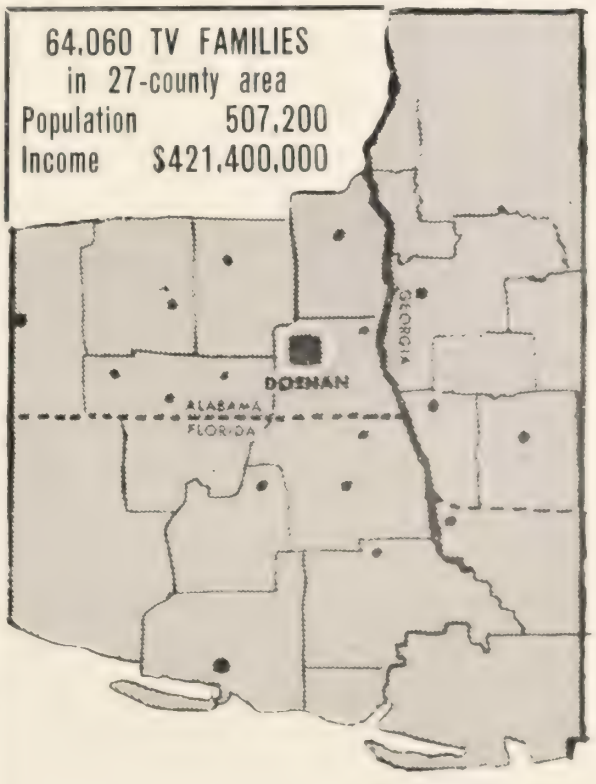
The details of the sale were shrouded in as much mystery as the background of Roberts himself. The few facts known about him were that he is general manager of KRKD-FM, Los Angeles; president and majority stockholder of United FM, Inc., a station rep; and a.p. of Audio Sales Co.

As for the MBS sale, it was understood that the MBS parent company, RKO Teleradio Pictures, would retain the five o&o's as well as the Don Lee and Yankee regional networks. Roberts is expected to receive the advertising accounts, affiliation contracts and goodwill of the network.

Attending the final negotiations besides Roberts, were Thomas E. O'Neil, who heads up General Tire and Rubber Co., as well as the RKO subsidiary, and John Poor, MBS chief.

Retailers know their markets BEST- and

Retailers in every town indicated



Advertise Regularly on WTVY

CHANNEL 9

Dothan, Ala.

Covers the Wiregrass

F. E. Busby, Executive Vice President

Represented by:
Young Television Corp., Nationally
Clarke Brown, Southeast

Sponsors ***know***

THE BUY IS BETTER on WINS*



OLD GOLD • MACY'S
GENERAL ELECTRIC
ARRID • CHEVROLET
HIRE'S ROOT BEER

BILL STERN "CONTACT" 7–10 a.m. daily



SHELL OIL • SUPER SUDS
GRAND UNION • LISTERINE
PEPSI COLA • DAILY NEWS
A & P STORES • BUDWEISER
CHASE-MANHATTAN BANK
WARNER BROS. • SEVEN-UP

BILL STERN "CONTACT" 7–10 a.m. daily



CANADA DRY • DUMONT TV
BIRDS EYE FOODS • VITALIS
DIAMOND MATCH • TEXACO
GOODYEAR TIRE • COPPERTONE
COLGATE-PALMOLIVE • BLUE COAL
PAN AMERICAN AIRLINES
BEACON WAX • SINCLAIR OIL
BALLANTINE • BEECHNUT GUM

BILL STERN "CONTACT" 7–10 a.m. daily



AMERICAN TOBACCO • THOM McAN
ROBERT HALL • RITTER'S RELISH
NEWPORT CIGARETTES • PEPSODENT
CLAPPS BABY FOOD • MERKEL MEATS
CAROLINA RICE • INSTANT SANKA
HOFFMAN BEVERAGE • COPPERTONE
TENDERLEAF TEA • CAROLINA RICE
NORELCO SHAVERS • R. J. REYNOLDS
McCALL'S MAGAZINE • COLUMBIA
PICTURES • VITALIS • FORD MOTORS

BILL STERN "CONTACT" 7–10 a.m. daily

* **COVERAGE**

New York
New Jersey
New England

50,000 Watts
24 hours a day

Also Selling: **JACK LACY • ALAN FREED • ZEKE MANNERS • MAGGI McNELLIS • STAN BURNS**

ON **WINS** 1010

NEW YORK CITY, N. Y.

SECTION 7

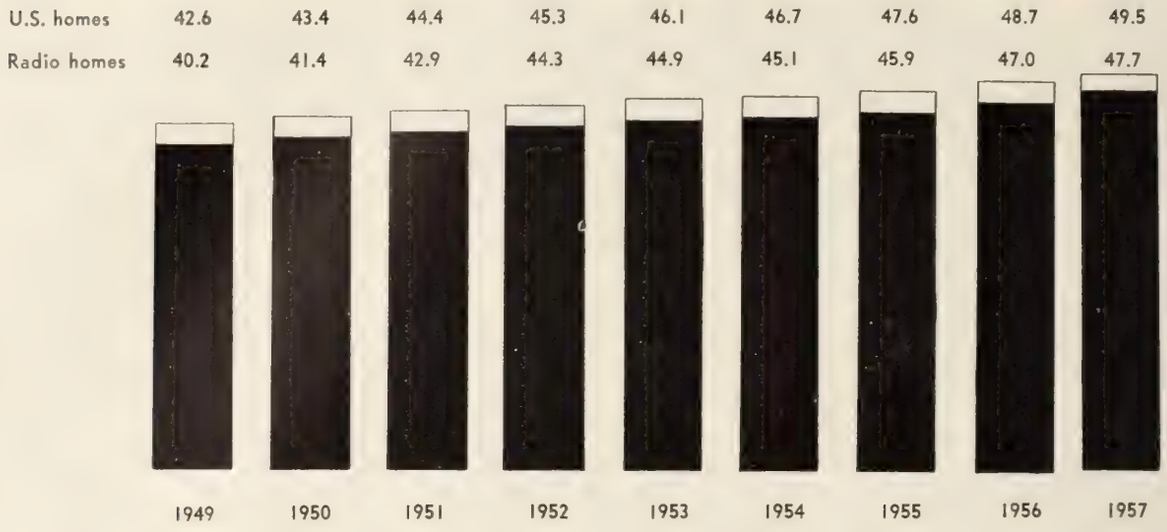
RADIO BASICS

A 19-page section filled with useful information on radio's dimensions; set production trends; the radio audience analyzed from all sides, including important out-of-home data; network radio listening patterns; spending figures, principally spot.

I. DIMENSIONS OF RADIO

1. How many U.S. homes have radios?

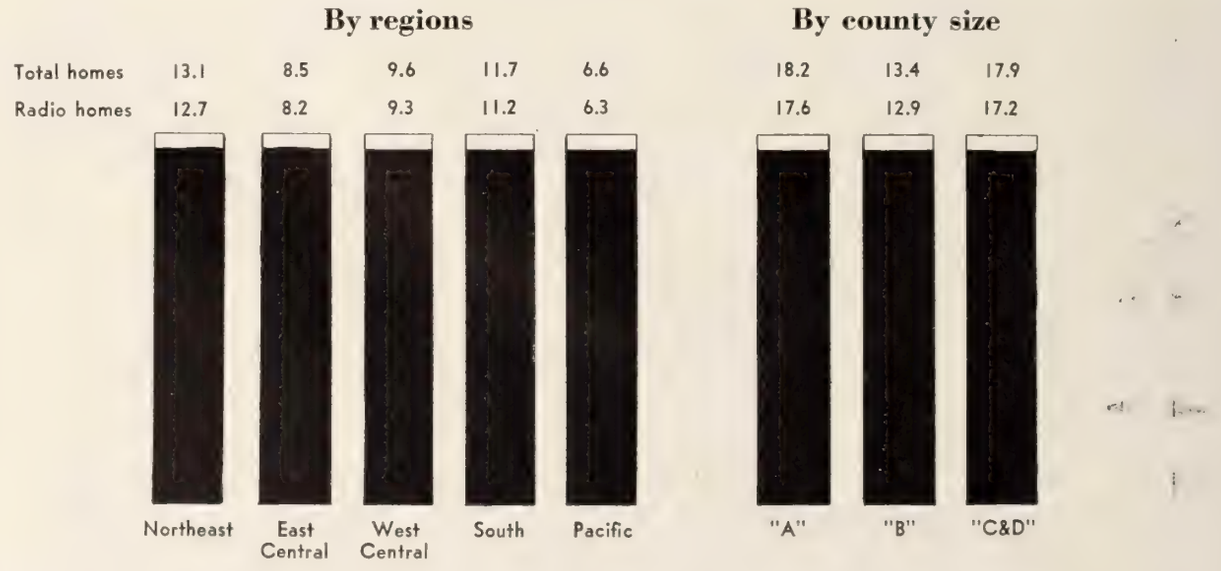
Millions of U.S. homes with radios, March, 1949-1957



Radio homes have pretty well kept pace with the growth in all homes, these Nielsen figures show. While there are actually more non-radio homes than in 1952, the difference is not significant. The 1957 saturation figure is 96.4%

2. Is radio home ownership spread evenly?

Millions of radio homes, March 1957



Unlike tv, radio home saturation is evenly spread over all sections of the country and in rural and urban areas, as indicated by county size figures. In the south, where tv has 68% saturation, radio has 95.7%. Data is from Nielsen

3. How are radio sets distributed?

Radio set index

Set location	1957	1956
Home	84,000,000	82,000,000
Auto	34,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	128,000,000	124,000,000

SOURCE: RAB [illegible]

4. What's the distribution of multi-set homes?

Home radios only

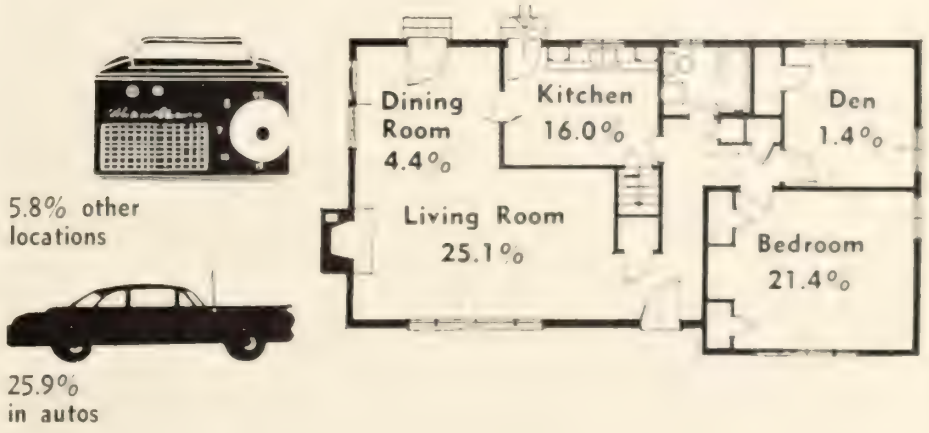
Homes having one radio	52%
Homes having two radios	30%
Homes having three or more radios	18%

Home and auto radios combined

Homes having one radio	14,111,000
Homes having two or more radios	33,724,000

SOURCE: Nielsen Coverage Service No. 2 [illegible]

5. Where are U.S. radios located in and out of homes?



These figures are from ARF-Politz study of May 1954, have not been updated because of difficulty of getting accurate figures without field work. Current trend is toward more auto radios, radios outside of living room

NOW it's easier than ever to

WIN GREATER PROFITS FO

RCA THESAURUS, world's leading

recorded programming service,

helps you win new sponsors,

cinch current advertiser renewals!

THE NEW RCA THESAURUS LIBRARY SERVICE: RCA's exclusive, all-inclusive library service for radio stations will make your station the most attractive radio buy in your market. The powerful commercial features, audience-building musical programs, and monthly release service keep your library up-to-the-minute, and your station ahead of the competition. Included are: **1. SINGING COMMERCIAL JINGLES:** Attention-getting lead-ins for your commercials, assuring sponsors more effective advertising. Over *2,000* of these for more than 50 local sponsor classifications plus shopping, time, weather, station break and holiday jingles. A bonus for your advertisers! **2. SHOW THEMES:** To introduce local commercial shows, like disc jockey, news, sports, home and farm, etc. Show Themes give your station a personality. **3. SALES BOOSTER CAMPAIGNS:** Series of fascinating recorded teaser features that attract greater sales for your sponsors. Teaser-lines capture interest, hold audience through commercial, then "pay off" for sponsor and station. Now includes five sponsor campaigns: "Double Talk," "What's In a Name," "Sound Advice," "Little Known Facts," and "Impersonations." **4. SHOW STOPPERS:** Adds a cast of 60 voices to your station! Library of over 360 recorded *comic* situations and lead-ins to commercials. Recordings with scripts that work your DJ's right into the act. Completely catalogued for easy daily use. **5. SHOP-AT-THE-STORE-WITH-THE-MIKE-ON-THE-DOOR** Merchandising Service for Sponsors. RCA Thesaurus' famous copyrighted package-promotion that regularly brings stations $5,000 to $10,000 extra income annually. Operating manual gives step-by-step guide to greater profits. Test-proven and used by more than 400 stations, 20,000 sponsors. Includes jingles, voice tracks by big-name stars, decals with your call letters for stores, and other features. Sells products . . . sells sponsors . . . promotes your station. **6. ECHO ATTENTION-GETTERS:** New, clever, uniquely effective! Words such as "*Startling*," "*Bargains*," "*Big Sales*" . . . heard first in clear, then rapidly repeated on echo. A wonderful audience-alerter for commercials. **7. COMMERCIAL SOUND EFFECTS:** Over 300 sound effects, to add impact to commercials. Now available to hype sales in 35 sponsor classifications. PLUS monthly marketing bulletins and sponsor-selling brochures to help you sell time, and help your clients sell products! Offered on an exclusive basis in your market.

OUR RADIO STATION!

THESAURUS PROGRAMMING FEATURES include a basic library of 5,000 musical selections, holiday shows, numerous five-minute features, and dozens of big-name personalities in their own 15-minute and half-hour shows. You get *all* shows, including the brand-new ones as they appear. Take these three exciting new Thesaurus exclusives, for example:



THE NEW LAWRENCE WELK SHOW: Completely new half-hour weekly show already sold to sponsors by 30% of all RCA Thesaurus subscribers. Presents the entire Welk TV troupe! Sells itself to sponsors.



PAUL WHITEMAN'S "I REMEMBER WHEN": Nostalgic half-hours in which "Pops" Whiteman looks back on his career in music for anecdotes about singers, composers and bandleaders, and introduces over 150 new High Fidelity recordings of all-time hits.



GREAT MOMENTS IN SPORTS: 52 quarter-hours of great sports events, brimming with human interest, introduced by Bud Greenspan. Featuring the actual voices of sportsdom's leading figures — Babe Ruth, Lou Gehrig, Jesse Owens, others. Fully recorded, open-end.

MOVE YOUR STATION AHEAD IN YOUR MARKET. GET DETAILS TODAY ON THIS COMPLETE, PROFIT-MAKING SERVICE FROM YOUR NEAREST RCA THESAURUS SALES REPRESENTATIVE.

RCA RECORDED PROGRAM SERVICES

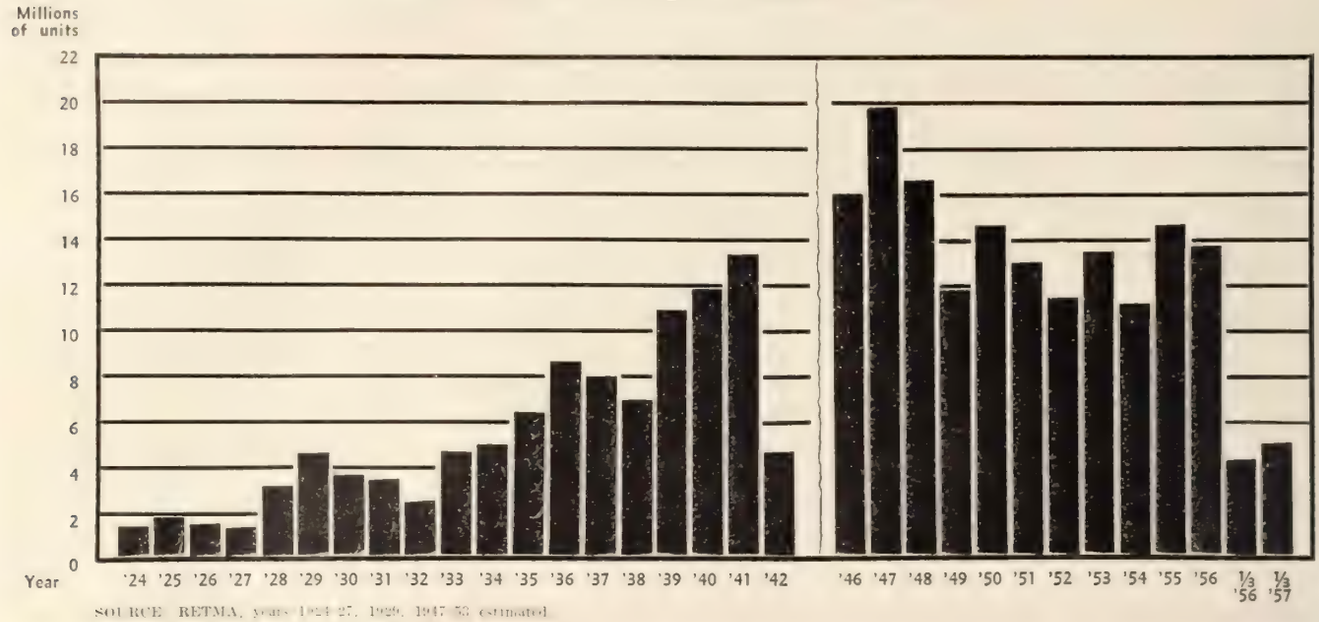
155 East 24th Street, New York 10, N. Y., MUrray Hill 9-7200; 445 N. Lake Shore Drive, Chicago 11, Ill., Whitehall 4-3693; 134 Peachtree St., N. W., Atlanta 3, Ga., JAckson 4-7503; 7901 Empire Freeway, Dallas 35, Texas, FLeetwood 2-3911; 1016 S. Sycamore Ave., Hollywood 38, Calif., OLdfield 4-1661

THESAURUS

II. RADIO SET PRODUCTION

1. How many radio sets have been produced in the U.S.?

Total U.S. radio set production, 1924-57



SOURCE: RETMA, years 1924-27, 1929, 1947-56 estimated.

2. What types of radios are the most popular?

Radio set production by type, 1947-1956

Year	Home	Clock	Portable	Auto
1947	14,082,662		2,458,277	3,459,061
1948	9,630,308		2,629,569	4,240,132
1949	5,961,196		1,843,383	3,595,421
1950	8,174,600		1,674,700	4,740,600
1951	5,974,297	777,155	1,332,990	4,542,920
1952	4,043,128	1,929,036	1,719,859	3,242,849
1953	4,402,938	2,041,120	1,741,564	5,182,934
1954	3,067,644	1,874,908	1,333,518	4,124,460
1955	3,393,882	2,243,674	2,027,545	6,864,000
1956	3,501,000	2,311,000	3,113,000	5,057,000

SOURCE: RETMA, estimated.

Rapid growth in portable radio production is the highlight of the past two years. While there were big portable production years right after the war, current portables differ in that they are smaller and many are transistorized. This makes them easier to carry around and, by the same token, makes it harder for rating services to measure listening to them. Actual retail sales of portables last year came to 2,683,000, while the year before the figure was 1,879,000. Home, clock plus portable sales this year are running well ahead of last year, while sales of auto radios to auto manufacturers are also running ahead after a dip in 1956. Sales of non-auto radios through April 1957 came to 2,362,068

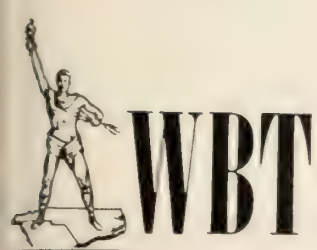
Know Charlotte by the company it keeps

Charlotte's 303,542 commercial air passengers in 1956, topped totals for Phoenix, Springfield or Albany, all "first 50 markets."*
Proof that Charlotte rates a "first 50" radio appropriation, enough to use the station that exceeds its nearest Charlotte competitor in total audience (NCS #2) by 894%.

*Standard Metropolitan Area Population

Phoenix 236,448 • Springfield-Hartford 167,786 • Albany-Troy-Schenectady 147,409 • Charlotte 303,542

Call WBT or CBS Radio Spot Sales.



WBT
Radio
CHARLOTTE, N. C.

JEFFERSON STANDARD
BROADCASTING COMPANY



More Negroes....With

*YOU CAN REACH THEM
Only With These Rollins Stations
AT A NEW LOW COST

ST. LOUIS
KATZ
5000 watts

The only full-time Negro station in St. Louis . . . the 4th highest Negro income area!

The Negro population's buying power in these five Rollins BIG-CITY Markets...

is greater than...

The Negro population's buying power in these eleven STATES combined...

MORE THAN TWICE THE BUYING POWER FOR A FRACTION OF THE COST!

** Get The Facts About The Rollins "Single-Track" Plan!..*

More Money to Spend!

INDIANAPOLIS
WGEE
5000 watts
The only regular Negro programming within the prosperous Indianapolis trading area!

CHICAGO
WBEE
Harvey, Ill.
1000 watts
The only All-Negro station in the Chicago area . . . the enormous, rich No. 2 Negro market!

NORFOLK
WRAP
5000 watts
The only full-time Negro station in Norfolk . . . the No. 1 All-Negro station in the market!

NEW YORK
WNJR
Newark, N. J.
5000 watts
The only All-Negro station in the world's biggest and richest Negro market – New York!



Contact a Rollins Man at:

NEW YORK OFFICE: 565 Fifth Ave., OXford 7-7040
CHICAGO: 6205 S. Cottage Grove, NOrmal 7-4124
ST. LOUIS: Arcade Building, CHestnut 1-6000

III. RADIO LISTENING HABITS

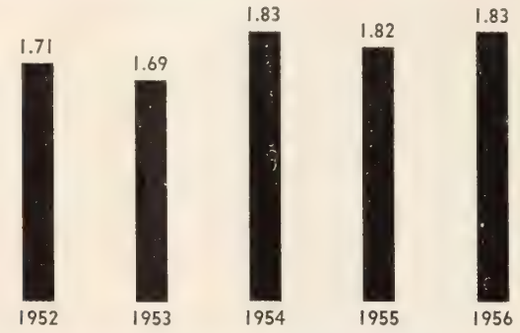
1. How does radio listening change through the year?

Average hours of in-home listening per home per day, 1956

	Jan.-Feb.	Mar.-Apr.	May-June	July-Aug.	Sept.-Oct.	Nov.-Dec.
Radio-tv homes	1.84	1.87	1.89	1.69	1.83	1.87
Radio-only homes	3.65	3.59	2.90	3.05	3.08	3.49

Source: Nielsen Radio Index

2. What's the trend in radio in-home listening in tv homes?



As Nielsen figures to left show, listening hours in tv homes have risen slightly in recent years. The percentage increase indicated is equal to about six minutes daily. These figures indicate stability rather than change, show pattern of future

3. How does radio's audience accumulate?

In-home listening, Monday-through-Friday, 9:00 a.m.-Noon

	Audience during average day			Homes reached on one or more days (Mon.-Fri.)	
	During average minute	At any time in average single hour	At any time in 3-hour day-part	In average single hour	In 3-hour day-part
% U. S. radio homes	15.7	23.3	35.7	45.6	58.6
Avg. hrs. listening per home reached	. . .	0.67	1.32	1.72	4.02

Taken from a special analysis of the weekly radio and tv audience done by A. C. Nielsen during the week of 4-10 March 1956, these figures, though more than a year old, are still valid and illustrate there is more than one way to look at radio audience data. Specifically, the figures illustrate the cumulation of radio listening in three-hour span

Better take an extra look at BIRMINGHAM RADIO



WSGN has taken over the TOP SPOT

Nielsen said it first,

and again in 1957. WSGN is *first*, 6-9 AM, 35% share, 87% adult. *First*, 3-6 PM, 28% share, 73% adult.

Hooper agrees

The most recent report says WSGN is *first*, 7-9 AM, average share 33% greater than second station. *First*, 3-6 PM, average share 68% greater than second station.

Advertisers concur

Since the present management took over 18 months ago, national business is up 242%, and local business up 347%, comparing May '57 with October '55.

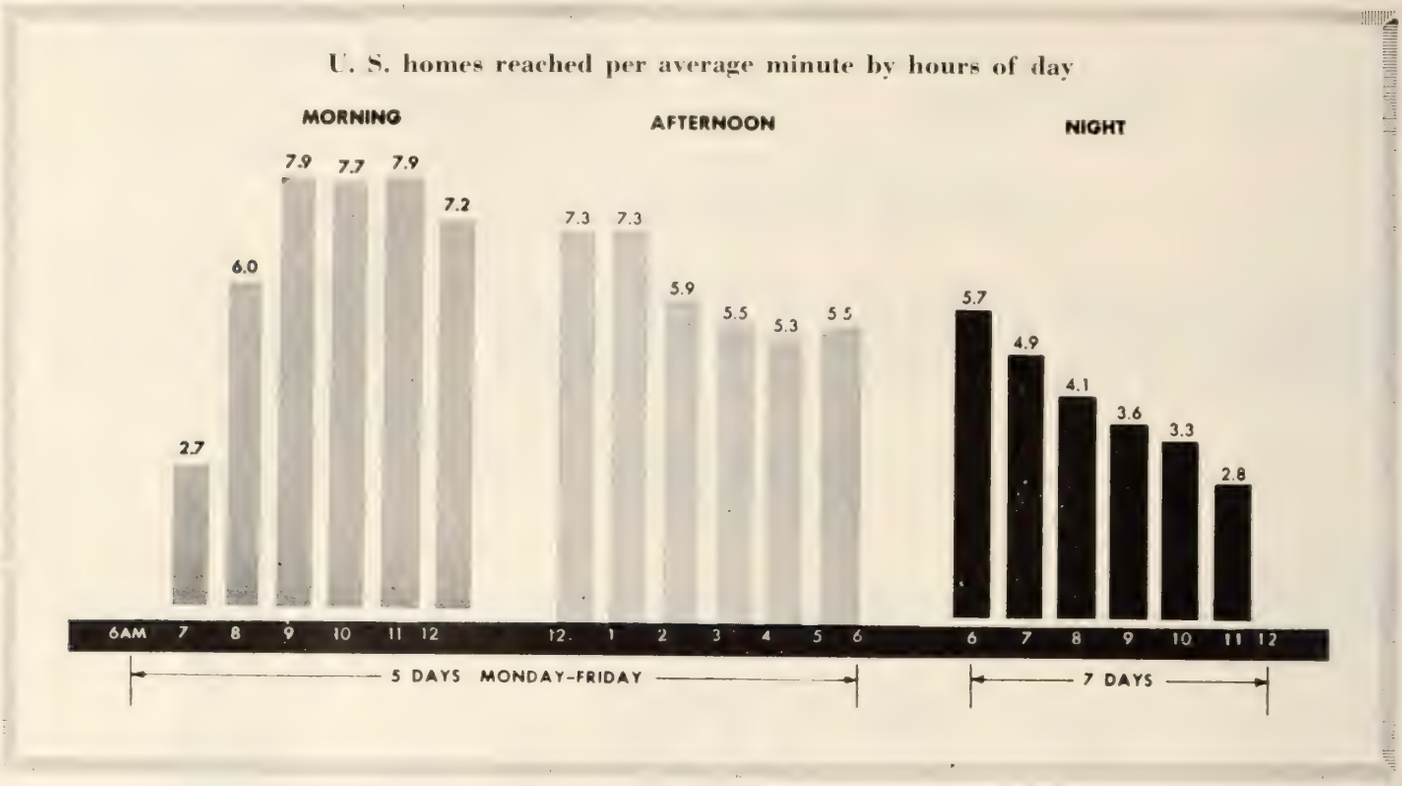
WSGN Birmingham, Ala.

5000 Watts At 61 On The Dial

National Representatives
Venard, Rintoul & McConnell, Inc.
Southern Representatives
James S. Ayers & Co.

Music and News Twenty-Four Hours A Day

4. How does in-home listening vary by hours of day?



Radio's audience as of January 1957 (Nielsen) is shown above. Figures atop bars represent millions of homes. Average minute audiences are only a fraction of radio's total in-home audience (about 30 million homes per day)

5. What's average daily radio usage morning, afternoon and night?

Average hours daily in-home listening per radio home by day parts

Time	Mon.-Fri. average	Saturday	Sunday	All days average
6 p.m.-6 a.m.	40 min.	38 min.	31 min.	39 min.
Noon-6 p.m.	46 min.	50 min.	42 min.	46 min.
6 a.m.-Noon	51 min.	38 min.	31 min.	46 min.
Total	2 hrs., 17 min.	2 hrs., 6 min.	1 hr., 44 min.	2 hrs., 11 min.

Source: Nielsen Radio Index Jan.-Feb. 1957, N. Y. Time.

Radio's Greatest Success Story!

* PRC'S TOWERING TWINS NOW TOP 2 MIGHTY MARKETS

FIRST... KAKC **NOW... KIOA**

NO. 1 in TULSA, Oklahoma

They said it couldn't happen! But nine months ago, *Public Radio Corporation lit the fuse in Tulsa . . . and KAKC zoomed to the top in ratings in a few short weeks!

Now, for 9 consecutive months, KAKC has held top position in Tulsa . . . far and away ahead of other stations in every Hooper and every Pulse rating.

And KAKC is still gaining. Your message on KAKC reaches more and more listeners . . . more than on any competing station, and more every day and every night!

NO. 1 in DES MOINES, Iowa

Now it's happened again! Three months ago, PRC ventured into Des Moines . . . took over powerful KIOA and gave it the "Tulsa treatment" . . . new talent, new fast-moving music and news programming.

In less than a month, KIOA sky-rocketed to the top . . . soared from fifth to FIRST PLACE among all Des Moines stations . . . and first by a wide, wide, margin!

Now, it's KIOA that delivers more buyers in the big Des Moines market than any other two stations combined!

No giveaways, no gimmicks . . . just the music and news the public wants!

TULSA HOOPER RADIO AUDIENCE INDEX
MAY-JUNE, 1957
Share of Radio Audience — Monday through Friday

	7:00 A.M. — 12:00 NOON	12:00 NOON — 6:00 P.M.
Independent Station KAKC	33.8	45.0
Independent Station "B"	19.6	15.8
Network Station "C"	15.3	14.9
Network Station "D"	12.3	9.2
Independent Station "E"	9.2	11.0
Network Station "F"	5.4	3.5

DES MOINES HOOPER RADIO AUDIENCE INDEX
MAY-JUNE, 1957
Share of Radio Audience — Monday through Friday

	7:00 A.M. — 12:00 NOON	12:00 NOON — 6:00 P.M.
Station KIOA	41.8	42.2
Network Station "B"	22.9	26.1
Independent Station "C"	10.0	6.5
Network Station "D"	9.7	6.0
Independent Station "E"	6.9	8.1
Network Station "F"	6.2	8.6

NO. 1 ALL THE TIME, MORNING, AFTERNOON & NIGHT

Take a new look at Tulsa and Des Moines. Put the TOP radio stations on top in YOUR advertising plans.

* PUBLIC RADIO CORPORATION

LESTER KAMIN, *President* • JOHN H. PACE, *Executive Vice-President and General Manager*

• • •

Station **KAKC**
970 KC • 1,000 WATTS
TULSA, OKLAHOMA

Get the NEW facts from H-R REPRESENTATIVES



The new **KIOA**
940 KC • 10,000 WATTS
DES MOINES, IOWA

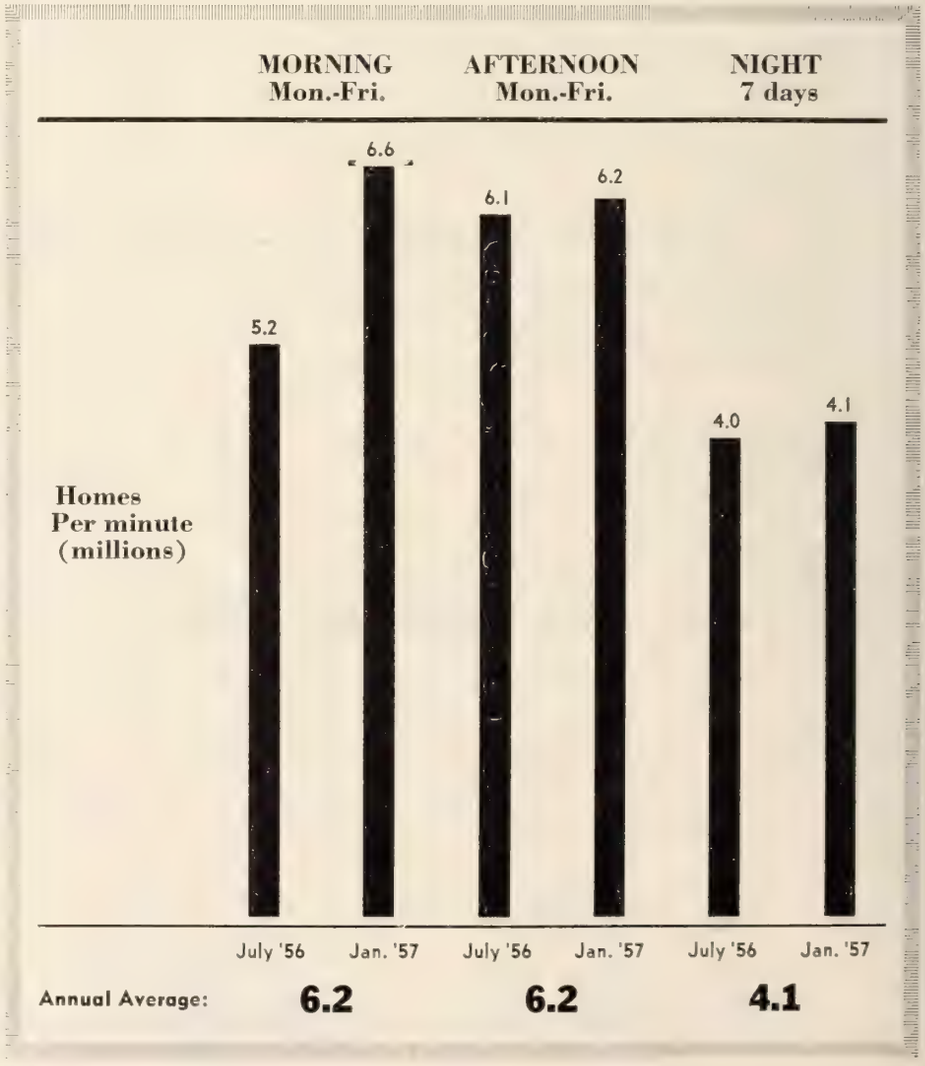
6. How do listening levels compare in radio-tv and radio-only homes?

Homes using radio in-home by day parts

	Radio Homes Using Radio		TV Homes Using Radio		Radio Only Homes Using Radio	
	AVG. AUD.	HOMES '000	AVG. AUD.	HOMES '000	AVG. AUD.	HOMES '000
8:00 a.m.-12 Noon (Mon.-Fri.)	16.4%	7,823	15.7%	6,188	19.4%	1,635
12 Noon-6:00 p.m. (Mon.-Fri.)	12.9	6,153	11.4	4,500	19.6	1,653
6:00-11 p.m. (Sun.-Sat.)	9.2	4,388	6.6	2,612	21.0	1,776

SOURCE: Nielsen Radio Index, Jan.-Feb. 1957.

The 10 million-plus radio-only homes listen to radio at a fairly steady rate through the day, broadly speaking, while radio-tv homes show a gradual decline. The data here are based on New York time, so spot advertisers should use the material with care



7. How does radio listening compare winter and summer?

Only in the morning is there any appreciable difference in summer and winter listening, these Nielsen in- home figures show. And even here, the differential is cut by auto listening. Reading across chart above, millions of additional homes listening in autos are: morning, 1.4, 1.2; afternoon, 1.8, 1.5; evening, 1.5, 1.0. July total listening is thus higher in afternoon, night



The Station Most Omaha-Council Bluffs Mommies Listen To!

Avery-Knodel Rep.

REAL LIVE

This is about *WCCO-Land*—the 114 counties of Minnesota, Wisconsin, Iowa and South Dakota served so well by WCCO Radio.* It's a market where biggness is measured in *millions* and *billions*. Population: 3.6 million *(big as Detroit)*; effective buying income: $5.4 billion *(bigger than Washington, D.C.)*; total retail sales: $4.1 billion *(bigger than Boston)*; gross farm income: $1.7 billion *(bigger than New York state and six New England states combined)*!

Dollar signs and decimal points aren't all. *WCCO-Land* is a *real live market.* The vitality and progressiveness of its people is matched only by the diversity and growth of its industries—iron ore and taconite in the North, oil and lignite in the Dakotas, farming and manufacturing nearly everywhere. Not to mention some of the nation's best fishing and most beautiful vacationland.

Doing a big job of providing this vast area with the best in entertainment, information and service is WCCO Radio. As a result, WCCO's weekly circulation of 723,860 families is from 2½ to *28 times greater* than all other Minneapolis-St. Paul stations.** And greater, too, than the weekly circulation of any television station, newspaper or magazine in the region. Which is why your advertising campaign in this *big, booming* market should begin on WCCO Radio!

WCCO RADIO

The Northwest's 50,000-Watt Giant
Minneapolis-St. Paul
Represented by CBS Radio Spot Sales

*Basic Service Area, NCS #2
**NCS #2
Market Data: Survey of Buying Power, 1957
SRDS Consumer Markets, 1957

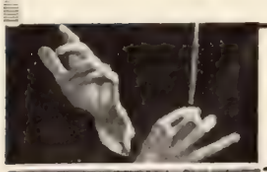
NOW AVAILABLE FREE: New WCCO Radio Market Guide. Write to Phil Lewis, Sales Manager, WCCO Radio, Minneapolis 2, Minnesota

MARKET!


WCCO
LAKE OF THE WOODS
ROSEAU
BELTRAMI
ITASCA
CLEARWATER
HUBBARD
CASS
OTTER TAIL
TODD
GRANT
DOUGLAS
STEVENS
POPE
SWIFT
CHIPPEWA
LAC QUI PARLE
YELLOW MEDICINE
LINCOLN
LYON
REDWOOD
WCCO
WCCO CBS
WCCO

8. What changes have been taking place in local programing?

LOCAL RADIO PROGRAMING TRENDS SINCE 1955

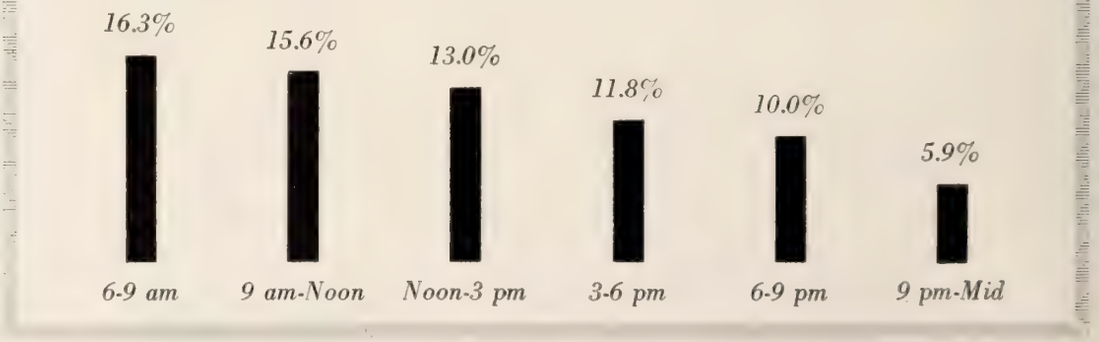
	% OF STATIONS PROGRAMING*			
	1955	1956	1957	'57 VS. '56
 **Concert Music** (10 hrs. or more per week)	23%	31%	29%	—2%
 **Country & Western** (20 hrs. or more per week)	16%	24%	17%	—7%
 **Farm** (5 hrs. or more per week)	31%	28%	29%	+1%
 **Foreign** (Other than Mex.-Amer.)	17%	16%	11%	—5%
 **Mexican-American** (U.S. stations only)	7%	7%	5%	—2%
 **Negro**	29%	29%	21%	—8%
 **Popular** (75 hrs. or more per week)	12%	15%	15%	----------
 **Religious & Gospel** (10 hrs. or more per week)	17%	21%	20%	—1%

*1955 base: 2172 stations. 1956 base: 2515 stations. 1957 base: 2676 stations, U. S. and Canada. From SPONSOR's 1957 "Buyers' Guide."

9. What are the national listening figures by local time?

SOURCE: Nielsen Radio Index, Jan Feb. 1957 Mon-Fri average. Figures combine listening in Eastern, Central, Pacific Time Zones on local time basis.

Percent radio homes using in-home radio per average minute by day parts



SO YOUNG

BUT SO FIRST



. . . and so far ahead of all other Cleveland radio stations.

Youngest on the Cleveland dial, **WE'RE . . . .**

FIRST in ratings (all three!)

FIRST in results

FIRST in local and national sponsors

FIRST in public service

Around the clock and around the calendar, the top name personalities beam the best in music, news and sports to Cleveland over **WERE**.

WERE personalities reach more live audiences through personal appearances than any other regional talent. They enjoy more national and industry-wide recognition, too!

* **LATEST PULSE** *From 6 AM to midnight PULSE shows that all stations trail WERE 87.5% of the time.*

* **LATEST NIELSEN** *6 AM to midnight WERE is first in Cleveland's Metropolitan Market.*

* **LATEST HOOPER** *WERE leads all Cleveland stations in 12 of the 16 rated hours and takes the top 1/3rd (35%) of the audience and lets the other 7 stations scramble for the rest.*

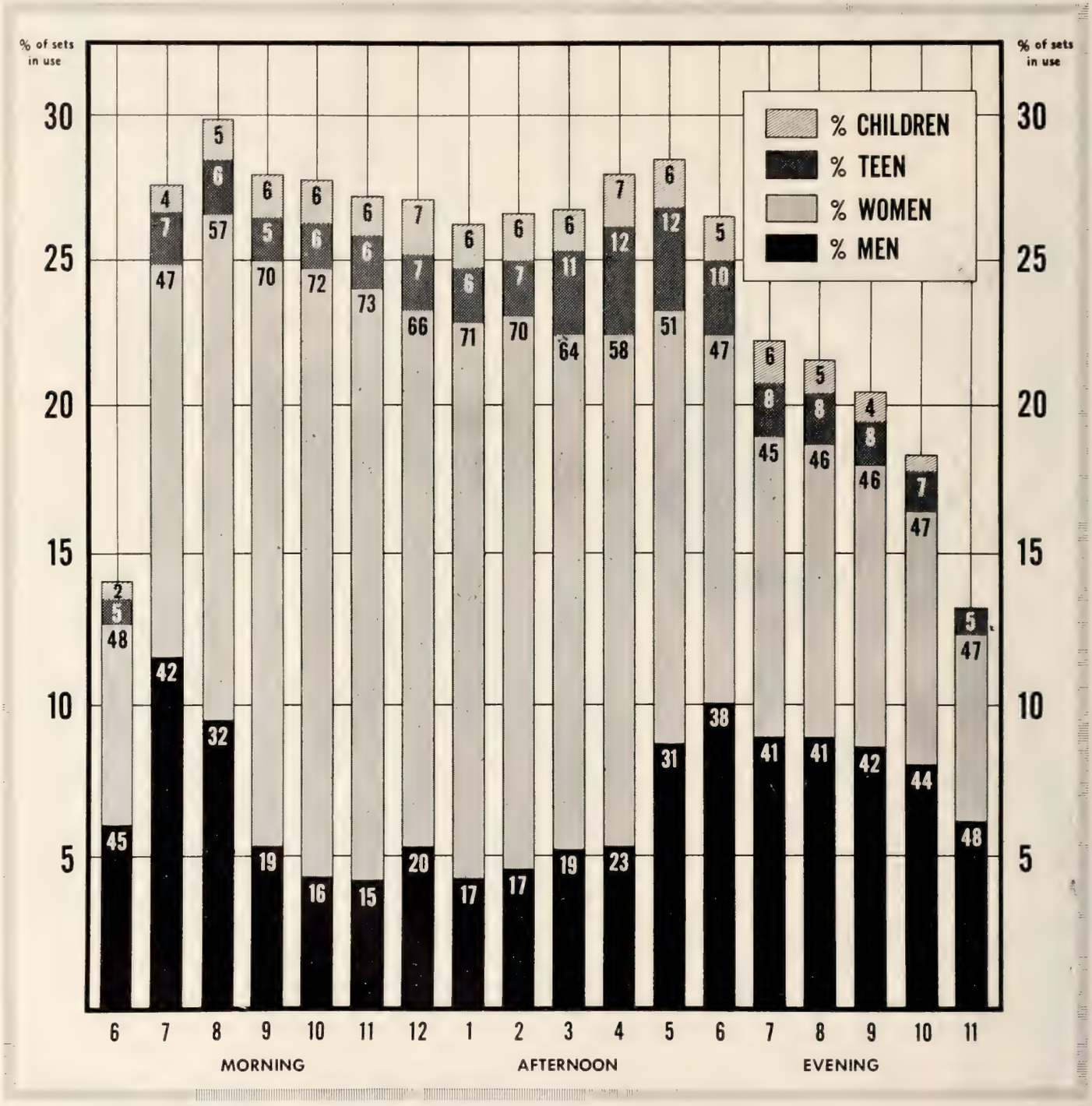
BUY WERE

AND SELL CLEVELAND

RICHARD M. KLAUS, *Vice President & General Manager*

represented by: **VENARD, RINTOUL & McCONNELL, INC.**

10. What are weekday audience composition figures on the local level?



Audience composition flow by hours of the day in eight markets is profiled in the chart above. Data was prepared by John Blair & Co. research department from Pulse figures during January and February 1956. Auto and other out-of-home listening is included. Numbers in the bars show share of listening among the four audience groups. The height of each bar is a measure of homes using radio while the length of each segment within each bar shows the actual amount of listening done by each audience category. Aside from the obvious peaks in male listening during auto driving time in this Monday-through-Friday study, note that male listening holds up strong at night. The relatively minor importance of young listeners, even the highly-touted teen-age group with its yen for popular music, is clearly delineated. Numbers at the bottom of the chart refer to the hour beginning at that time.



Your advertising gets HOME

in these 4 key markets { **SYRACUSE, OMAHA, KANSAS CITY, PHOENIX**

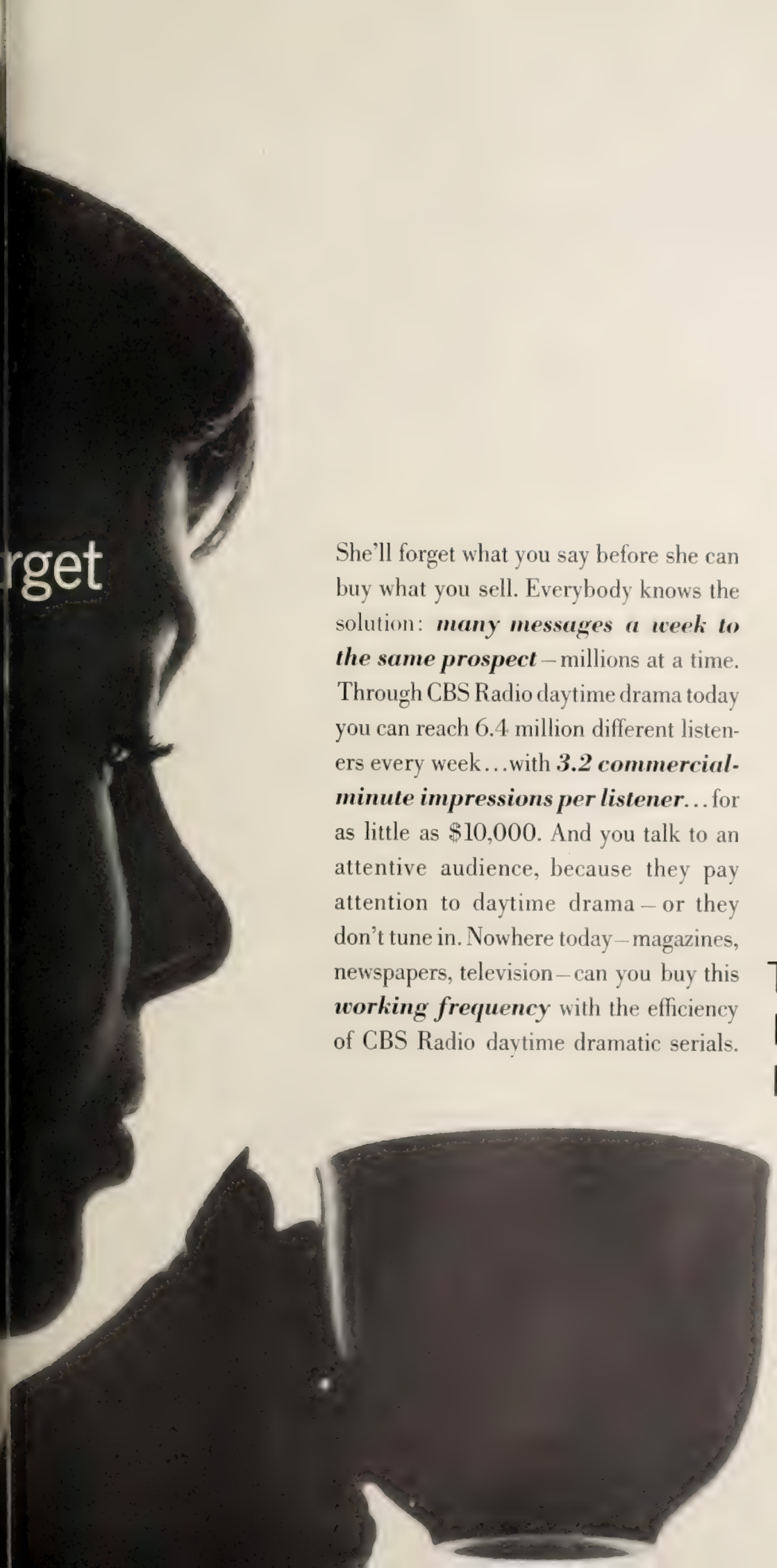
because Meredith stations are "One of the Family"

MEREDITH RADIO and TELEVISION STATIONS

KANSAS CITY	KCMO	KCMO-TV	The Katz Agency
SYRACUSE	WHEN	WHEN-TV	The Katz Agency
PHOENIX	KPHO	KPHO-TV	The Katz Agency
OMAHA	WOW	WOW-TV	John Blair & Co.- Blair-TV

Meredith Stations Are Affiliated With Better Homes and Gardens and Successful Farming Magazines


Remember how fast th
PERCENTAGE OF REMEMBERING
INTERVAL IN DAYS



She'll forget what you say before she can buy what you sell. Everybody knows the solution: ***many messages a week to the same prospect*** – millions at a time. Through CBS Radio daytime drama today you can reach 6.4 million different listeners every week...with ***3.2 commercial-minute impressions per listener***...for as little as $10,000. And you talk to an attentive audience, because they pay attention to daytime drama – or they don't tune in. Nowhere today – magazines, newspapers, television – can you buy this ***working frequency*** with the efficiency of CBS Radio daytime dramatic serials.

THE CBS RADIO NETWORK

That's why Lipton Tea uses CBS Radio daytime drama all year long... and why Salada Tea has been on for 20 weeks in 1957 so far... and why Pan-American Coffee Bureau, for a big summer campaign, has come here too.

Weekend audience composition on the local level

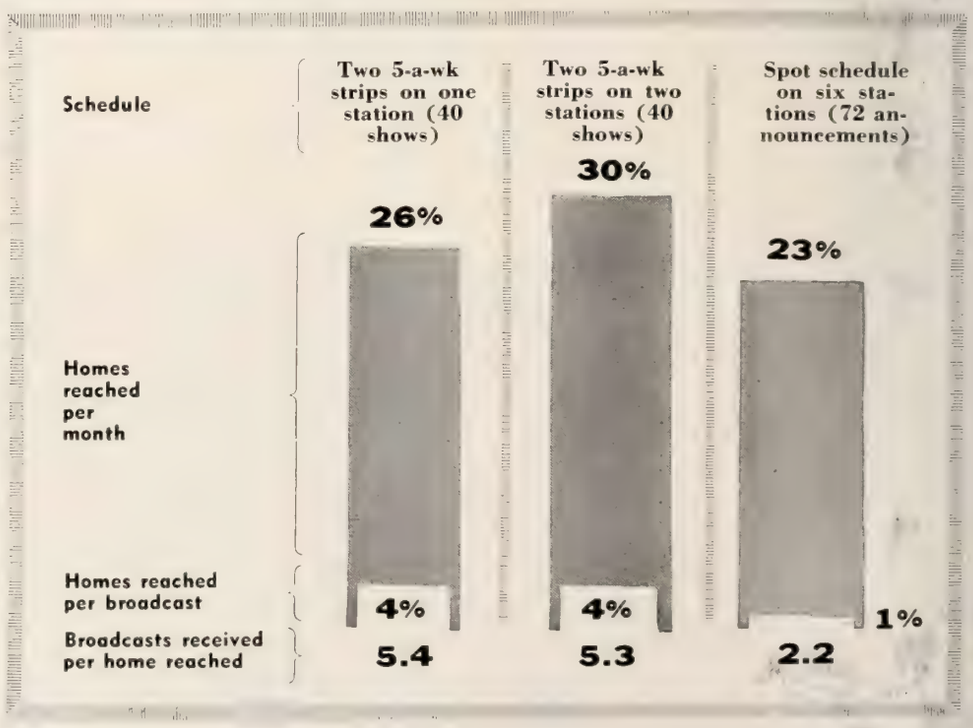
TIME	MEN	WOMEN	CHILDREN	TEENS	SETS IN USE
6-7 a.m.	49%	48%	2%	1%	5.1
7-8	45	49	4	2	11.3
8-9	39	53	5	3	15.7
9-10	36	52	8	4	16.9
10-11	34	52	10	4	19.3
11-N	34	52	10	4	20.1
N-1 p.m.	36	50	10	4	20.6
1-2	40	46	10	4	21.4
2-3	41	45	10	4	23.1
3-4	42	45	10	3	23.4
4-5	40	46	10	4	23.1
5-6	40	47	10	3	21.3
6-7	41	47	9	3	21.2
7-8	43	46	8	3	18.9
8-9	44	46	8	2	18.1
9-10	45	45	8	2	16.9
10-11	47	46	6	1	14.7
11-M	48	47	5	—	11.0

11. What are weekend audience composition figures on the local level (winter)?

Chart at left, prepared by John Blair and Co., provides a four-way audience composition breakdown, based on Pulse data in the following eight markets: Chicago, Detroit, Philadelphia, Columbus, Miami, Pittsburgh, Seattle, Dallas. Figures show a weighted average, cover both Saturday and Sunday. Note the substantial numbers of men who can be reached during the day on weekends. Data shown includes listening in automobiles

12. What size audiences can advertisers reach with local level combination buys?

Taken from NSI special analysis files, the data at right give some idea of the audience sizes an advertiser can accumulate with combination buys. The first bar is a morning strip combined with an afternoon strip. The second is a daytime strip combined with an early evening strip. Material is not meant as a comparison of the three different types of purchases



Nothing — but nothing outsells good old radio!

ESPECIALLY IN PHILADELPHIA ON WIP

Where **National sales** are up **94%** and
Local sales are **43%** ahead of **five years** ago!

WIP / **610**
PHILADELPHIA ON YOUR DIAL

Nationally represented by EDWARD PETRY & CO., INC.

IV. OUT-OF-HOME LISTENING

1. What does auto add to in-home listening by day parts?

Percent auto listening adds to in-home U. S. audience

	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
SUMMER 1956	30.3	26.7	25.3	36.8	43.6	33.1
WINTER 1956-57	20.0	18.8	18.9	33.1	29.3	21.6

Source: A. C. Nielsen Auto-Plus. Weekly averages Sunday through Saturday, N. Y. Time. Figures are not sets in use but percent of in-home listening.

2. How many homes use auto radios during heavy traffic hours in the summer?

U. S. homes using radios at home and in autos, Summer '56

Time period	In-home radio use	Auto-Plus use	Total
8-9 a.m. (Mon.-Fri.)	5,771,000	**1,627,000**	7,398,000
5-6 p.m. (Mon.-Fri.)	5,250,000	**2,199,000**	7,449,000
7-8 p.m. (Sunday)	3,831,000	**2,190,000**	6,021,000

Source: A. C. Nielsen

3. What's the auto audience composition like during the heavy traffic hours in the summer?

U. S. audience composition of auto listeners, Summer 1956

Time period	Men	Women	Teen	Children
8-9 a.m. (Mon.-Fri.)	60%	23.5%	7%	9.5%
5-6 p.m. (Mon.-Fri.)	53%	28%	7%	12%
7-8 p.m. (Sunday)	34.5%	35.5%	11.5%	18.5%

Source: A. C. Nielsen.

BELIEVABILITY

. . . the Priceless Advantage You Get When You Buy the **WWJ** *Stations*

In fast-moving, hard-working Detroit—where cash registers ring up five billion dollars worth of retail sales annually—the WWJ stations back up your advertising with a very special quality of their own. It's *believability.*

Detroiters have faith in the WWJ stations, respect their traditional leadership, high standards of quality, sincerity of purpose. That's why so many say, "If it's on WWJ or WWJ-TV, it *must* be good."

Put this believability to work for you on the WWJ stations.

WWJ AM and FM **RADIO**
The World's First Radio Station

original NBC affiliates

WWJ-TV
Michigan's First Television Station

Owned and operated by **The Detroit News**

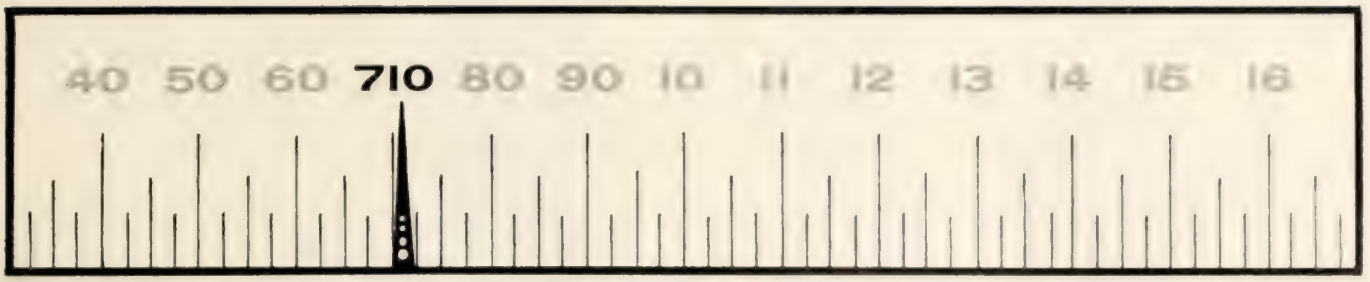
National Representatives. Peters, Griffin, Woodward, Inc.

4. How much does out-of-home listening add to in-home?

Percent out-of-home listening adds to in-home listening in 28 markets



Figures above are from Pulse's semi-annual study of out-of-home listening. In-home and out-of-home columns show percent of homes listening by average quarter hours seven days a week. Percentage plus is not measure of homes using radio but ratio between in-home and out-of-home. Period covered by data is various winter months this year. Averages for the group of markets shown: in-home, 18.2%; out-of-home, 4.5%; average plus, 24.7%.



NEW YORK TURNS TO WOR...

One of the prime reasons for owning and using a radio is for the immediacy of its news reports – and the most important news reporter in New York is WOR RADIO.

WOR's leadership in news broadcasting stems from careful management planning and is backed by a crack news staff whose aggregate careers total *more than 200 years of journalism experience.*

WOR RADIO leads in News...

AUDIENCE

Every day more people listen to news on WOR than any other New York station.

TIME DEVOTED TO NEWS LISTENING

The WOR audience devotes 1,711,940 listener hours per day to WOR News.

TOP-RATED NEWS BROADCASTS

*Eight out of the top ten quarter-hour local newscasts are on WOR.**

This important area of station leadership – leadership which is now established more clearly than ever – is a prime reason why more advertisers turn to WOR than to any other station in the country.

Now's the time to take your turn.

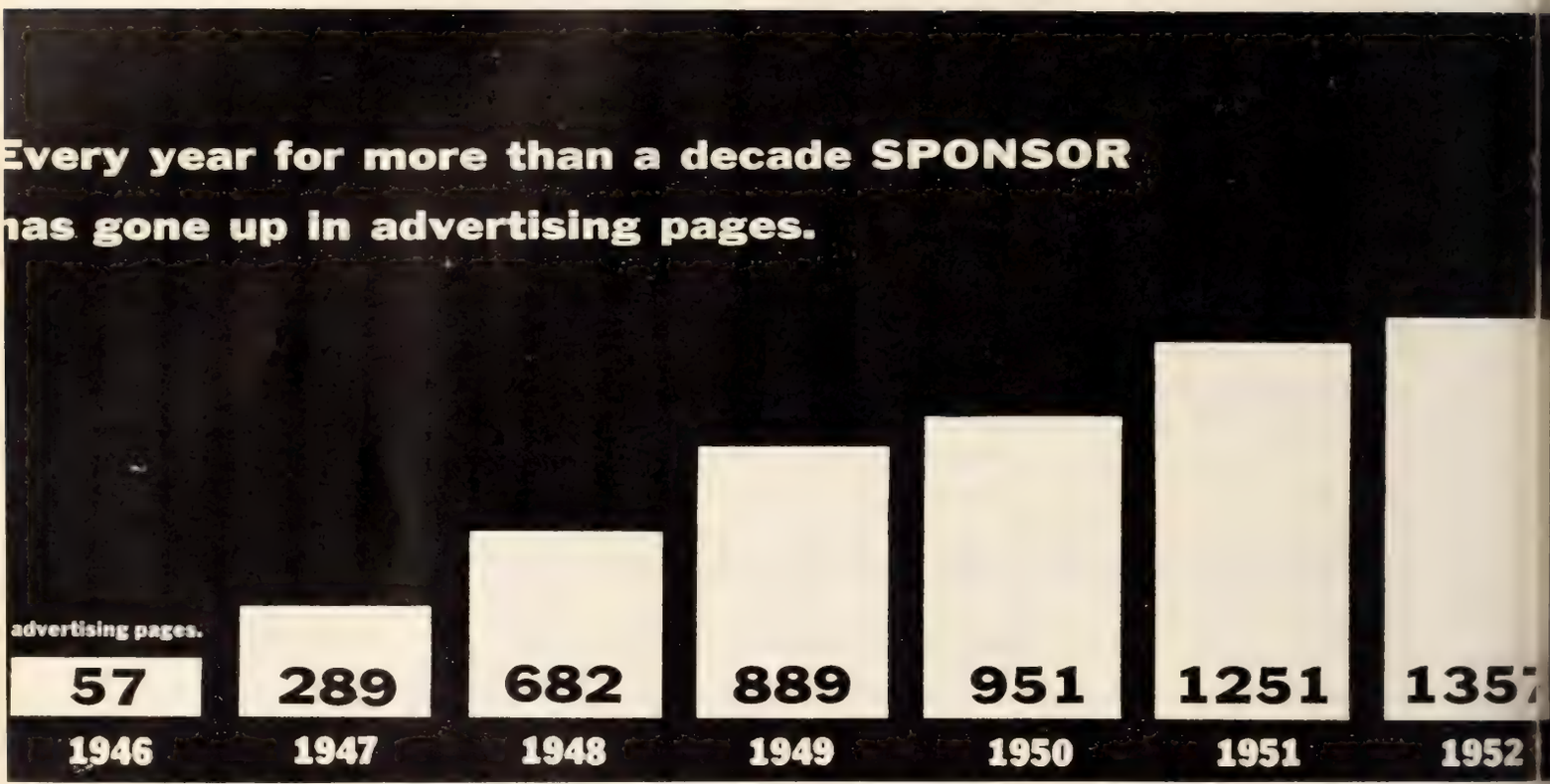
WOR RADIO 710

A division of RKO Teleradio Pictures Inc.

Serving Boston, (WNAC), Detroit-Windsor, (CKLW), Los Angeles, (KHJ), Memphis, (WHBQ) and San Francisco, (KFRC).

*Pulse, June 1957. Monday thru Friday newscasts.

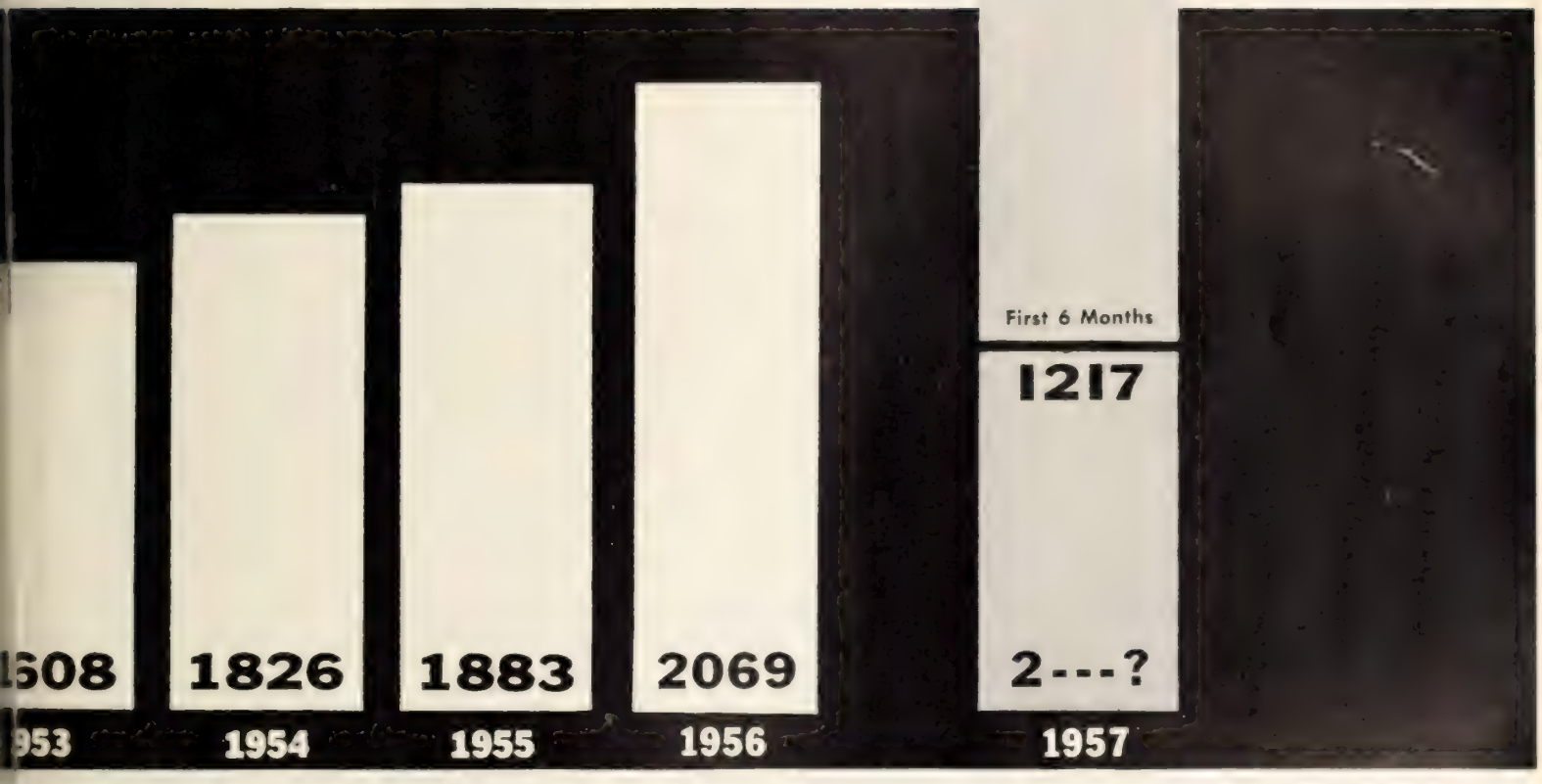
FOR OVER 10 YEARS . . . . . .



THIS UNPARALLELED RECORD OF GROWTH

IS NO ACCIDENT! HERE'S HOW IT HAPPENED . . .

...OTHING BUT UP



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of $1,000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.

SPONSOR

5. What's the trend in out-of-home listening?

Percent homes listening out-of-home, winter and summer, 1951-1957

	1951	1952		1953		1954		1955		1956		1957
	S	W	S	W	S	W	S	W	S	W	S	W
Atlanta		3.1		3.3	3.6	3.2	3.6	3.2		3.4	4.0	4.1
Baltimore			3.2	3.2	3.5	3.2	3.6	3.2		3.4	4.1	3.8
Birmingham		3.0	3.3	3.2	3.5	3.6	3.8	3.3	3.6	4.1	4.4	4.3
Boston	4.0	3.3	4.1	3.8	4.2	4.4	4.6	4.2	4.6	4.8	5.1	4.7
Buffalo	2.7		2.9		3.5	3.6	3.7	3.2	3.4	3.2	3.8	3.6
Chicago	2.9	2.6	3.2	3.1	3.7	3.9	4.3	4.1	4.2	4.0	4.6	4.3
Cincinnati	2.6	2.6	3.1	3.1	3.6	3.6	3.9	3.6	3.9	3.8	4.2	4.0
Columbus					3.1		3.2	3.1	3.3	3.4	4.0	3.5
Dallas					3.9			3.6	4.0	4.5	4.7	4.6
Detroit		3.0	3.0	3.0	3.8	3.9	4.2	3.9	4.2	3.8	4.3	4.2
Fort Worth										4.0		4.0
Houston			3.8		3.8	3.6	4.1	4.0	4.3	4.3	4.6	4.4
Kansas City					3.2		3.7	3.4		3.8	4.1	3.9
Los Angeles	4.1	3.5	4.3	4.2	4.4	4.5	4.8	4.5	4.7	4.4	4.7	4.7
Miami				2.9		3.1		3.3	3.7	4.4	4.6	4.7
Milwaukee						3.3	3.8	3.3	3.8	3.5	4.3	4.3
Mpls.-St. Paul	3.1	2.9	3.3	3.1	3.4	3.4	3.8	3.7	3.9	3.7	4.2	4.2
New Orleans					3.2		3.7	3.3	3.4	4.4	4.6	4.4
New York	3.9	3.5	4.0	4.0	4.4	4.4	4.8	4.4	4.4	4.6	5.0	5.1
Philadelphia	3.5	3.3	3.7	3.5	3.8	3.6	3.9	3.9	4.0	3.8	4.4	3.7
Pittsburgh		3.6				3.4		3.5	3.9	3.6	3.9	3.9
Portland, Ore.								3.6		3.9		4.4
Richmond					2.9	3.1	3.2	2.9	3.0	3.1	4.3	3.7
St. Louis		2.4			3.4	3.5	3.8	3.8	4.2	3.9	4.3	4.2
San Diego					3.2		3.5	3.5	3.8	3.6	4.1	4.0
San Francisco	4.1	3.8	4.3	3.9	4.4	4.1	4.2	4.2		4.5	4.7	4.6
Seattle		2.6	3.1	2.8	3.2	3.2	3.5	4.4	4.2	4.1	4.1	4.2
Washington		3.1	3.6	3.2	3.6	3.7	4.0	3.7	3.9	3.7	4.1	4.1
Median	**3.5**	**3.1**	**3.3**	**3.2**	**3.6**	**3.6**	**3.8**	**3.6**	**3.9**	**3.8**	**4.3**	**4.2**

Five-year span covering out-of-home listening during winter and summer shows winter increase of 35% in the median figure for 28 markets. Figures are from Pulse, which includes all types of out-of-home listening, including visiting to other homes. Auto listening represents the greatest part of the out-of-home total, running between 50-60%. Next in importance is listening while at work.

FIRST NEW RADIO STATION IN NEW YORK IN 14 YEARS



1330 KC-THE NEW SOUND FOR NEW YORK

with a hard-hitting new concept in programming—planned to produce new sales for advertisers in the world's largest market

H. SCOTT KILLGORE, President & General Manager

A Tele-Broadcasters Station • 41 East 42nd St. • N. Y. 17, N. Y. • MUrray Hill 7-8436

KALI Pasadena, L. A. • **WPOP** Hartford, Conn. • **KUDL** Kansas City, Mo. • **WKXV** Knoxville, Tenn.

V. RADIO NETWORK PATTERNS

1. What size* audiences can an advertiser accumulate . . .

A. With 10 7½-minute segments across-the-board during the day?

Monday	Tuesday	Wednesday	Thursday	Friday
Helen Trent 2d Mrs. Burton	Nora Drake Road of Life	Ma Perkins 2d Mrs. Burton	Nora Drake Road of Life	Helen Trent Ma Perkins

Weekly unduplicated audience ..... **8,764,000 Listeners**
Weekly commercial minutes ..... **42,374,000 Listener impressions**
Weekly cost **$19,896**
Four-week unduplicated audience .. **15,110,000 Listeners**

SOURCE: CBS Radio estimates, total audience based on Nielsen full network average audience, Jan.-Apr. 1957. Auto-Plus included. Audience composition: Nielsen, Mar.-Apr. 1957.

B. With two nighttime and one morning news-strips in four weeks?

Net Rating	Unduplicated homes	Average frequency
18.7%	8,920,000	3.4

SOURCE: NRI, Jan.-Feb. 1956, ABC Radio, in-home only.

C. With a complete weekend news package?

% total U.S. homes	% tv homes	% radio-only homes
24.1	20.5	38.9

SOURCE: NRI, Oct. 1956, all segments, network not identified, in-home only.

D. With a typical daytime strip in four weeks?

	%	Homes	Avg. episodes
Cume audience	13.9	6,630,000	3.6
Avg. per broadcast rating	2.4	1,145,000	

SOURCE: NRI, Jan.-Feb. 1957, network not identified, in-home only.

E. With a run-of-schedule plan during the day Monday through Friday?

Average rating per minute	1.6
No. of announcements per week (10 minutes, 10 30-seconds)	20
Gross weekly rating	32
Weekly cost	$10,063
Home commercial impressions per week	15,264,000
Plus estimated 20% added by car radio	18,317,000
Cost-per-1,000 impressions	55¢

SOURCE: NRI, Feb.-Apr. 1957 (auto audience estimated), NBC Radio.

*Charts above are not meant to be compared. Some figures are based on homes, others on listeners; some include auto listening, others do not, etc.

If you want TO INCREASE SALES

in Virginia

Remember this *



In Virginia
the radio station
MORE Virginians
listen to MOST
is WRVA-RADIO!

Any CBS Radio Spot Sales representative will give you the complete story—tell you why MORE Virginians listen MOST to WRVA-Radio and when they listen.

He'll furnish, too, straight-from-the-record facts that show how WRVA-RADIO's experienced, diversified programming and top personalities continue to turn listeners into buyers throughout WRVA-RADIO's vast coverage area—for dozens of sponsors whose sales charts reflect the selling power of the powerful 50,000 Watt Voice of WRVA-RADIO.

Virginia's Only
50,000 Watt
Radio Station

WRVA - RADIO

Serving Virginia for over 31 years

REPRESENTED BY CBS RADIO SPOT SALES

2. What type of audience can a sponsor of news reach?

Audience profile of in-home audience reached by Bristol-Myers and Brown and Williamson during week of 4-8 February 1957 with NBC Radio hourly news is shown right. Data comes from Nielsen U. S. Audimeter sample

Geographical, family characteristics of NBC hourly news listeners

	Rating	Homes (000)	Average times each home listens
Total U. S.	22.5	10,732	5.9
County Size			
A	17.7	3,119	6.3
B	25.0	3,209	5.2
C	25.5	2,383	6.0
D	25.6	2,021	6.0
Territories			
Northeast	15.3	1,951	6.1
East Central	14.0	1,143	6.2
West Central	25.0	2,354	5.4
South	31.3	3,458	5.5
Pacific	25.0	1,826	7.1
Tv Ownership (39,300,000 tv homes)			
Tv Homes	17.6	6,917	5.3
Non-Tv Homes	44.3	3,815	6.9
Age of Housewife			
None	23.1	1,936	4.1
16-34	17.7	1,804	5.1
35-49	18.3	2,640	5.1
50 +	29.5	4,312	7.5
Family Size			
1-2	29.0	5,537	7.2
3-4	18.0	3,265	4.8
5 +	20.3	1,930	4.6

Audience added to three net tv shows by ABC Radio weekend news

	Total Homes		Tv Homes		Radio-Only Homes	
	(%)	(000)	(%)	(000)	(%)	(000)
Do You Trust Your Wife	30.5	14,518	38.5	14,518		
Weekend News	24.1	11,472	20.5	7,729	38.9	3,743
Combined	**48.7**	**23,181**	**51.6**	**19,438**	**38.9**	**3,743**
Goodyear Tv Playhouse	31.7	15,089	40.0	15,089		
Weekend News	24.1	11,472	20.5	7,729	38.9	3,743
Combined	**48.6**	**23,134**	**51.4**	**19,391**	**38.9**	**3,743**
You Bet Your Life	42.0	19,992	53.0	19,992		
Weekend News	24.1	11,472	20.5	7,729	38.9	3,743
Combined	**58.0**	**27,608**	**63.3**	**23,865**	**38.9**	**3,743**

3. How much audience can a news show add to a network tv program?

Data left covers four-week cumulative audience figures from Nielsen, October 1956. All audience figures are unduplicated. The combined figures total up the tv audience plus the *Weekend News* audience which doesn't watch tv show

• ONE OF A SERIES



It couldn't happen to nicer guys . . . .

. . . . than WAVZ advertisers.

Nothing gives us greater satisfaction than to see WAVZ advertisers selling out. That's why we work so hard to assure their results.

Representatives: **National: Hollingbery Co.**
New England: Kettell-Carter

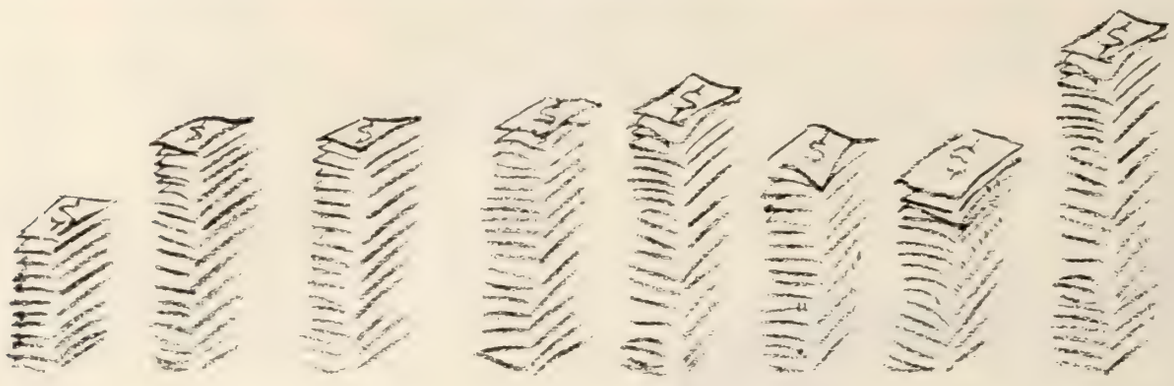
WAVZ
24 HOURS A DAY
1000 WATTS

152 TEMPLE STREET, NEW HAVEN, CONN.

Daniel W. Kops, Executive Vice President and General Manager • Richard J. Monahan, Vice President and Commercial Manager

VI. RADIO SPENDING, COSTS

1. How much have advertisers spent for spot radio time?



1949	1950	1951	1952	1953	1954	1955	1956
$108,314,507	$118,823,880	$119,559,000	$123,658,000	$129,605,000	$120,168,000	$120,393,000	$149,921,000

Figures above relate to station income from time sales only, after rate discounts but before commissions to reps, agencies. Source of all figures is FCC, except for 1956, which comes from the Station Representatives Association.

2. What are gross daytime costs of spot radio?

Total gross daytime costs by station groups

Station Places	*Population Groups*	*30-Min.*	*15-Min.*	*1-Min.*	*Station Break*
41	500,000 and over	$6,649	$4,379	$1,922	$1,528
47	250,000 to 499,999	3,787	2,426	877	742
92	100,000 to 249,999	4,996	3,248	1,053	1,074
33 (Est.)	50,000 to 99,999	1,217	810	260	227
155 (Est.)	25,000 to 49,999	5,443	3,322	973	850
1100 (Est.)	under 25,000	28,013	17,558	4,896	4,132

The dollar figures above are totals for each station group. They are based on one-time rate for the highest-cost station in each market. Nighttime rates are substantially the same. Data which comes from SRA, is based on April 1957 rates. A comparison with April 1956 showed rates up about 10% for the first three groups, 1% for the others.

3. What's the ratio between night and day spot radio rates?

Ratio of Nighttime to Daytime Rates

1946	1.76
1950	1.78
1952	1.70
1956	.94
1957	.88

Continuing study of spot radio rates by the Katz Agency of its represented stations shows that nighttime rates are now, on the average, 12% lower than daytime rates. Between 1946 and 1950 there was an almost parallel increase in both daytime and nighttime rates. Between 1950 and 1952, there was a slight increase in daytime rates with nighttime rates remaining relatively static. Between 1952 and 1956, daytime rates declined 13% but nighttime rates were cut in half. Since last year daytime rates have gone up slightly and nighttime rates down slightly. Rates shown here are for 12 announcements weekly for 13 weeks as of 1 January each year. Day rates are those for most hours between 8:00 a.m. and 6:00 p.m.; night for most hours between 7:00 and 10:00 p.m., thus do not include premium time rates.

Again -- Pulse Proves: KRNT Radio Dominates in the big DES MOINES Market in Iowa!.... 102 FIRSTS out of 143 Periods. KRNT leads Morning, Afternoon & Evening. KATZ has the latest facts on this Cowles operation.

KRNT - The Station With The Fabulous Personalities and the Astronomical Ratings

4. What's the trend in day and night spot rates?

	1946 = 100.0		1950 = 100.0		
YEAR	DAYTIME	NIGHTTIME	YEAR	DAYTIME	NIGHTTIME
1946	**100.0**	100.0	1946	**78.8**	78.0
1950	**126.9**	128.3	1950	**100.0**	100.0
1951	**132.3**	——	1951	**104.2**	——
1952	**133.9**	129.9	1952	**105.6**	101.2
1953	**133.6**	——	1953	**105.3**	——
1954	**132.7**	——	1954	**104.6**	——
1955	**124.8**	——	1955	**93.8**	——
1956	**116.7**	62.6	1956	**92.0**	48.8
1957	**119.7**	60.0	1957	**93.9**	46.4

Prepared by The Katz Agency, this data shows rate data on Katz radio stations as of 1 January each year. The figures are based on a schedule of 12 one-minute announcements for 13 weeks. Daytime rates are those that apply for the most hours between 8:00 a.m. and 6:00 p.m. Nighttime rates are those that apply for the most hours between 7:00 and 10:00 p.m. Thus, trends for prime time rates are not covered here.

5. How can spot costs be calculated?

The need among agencies for quick methods of estimating spot campaign costs has led to a variety of prepared estimators, usually put out by reps. The SRA and Peters, Griffin, Woodward have put out spot radio estimators in the past and The Katz Agency and Blair Tv put out spot tv estimators regularly. John Blair and Co. added to this list a new spot radio calculator emphasizing the saturation aspects of the medium rather than the unrealistic gross (one-time) rates. The calculator provides costs for campaigns involving one station per market in up to the top 100 markets. A new wrinkle is the inclusion of costs in premium time, which, in the case of the stations covered, embraces 6:00 or 7:00 to 9:00 a.m. and 4:00 to 6:00 p.m. Cumulative figures are given by groups of five markets ranked by population data according to *Sales Management*. All costs given are for 52-week campaigns, cover Blair stations in markets where there is one. Stations in non-Blair markets were picked by a group of media buyers from four agencies. Rates are based on January 1957 SRDS book. The Blair calculator is reproduced here.

METROPOLITAN MARKETS*	NUMBER OF ANNOUNCEMENTS WEEKLY** 12	24	48	88	PREMIUM TIME 12-PLAN
First 5	$ 2,500	$ 4,500	$ 8,800	$ 17,250	$ 3,100
" 10	3,800	6,950	13,450	26,400	4,850
" 15	5,100	9,400	18,000	35,250	6,500
" 20	6,400	11,750	22,400	44,000	8,200
" 25	7,300	13,450	25,200	49,450	9,400
" 30	8,750	16,000	30,050	58,900	11,100
" 35	9,500	17,300	32,450	63,750	12,050
" 40	10,350	18,900	35,450	69,600	13,150
" 45	11,200	20,400	38,250	75,200	14,250
" 50	11,700	21,300	40,000	78,700	14,850
" 55	12,500	22,850	42,950	84,100	15,900
" 60	13,400	24,450	46,050	90,300	17,050
" 65	14,400	26,300	49,600	97,350	18,150
" 70	15,100	27,500	51,900	101,950	18,900
" 75	15,500	28,250	53,450	105,000	19,400
" 80	15,950	29,100	55,050	107,550	20,000
" 85	16,450	29,900	56,450	110,250	20,550
" 90	17,150	31,150	58,950	115,150	21,300
" 95	17,700	32,100	60,750	118,700	21,850
" 100	18,250	33,000	62,500	122,150	22,750

*In descending order by population size rank. **52-week order.

In SYRACUSE, N. Y. the Nations Number 1 test market . . . . .

WFBL

Now leads by

85%

...IN TOTAL TIME RATED PERIODS

SEE HOOPERATING INDEX FOR MAY, JUNE 1957

For an indication of WFBL's steady growth of audience consult ANY 1957 Hooperating period

For the complete WFBL story contact . . . .

G. P. HOLLINGBERY CO.

OR

H. T. WILCOX GEN. MGR. • R. F. POLGREEN SALES MGR.

WFBL SYRACUSE, N.Y.

ABC AFFILIATE • 5000 WATTS DAY and NIGHT

A FOUNDERS STATION

The BIG Station

6. Who were the top radio agencies last year?

Top 50 radio agencies of 1956 as compiled in a SPONSOR survey

RANK	AGENCY	BILLINGS (000)
1	BBDO	$10,000
1	JWT	$10,000
1	McCann-E.	$10,000
4	D-F-S	$9,000
5	N. W. Ayer	$8,000
5	Y&R	$8,000
7	FC&B	$7,000
8	Ted Bates	$6,000
9	K&E‡	$4,500
10	SSCB	$4,400
11	Wm. Esty	$4,000
11	R&R	$4,000
13	D'Arcy	$3,500
14	Leo Burnett	$3,100
15	Campbell-Ewald	$3,000
16	Lennen & Newell	$2,600
16	NC&K	$2,600
18	C&W	$2,500
18	Grant	$2,500
18	Mogul	$2,500
18	Needham, L&B	$2,500
22	DCSS	$2,400
23	Compton	$2,300
24	Grey	$2,200
25	B&B	$2,000
25	Geyer	$2,000*
25	Kudner	$2,000
25	Wade	$2,000*
25	Wasey	$2,000
30	D. P. Brother	$1,500
30	McM-J&A	$1,500
30	Russel Seeds	$1,500
33	Warwick & Legler	$1,400
34	Donahue & Coe	$1,300
34	Gardner	$1,300
34	Houston	$1,300
37	Cohen	$1,200
38	Campbell-Mithun	$1,000
38	LaRoche	$1,000
38	Maxon	$1,000
38	North	$1,000
38	Spector	$1,000
43	Richards	$700
43	Weiss & Geller	$700
45	Biow	$500
45	F&S&R	$500
45	Kletter	$500
45	Ludgin	$500
49	Guild, Bascom & Bonfigli	$400
50	Tatham-Laird	$200

NOTE: Top management at above agencies compiled, released, or confirmed figures, except for (*), which are SPONSOR estimates. ‡ 1 October 1955 through 30 September 1956.

7. How much spot radio is needed to reach saturation levels?

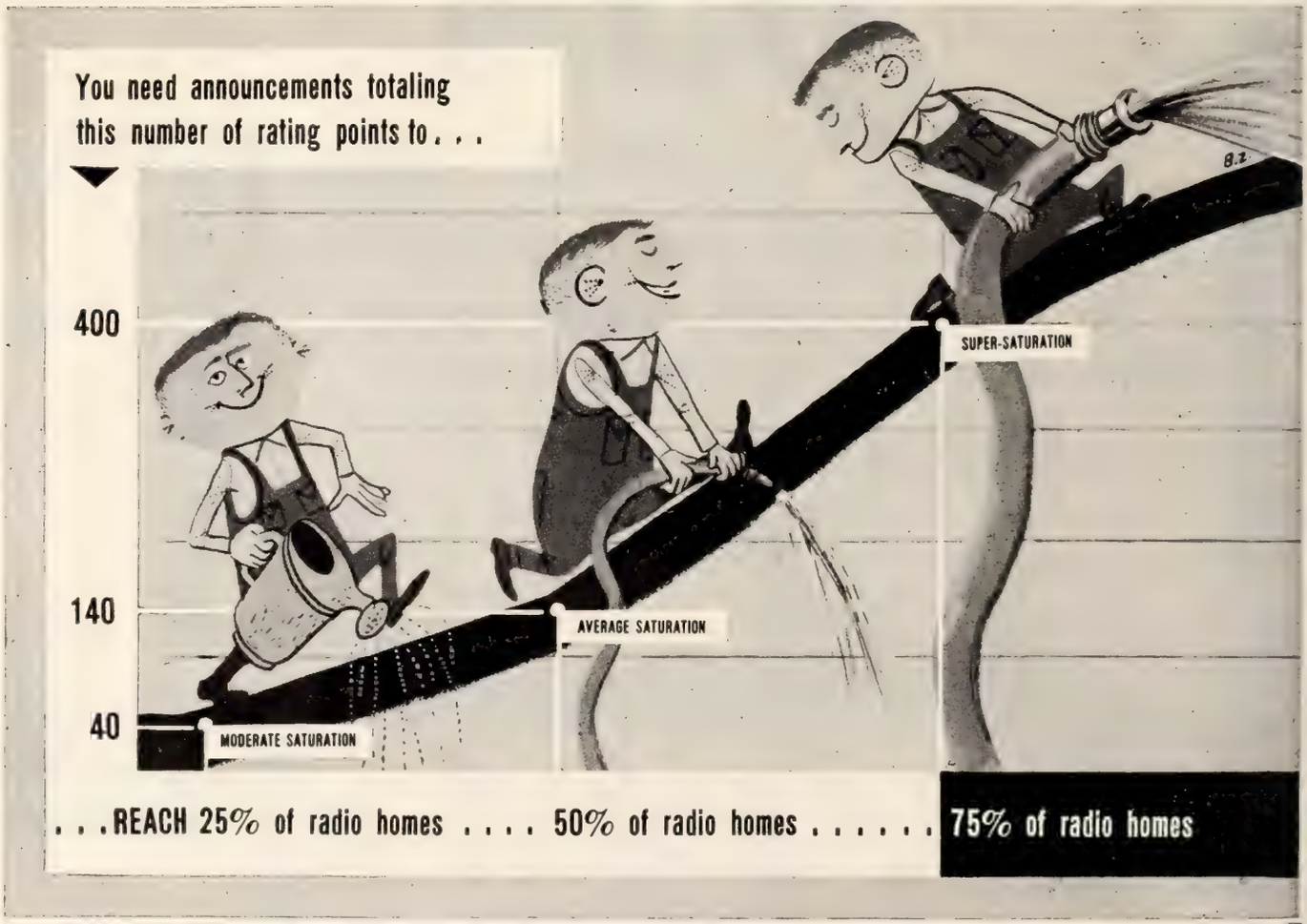


Chart above is based on formula developed by Colgate ad agencies. Reference to rating points in charts refers to simple arithmetic sum of ratings bought by client. Chart gives a rough indication, not exact measure, is slanted to use in major markets with considerable station competition. Note rating points rise much faster than homes.

PLANNING A RADIO STATION?



RCA
PROGRESS
PURCHASE
PLAN

Flexible Financing for Broadcasters

RCA

The RCA PROGRESS PURCHASE PLAN

makes it easy to get equipment —as you need it

By means of this flexible financing plan you can arrange for the minimum amount of equipment to begin operation. Then as you progress and require more equipment, it can be purchased easily, without the need for ready cash.

Why not let the RCA Broadcast Representative fully explain the RCA Progress Purchase Plan to you? He can show you the basic equipment needed to get you on the air at minimum investment. He can help you plan now to meet your exact requirements, allowing for future progress and development.

For additional information write to RCA, Dept. FF-264, Building 15-1 Camden, N. J.

RCA . . . *your first source of help in station planning*

RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

Broadcast and Television Equipment, Camden, N. J.

3. Where does spot radio money come from?

Spot radio spending by industry category

Product category	1st Quarter 1957*		4th Quarter 1956*		3rd Quarter 1956	
	DOLLARS	% OF TOTAL	DOLLARS	% OF TOTAL	DOLLARS	% OF TOTAL
1. Food, grocery products	**$ 8,291,000**	**17.0**	$ 7,941,000	17.1	$ 5,814,357	17.3
2. Tobacco products, supplies	**8,141,000**	**16.7**	4,179,000	9.0	4,906,914	14.6
3. Drug products	**5,375,000**	**11.0**	3,808,000	8.2	2,856,765	8.5
4. Automotive	**4,020,000**	**8.2**	4,040,000	8.7	2,991,201	8.9
5. Ale, beer, wine	**2,902,000**	**5.9**	3,529,000	7.6	2,621,502	7.8
6. Dental prods., toothpaste, etc.	**2,487,000**	**5.1**	417,000	.9	302,481	.9
7. Cosmetics, toiletries	**2,158,000**	**4.4**	2,461,000	5.3	1,814,886	5.4
8. Gasoline, lubricants	**2,149,000**	**4.4**	2,786,000	6.0	1,949,322	5.8
9. Consumer services	**2,019,000**	**4.1**	1,486,000	3.2	1,041,879	3.1
10. Religious	**1,420,000**	**2.9**	743,000	1.6	504,135	1.5
11. Notions	**1,319,000**	**2.7**	46,000	.1	33,609	.1
12. Agriculture	**1,291,000**	**2.7**	1,811,000	3.9	1,277,142	3.8
13. Miscellaneous	**1,264,000**	**2.6**	2,368,000	5.1	1,613,232	4.8
14. Transportation, travel	**1,098,000**	**2.3**	696,000	1.5	974,661	2.9
15. Household cleaners, soaps, etc.	**998,000**	**2.1**	1,346,000	2.9	1,041,879	3.1
15. Confections, soft drinks	**699,000**	**1.4**	1,300,000	2.8	907,493	2.7
17. Household laundry products	**644,000**	**1.3**	557,000	1.2	403,308	1.2
18. Household general	**413,000**	**.9**	464,000	1.0	369,699	1.1
19. Publications	**408,000**	**.8**	603,000	1.3	403,308	1.2
20. Clothing, accessories	**259,000**	**.5**	185,000	.4	134,436	.4
21. Amusements, entertainment	**240,000**	**.5**	325,000	.7	235,263	.7
22. Dairy, margarine products	**202,000**	**.4**	185,000	.4	168,045	.5
23. Household paper products	**146,000**	**.3**	139,000	.3	100,827	.3
24. Finance, insurance	**142,000**	**.3**	278,000	.6	168,045	.5
25. Hotels, resorts, restaurants	**140,000**	**.3**	139,000	.3	67,218	.2
26. Pet products	**138,000**	**.3**	230,000	.5	201,654	.6
27. Household furnishings	**120,000**	**.3**	93,000	.2	67,218	.2
28. Household appliances	**113,000**	**.2**	417,000	.9	268,872	.8
29. Garden supplies, equipment	**108,000**	**.2**	139,000	.3	100,827	.3
30. Bldg. material, fixtures, paints	**64,000**	**.1**	278,000	.6	201,654	.6
31. Watches, jewelry, cameras	**59,000**	**.1**	46,000	.1	67,218	.2
TOTAL	**$48,827,000**	**100.0**	$46,442,000**	100.0	$33,609,000	100.0

SOURCE: Station Representatives Assn., time costs only. * Figures are rounded, hence do not add up to total.
**Total includes unlisted categories: TV, radio, phonograph, musical instruments, political.



Here's a full house that's hard to beat!

don't try to improve on a hand like this . . .

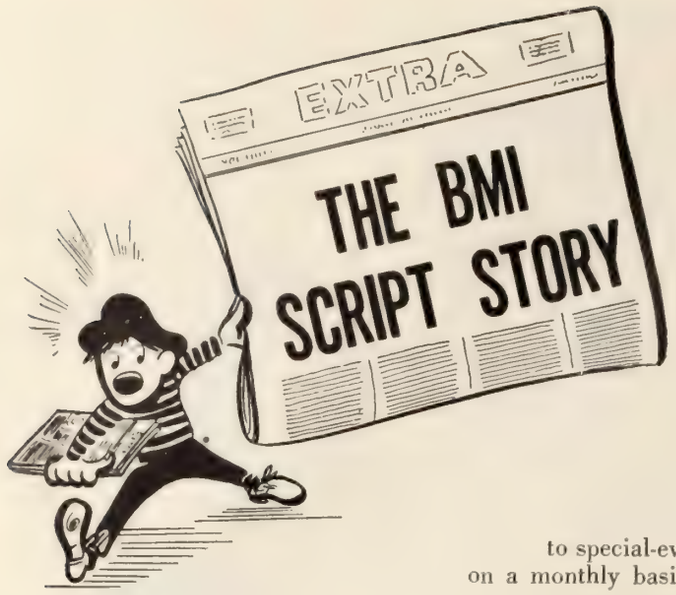
BUY KSAN and be sure!

(Proven most popular year-after-year by Pulse Negro Audience Survey.)

The KSAN signal goes where the Negro listener lives, works and buys! (Field strength surveys show 260,000 Negro listeners in the KSAN primary Market!)

For more exciting details, such as rates and avails, contact:

Stars National Inc., East and South
Tracy Moore & Assoc., Inc. Pacific Coast
Bob Burris, General Manager



SIX COMPLETE BMI PROGRAM PACKAGES

Broadcasters are now receiving six important program scripts from BMI on a regular basis. These scripts are filling a vital role in the daily programming logs of stations in every section of the country.

BMI scripts, ranging from daily five-minute shows to special-event programs of all types, are mailed to BMI-licensed stations on a monthly basis. They are written for commercial use and tailored to the needs of all types of broadcast operations.

BMI scripts are perfectly suited both to the station with a small staff, limited facilities and curtailed budgets, as well as to the large operation with full orchestra and complete program staff.

THE AMERICAN STORY



Newest of the BMI scripts . . . prepared by BMI in association with the Society of American Historians. Each fifteen-minute program consists of a single narrative written by an outstanding American historian, expert in the period or subject. Here are the fascinating and inspiring stories of our country from the age of discovery to the age of the atom. Top prestige programming.

STORIES FROM THE SPORTS RECORD



Music and sports team up in this series devoted to eye-witness accounts of dramatic action on the baseball diamond, in the prize ring, on the gridiron and elsewhere. . . . A complete script package available three times weekly as a 15-minute presentation.

THE BOOK PARADE



Sparkling 15-minute scripts written by the most prominent of literary figures. This series is being hailed as "a conspiracy against ignorance" and has skyrocketed into national prominence. Another BMI script for top prestige programming.

ACCORDING TO THE RECORD



Timely facts about the unusual, with musical cues that fit neatly into a dynamic 5-minute show. . . . Highly commercial. . . . Available 7 times per week for 52 weeks. *Now in its 13th successful year.*

MILESTONES



Full half-hour presentations . . . simple to do, saleable, excellent listening. Usually four per month, sometimes five. Each script commemorates a special date or event of national importance.

MEET THE ARTIST



Behind the scenes . . . three-a-week 15-minute scripts loaded with factual biographical material about recording artists in the public favor. Fills a vital need in areas where such data is not easily available. Highly commercial.

BMI makes no charge to its licensees for this program service. Each script is designed as a practical program and its use for commercial sale is encouraged.

Your program manager is receiving all of the BMI program scripts. Put them to work. If your script packages are not being received, write immediately to BMI Stations Service Department.

BROADCAST MUSIC, INC.

589 Fifth Avenue
New York 17, N. Y.

NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

SECTION 8

INDUSTRY BASICS

A refresher course on the fundamentals of the broadcast industry designed for both the newcomer and the veteran. Includes: radio and television coverage; audience measurement; how to read and interpret national spot rate cards.

BRIEFING



INDUSTRY BASICS: A REFRESHER COURSE

If you're an air media buying or selling veteran and find you want a technical explanation for what you learned by "rule of thumb"; or if you're just start'ng out and need an easy-to-read primer, then this is for you. Includes: coverage, ratings, rate basics

Industry Basics was written by Daniel Denenholz, director research-promotion, The Katz Agency, Inc., and Kenneth Mills, associate director research-promotion. It is designed for newcomers to tv and radio time buying and selling as well as for veterans who want a refresher course.

Contents include an Introduction in which network and spot advertising are defined; a section on Coverage; a section on Audience Measurement; a section on Spot Rate Cards and how to read and interpret them when buying.

Introduction

THE AVERAGE PERSON, if asked to list the principal advertising media, would probably say: "Tv, radio, newspapers, magazines, outdoor, etc." But, when it comes to radio and tv, a more accurate classification would be: spot radio and network radio; spot tv and network tv. Spot and network, among broadcast media, are just as different as newspapers and magazines among print media.

Network is analagous to magazines where one order theoretically produces national coverage. An advertiser using network advertising buys simultaneous time (with exceptions) in a minimum number of markets (as specified by the network) on stations affiliated with that network in each market.

Spot broadcasting is a separate and distinct medium. It is more than "spot" announcements. It is a method of using radio and tv on a selective station basis. It is called "spot" because the advertiser can spot his campaign to fit his needs. It is "non-network."

Spot advertising is analagous to R-O-P newspaper advertising, except that spot usually is sold on a "specified position" basis with discounts for run-of-station; whereas, in newspapers, rates are quoted on an R-O-P basis, with premiums for preferred position.

As with newspapers, the essence of spot is flexibility; flexibility in the choice of markets and stations; flexibility market by market as to frequency, time, duration, copy, cost, etc.

Network affiliation: To become affiliated with a network, the station signs a contract for a period of up to three years, the maximum length of time allowed by the FCC. This contract gives the network an option on certain time periods during which the station agrees to clear time for network commercial programs. The station-network agreement establishes a base rate (evening hour). The base rate serves two purposes. First, it is the rate, subject to discounts, at which the station's facilities are offered to the advertiser. Second, it serves as the basis for determining the station's compensation by the network for any network commercial programs carried by the station. Compensation is made on the basis of a sliding scale of percentages generally averaging about "0"% of the base rate as the station's share.

The station representative: Spot advertising, that is, non-network advertising, is sold either by the station's own sales organization or by a station representative, depending upon whether the advertising is "local" or "national." The representative is, in effect, an employee of the station and is usually paid on a commission basis.

Radio reach day vs. night is shown by Denenholz, Ken Mills. Carpenter rod going up at angle is day signal. Night signal goes up, bounces down and outward, hence traveling further



Dr Denenholz (standing) conducts a seminar on industry basics at The Katz Agency, using the material covered herein

which varies with the station and representative.

Unlike the practice in network advertising, where the parties to the contract are the network on the one hand and the advertiser (or his advertising agency) on the other, the representative is not a party to the contract for spot advertising. The contract is between the station and the advertiser (or advertising agency) with the representative handling the negotiations. In the sale of spot advertising, the station is paid on the basis of its rate card, less applicable commissions to the advertising agency and the representative. The station generally nets about 75% of the advertiser's expenditure for national spot.

Coverage

NEWSPAPER COVERAGE is relatively easy to determine. You know the number of copies circulated and you know where they are distributed.

In radio and tv you can, of course, get a reasonable estimate of the number of homes that have sets. (The most recent set count figures on a county basis are estimates as of spring 1956. The radio figures are estimates made by the A. C. Nielsen Co.; the tv figures by the Advertising Research Foundation, based on field work by the U. S. Census Bureau and the A. C. Nielsen Co.) Having a set count, the problem is to determine the number of sets that can be reached by a station's signal in other words, the station's coverage.

This leads us into certain engineering terms and concepts.

Let's start with "frequency."

Every radio-tv signal is made up of waves or cycles. The frequency of a signal is the number of cycles per second sent out by the transmitter.

1,000 cycles = 1 kilocycle (kc)
1,000,000 cycles = 1,000 kilocycles
1,000 kilocycles = 1 megacycle (mc)

The frequency of a station determines its position on the dial.

The whole range of frequencies used in radio-tv transmission is known as the radio spectrum. This is the portion of the ether that is subject to the authority of the Federal Communications Commission (FCC).

The radio spectrum includes not only commercial radio and tv—about 3,500 stations—but also amateur, police, aviation, and other special and experimental services.

Each of the various services is assigned "bands." The broadcasting bands are: the standard radio am band: low band vhf: fm band: high band vhf, and the uhf band. Each band, in turn, is divided into channels for individual station assignment. The whole am band, a span of 1070 kilocycles, would be approximately one-sixth the width of a single tv channel, which is 6 megacycles or 6,000 kilocycles wide.

Factors in radio coverage: There are three principal factors that affect a radio station's coverage: frequency, power, soil conductivity.

All other things being equal, the lower the frequency, the greater the coverage.

Radio stations are assigned channels 10 kilocycles wide within the am band which ranges from 535 kc to 1605 kc. Each station is identified by the frequency in the middle of its channel. A 660 kc station, for example, means that it is assigned a 10 kc channel between 655 kc and 665 kc. A station at 550 kc, other things being equal,

. . . DELIVERING ALL THE MUSCLE OF THE BOOMING
SAGINAW MARKET
WITHOUT THE HIGH-COST-PER-THOUSAND FAT!
Power-Packed Saturation . . . In The Area . . . Of Concentrated Population

Primary CBS-TV Affiliate

CBS TELEVISION

Lowest Cost Per Thousand

Represented By: GILL-PERNA, INC.

WKNX-TV
LAKE HURON BROADCASTING CORPORATION
SAGINAW, MICHIGAN

207,000 WATTS ERP.
CHANNEL 57

Planning a Radio Station?



You'll benefit by using this single source of equipment and experienced assistance

For your complete equipment package, for help in planning, and for technical service—RCA can give you everything you need. From RCA you can get a full line of equipment—from microphone to antenna—designed to fill the widest range of station requirements. The practical assistance of RCA station-trained engineers is available for complete planning of your installation. And through the facilities of RCA Service Company, Inc., you can get technical field service in strategic locations throughout the country.

One source for all your station requirements means faster service and delivery to meet your specialized needs . . . pre-releasing if necessary. By coming to RCA, all your sources are coordinated automatically—you don't have to make all these time-wasting arrangements yourself. You can get on-air faster . . . stay on-air longer . . . reduce costly off-air time. And the many benefits will be reflected in increased profits throughout your entire operation.

Or, for additional information write to RCA, Dept. FF-264, Building 15-1 Camden, N.J

RCA . . . *your first source of help in station planning*

RADIO CORPORATION of AMERICA

Broadcast and Television Equipment • Camden, N. J.

In Canada: RCA VICTOR Company Limited, Montreal

has a larger coverage area than one at 1500 kc.

The second factor is power: the greater the power, the greater the coverage.

Radio stations are grouped into three major power classifications: clear-channel stations of 50,000 watts (50 kw), regional-channel stations of 5,000 watts (5 kw) and local-channel stations of 250 watts.

Soil conductivity is the third major factor governing radio coverage.

Ground conductivity in the United States varies from "excellent" in the Midwest to "poor" in New England.

Combining these three primary factors we find that it is entirely possible for a 250 watt station to have greater daytime coverage than a 50,000 watt station.

A 50,000 watt station, for example, broadcasting on 1500 kilocycles in an area of very poor ground conductivity, in theory sends out an acceptable daytime signal up to a radius of 27 miles; a 250 watt station broadcasting on 550 kilocycles in an area of excellent ground conductivity can be received acceptably within a 99-mile radius. It is obvious, therefore, that a comparison of stations on the basis of only one of these factors will not give a true picture; all the factors must be considered simultaneously.

There are charts available from which you can determine reasonably well the estimated daytime coverage of a radio station, if you know its power, frequency, and the soil conductivity of the area in which the station is located.

Day and night coverage: There are two types of radio waves: ground waves and sky waves. The ground wave, as its name implies, travels along the earth's surface and is affected by soil conductivity.

Waves from stations on the same or adjacent channels can cause "interference." For this reason, in assigning frequencies, the FCC does not assign the same frequency to two stations that are too close together geographically. Also, stations in the same locality must be separated by at least four channels.

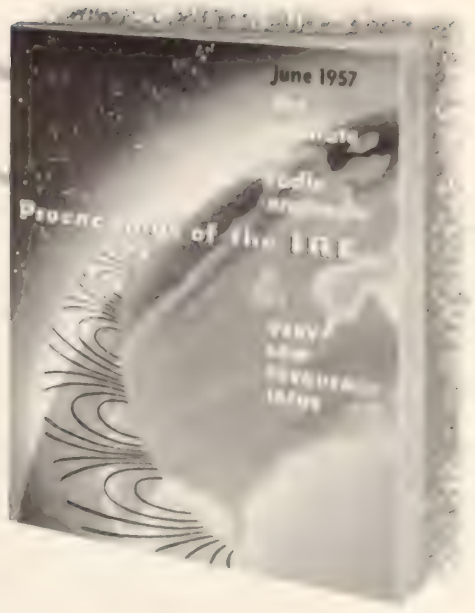
During daylight hours the sky wave travels upwards, is lost in space and, therefore, has no effect on station coverage. At night, however, there is a change in the earth's atmosphere which causes the sky waves to be reflected back towards the earth. These reflected sky waves tend to extend the coverage of clear-channel stations and limit the coverage of regional and local stations.

After sundown, the coverage of regional and local stations is restricted because of interference from sky waves from other stations sharing their channels. There is no way to completely remove this interference, but reduced nighttime power, greater geographic separation of stations on the same channel and directional antennas help to minimize it. (The use of directional antennas permits a station to control its signal in directions where it would cause interference and at the same time increase the signal in opposite directions.) Coverage of regional and local stations is, therefore, smaller at night than during the day.

Clear-channel stations, on the other hand, find that their coverage is expanded by reflected sky waves. This is caused partially by the fact that local and regional stations must protect against interfering with clear-channel transmissions. Clear-channel stations, which might be heard in the daytime 100 or 200 miles away, via ground wave, can deliver a program at night via reflected sky waves for distances of 700 miles or more. It is, however, only the secondary coverage that is extended: the sky waves restrict primary



NEWS



ABOUT VERY LOW FREQUENCY PROPAGATION!

Smaller antennas, lower transmitter power, and relative freedom from atmospheric noise are reasons behind our communication services' gradual migration to the upper end of the frequency spectrum. Lying fallow and awaiting rediscovery has been the very low frequency band below 30 kc.

Now, because VLF offers a reliable means of communicating over vast global distances, there is a marked revival of interest. It is now known that VLF has highly stable propagation characteristics which make it possible to transmit data to distant points with unusual fidelity and precision. Where greater accuracy is required, such as very long range radio navigation systems and international transmission of frequency standards, VLF promises to open doors to many new and important uses.

June Proceedings of the IRE gives you the facts about VLF

This year, the Boulder Laboratories of the National Bureau of Standards and the IRE Professional Group on Antennas and Propagation co-sponsored a Symposium at Boulder, Colorado, on the propagation of very low frequency radio waves. From the papers given at this important meeting the editors of *Proceedings* have chosen those of broadest interest for publication in the June, 1957, issue.

Typical of the service offered members of IRE is this VLF report — to be used now and referred to for years to come. If you are not a member of *The Institute of Radio Engineers* be sure to reserve a copy of the June *Proceedings of the IRE*, today!

Partial Contents of this VLF issue:

"A Technique for the Rapid Analysis of Whistlers," by J. K. Grierson, Defense Reserve Board, Ottawa, Ontario, Canada.

"VLF Radiation from Lightning Strokes," by E. L. Hill, School of Physics, University of Minnesota.

"Some Recent Measurements of Atmospheric Noise in Canada," by C. A. McKerrow, Defense Reserve Board, Ottawa, Ontario, Canada.

"Intercontinental Frequency Comparison by Very Low Frequency Radio Transmission," by J. A. Pierce, Croft Laboratory, Harvard.

"The Mode Theory of VLF Ionospheric Propagation for Finite Ground Conductivity," by James R. Wait, National Bureau of Standards, Boulder, Colorado.

"The Geometrical Optics of VLF Sky Wave Propagation," by J. R. Wait & A. Murphy, National Bureau of Standards, Boulder, Colorado.

"Characteristics of Atmospheric Noise from 1 to 100 Kc/s," by A. D. Watt & E. L. Maxwell, National Bureau of Standards, Boulder, Colorado.

"The Present State of Knowledge Concerning the Lower Ionosphere," by A. H. Waynick, The Pennsylvania State University.

"Noise Investigation at VLF by the National Bureau of Standards," by W. Q. Crichlow, National Bureau of Standards, Boulder, Colorado.

"Reflection at a Shapely-Bounded Ionosphere," by I. W. Yebroff, Stanford University.

"The Attenuation Versus Frequency Characteristics of VLF Radio Waves," by J. R. Wait, National Bureau of Standards, Boulder, Colorado.

"The Waveguide Mode Theory of the Propagation of VLF Radio Waves," by K. G. Budden, University of Cambridge, England.

PROCEEDINGS OF THE IRE
1 East 79th Street, New York 21, New York

☐ Enclosed is $3.00
☐ Enclosed is company purchase order for the June, 1957, issue on VERY LOW FREQUENCY.

Name .....
Company .....
Address .....
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All IRE members will receive this June issue as usual. Extra copies to members, $1.25 each (only one to a member).

The Institute of Radio Engineers
1 East 79th Street New York 21, New York

coverage by creating a "fading zone" on the edge of the ground-wave area. This zone, shaped like a doughnut, averages 75 miles in width, depending on the type of antenna used. Fading occurs when reflected sky waves return to the earth at varying locations as the reflecting layer of the atmosphere changes altitude. As sky waves alternately merge with and part from ground waves, volume is raised and lowered—fading in and out.

Radio coverage standards: The signal strength necessary to produce acceptable service varies in different areas because of man-made electrical disturbances. Signal strength is expressed in millivolts per meter (MV/M). The signal strength required in different areas is:

Urban	5-25 MV/M
Suburban	2-5 MV/M
Rural	0.5 MV/M

The average radio can receive a signal as low as 0.1 MV/M.

Factors in tv coverage: In television, the principal factors affecting station coverage are frequency (or channel), power, and antenna height. Other things being equal:

- The lower the frequency, the greater the coverage.
- The greater the power, the greater the coverage.
- The higher the tower, the greater the coverage.

But in television, the FCC attempts to equalize the coverage potential of all stations in the same market. They do this by limiting power in relation to antenna height and channel number.

Tv stations are classified by channel into low-band vhf, high-band vhf and uhf. There are 82 tv channels, each 6,000 kilocycles wide.

Channels 2 to 6 are low-band vhf and are limited in maximum power to 100 kilowatts. High-band vhf covers channels 7 to 13, with maximum allowable power of 316 kilowatts. Uhf channels 14 to 83 have a maximum allowable power of 1000 kilowatts.

To minimize interference, there must be sufficient geographic separation between stations on the same channel—about 175 miles under present regulations. Also, adjacent channel stations are never assigned to the same city.

Antenna height, as noted above, is of considerable importance in tv station coverage. According to FCC regulations, "tower height" is the height of the tower above the average terrain within a 10-mile radius. The tower structure itself is of little importance, for a low tower might be placed on a tall structure and a high tower in a valley. Its actual height above the ground is of importance only as it relates to height above average terrain. As tower height above the average terrain increases over 1,000 feet, the FCC requires a compensatory decrease in power to equalize coverage. The extent of the decrease varies with the three geographic broadcasting zones into which the country is divided. In general, it can be said that when a tower is less than 1,000 feet, an increase in tower height will have a more direct effect on coverage than will an increase in transmitting power.

Tv coverage standards: What is "Grade B" coverage? Grade A and Grade B service are terms used to define signal quality. Grade A service means that an acceptable signal is received in 70% of the locations 90% of the time. Grade B service means that an acceptable signal is received in 50% of the locations 90% of the time. Grade A service generally is required in urban areas to provide a clear picture in the face of electronic interference; Grade B service usually will provide a satisfactory picture in suburban and rural areas.

The signal strength necessary to produce these types of service varies with the band and, as in radio, is expressed in millivolts per meter.

BAND	GRADE A (MV/M)	GRADE B (MV/M)
Low-band vhf	2.5	0.22
High-band vhf	3.16	0.63
Uhf	5.0	1.58

Stations also often produce an acceptable signal beyond their Grade B coverage area—in the so-called "rural" or "fringe" area. The limit of this area usually is defined as the 0.1 MV/M contour for low-band vhf channels; 0.3 MV/M for high-band vhf channels; 0.5 MV/M for uhf channels.

Other coverage factors: There are factors other than signal strength, principally programing, which have an effect on a station's coverage area. For example, some people will put up with an inferior signal in order to receive popular programs. In other words, the availability of desirable programs will cause viewers or listeners to

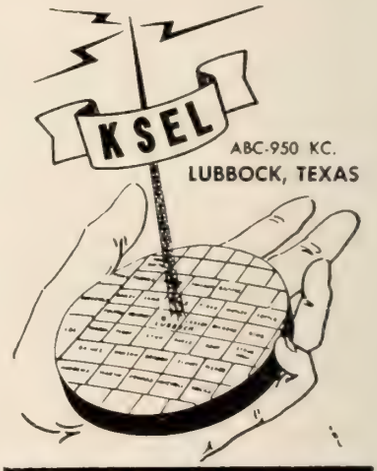
AGAIN
IN
NIELSEN
NO. 2 SURVEY
KSEL
FIRST
IN LUBBOCK MARKET
•
National Representative
WM. G. RAMBEAU CO.
Southwestern Representative
CLYDE MELVILLE CO.
Dallas, Texas

★ FIRST IN PUBLIC SERVICE. KSEL WINNER OF ALFRED P. SLOAN AWARD FOR STATIONS IN 1000 WATT CLASSIFICATION.

★ WINNER OF NATIONAL SAFETY AWARD FOR OUTSTANDING CAMPAIGN IN LOCAL SAFETY.

★ LEADER IN WEATHER REPORTING DURING RECENT STORM PERIODS.

"MOST LISTENED-TO STATION ON THE SOUTH PLAINS OF TEXAS . . . .



KSEL
LUBBOCK, TEXAS

Are you taking advantage of
AMPEX DIRECT-TO-CUSTOMER SERVICE?

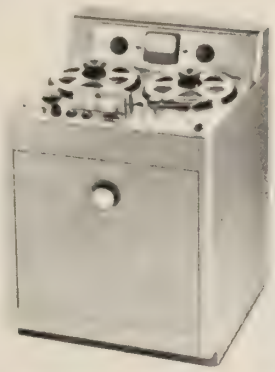
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"reach" for a signal, even though they are beyond the theoretical limits of the station's effective coverage area.

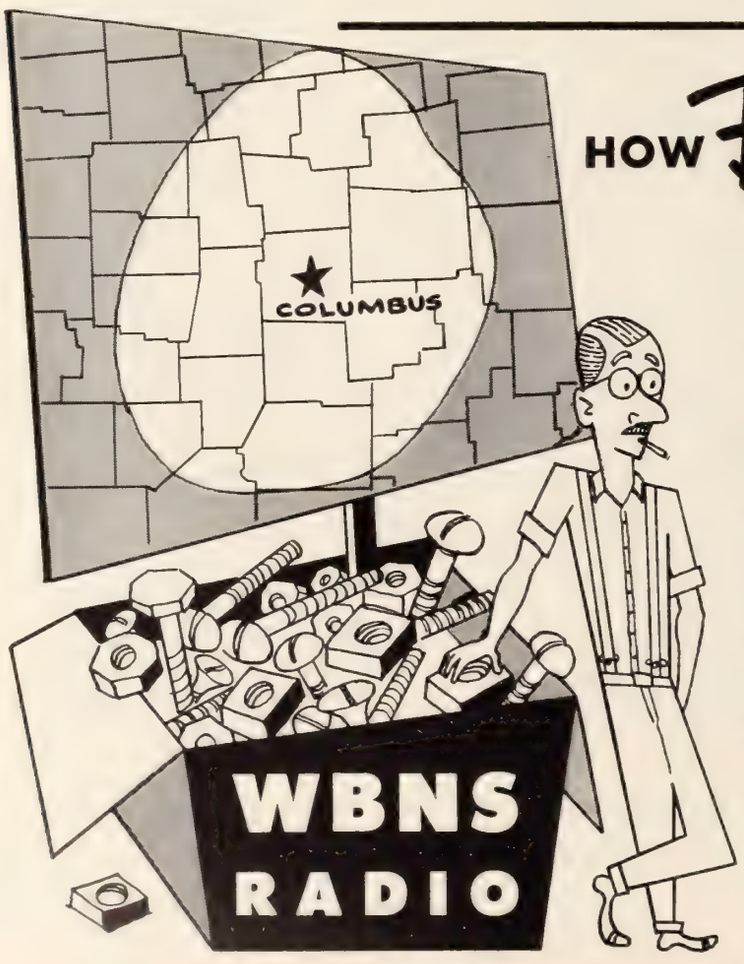
Or take the case of an area which can receive signals from two or more stations located in different cities. If these stations are carrying the same programs, there will be the tendency to receive the station with the stronger signal. Or there might be a situation where an area can receive satisfactory signals from stations in different cities but will tune most often to those stations located in the city towards which the area is traditionally oriented.

Electronic "boosters," "translators" and "satellites" also are used to extend a signal to areas not usually covered by a station because of distance or topographical interference. In general, these transmitting antennae pick up the mother station's signal and rebroadcast it.

Methods of defining coverage: There are three principal methods used for showing radio and tv station coverage: engineering, mail response and surveys. An engineering map shows measurements of signal strength, is referred to as a "field intensity map."

Engineering maps may be based on actual measurements of the signal in the field; or on an engineer's computation, which he can calculate from a few spot checks of the signal; or it may be an "estimated" map, which shows the theoretical limits of coverage as read from FCC charts.

An engineering map shows where a signal *can* be received. It offers no proof that people do listen (or view). One method that has been used to show where people do listen to a station is an analysis of mail response. But maps based on mail response have no common denominator and it is difficult to compare one station with another. Futhermore, a mail count gives no indication of the actual audience size. The volume of mail can be affected by special promotions such as giveaways and contests. Also, letters are usually written by only a small number of people who cannot be considered representative of the total audience. The limitations of field intensity and mail maps led to the first industry-supported, nation-wide coverage study on a county-by-county basis made in the middle 1940's by the Broadcast Measurement Bureau (BMB). Previously, the networks, principally CBS, had experimented with this type of study. BMB was succeeded by Standard Audit Measurement Service (SAMS), a private organization which made a study in 1952. The A. C. Nielsen Company made a similar study, also in 1952, referred to as NCS (Nielsen Coverage Service). A second Nielsen survey (NCS #2) was made in spring 1956 and is the one currently used by agencies and advertisers. Basically, here's what Nielsen does. They make a survey in each county to determine the percentage of homes who report listening (or viewing) to a station at least once a month. They then list all counties in which, generally, at least 10% of the families say they listen (or view) at least once a month. This becomes the basic area for the station. For this area they show, county by county, the percentage (and number) of families who listen (or view) at least once a month and at least once a week. Further breakdowns show percent and number of families who listen (or view) at least once a week in the daytime, and once a week at night, on an average day and on an average night.



HOW *Basic* CAN YOU BE?

In our 24 Counties:

POPULATION: 1,707,400
HOUSEHOLDS: 511,750
RADIO HOMES: 501,515
CONSUMER SPENDABLE INCOME: $3,034,624,000.00
FARM POPULATION: 251,400
GROSS FARM INCOME: $350,542,000.00
TOTAL RETAIL SALES: $2,120,297,000.00
FOOD SALES: $499,436,000.00
DRUG SALES: $62,075,000.00
GENERAL MERCHANDISE SALES: $248,435,000.00
HOME FURNISHINGS SALES: $107,659,000.00
AUTOMOTIVE SALES: $415,161,000.00
FILLING STATION SALES: $156,024,000.00

Rated first by Pulse any Monday through Friday quarter-hour, day and/or night.

CBS for CENTRAL OHIO

Ask JOHN BLAIR



DO YOU OWN THIS COPY OF BASICS?

IF YOU DO—you'll want to order an extra one today, so that you can keep this one intact as your workbook for the next twelve months.

IF YOU DON'T—better get your own right now, to be sure you'll have this basic tool at your elbows during the coming year.

NEED QUANTITIES TOO? For others in your organization who can profitably use this important buyers tool, we have printed an extra supply. Order them now.

YES *I need _____ extra copies of Sponsor's TV/Radio BASICS at $2. each. Please rush them to me.*

I enclose payment ☐, *please bill me* ☐.

Name _____ *Firm* _____

Address _____

City _____ *State* _____

MAIL TO SPONSOR, 40 E. 49TH STREET, N.Y.C.

The NCS Report defines an area in which a station is listened to (or viewed) and the number of families who receive the station on a regular basis. A *coverage* report of this type should not be confused with a *rating* report which shows audiences at specific times of day or specific programs.

Audience Measurement

RADIO AND TV audience measurement is produced by a number of private research organizations. The principal ones are: ARB, Hooper, Nielsen, Pulse, Trendex, Videodex. But before we discuss how they operate, some definitions are necessary.

First, just what is a "rating"?

In simplest terms, the research organization asks a number of people what programs (or stations) they listen to (or view) at a particular time.

A **rating** is, then, the *percentage* of all families interviewed who reported they were listening to, or watching, a specific program or station. (It is important to know whether the rating is based on a sampling of all homes, tv-only homes, or radio-only homes.)

Sets-in-use or **tune-in** is the *percentage* of families interviewed listening to *all* stations. Tune-in can, therefore, be considered as the grand total of the ratings of the individual stations at a given time.

Share-of-audience is the rating of a station or program expressed as a percentage of the tune-in.

You can compare ratings of different stations and ratings on the same station at different times of the day in order to determine relative audience size. This cannot be done with share-of-audience. This point may be illustrated by the following example:

	TUNE-IN		RATING	SHARE
6:00 a.m.	10	Station A	5	50%
6:00 p.m.	25	Station B	10	40%

In this example, at 6:00 in the morning the tune-in is 10 and Station A has a rating of 5. Station A's share-of-audience, therefore, at 6:00 a.m. is 50% (a 5 rating divided by tune-in of 10). Now, at 6:00 in the evening the tune-in is 25 and Station B has a rating of 10. Station B's share at 6:00 in the evening is therefore 40% (10 rating divided by a 25 tune-in).

Now station B, with a rating of 10 at 6:00 in the evening, has twice the audience of Station A with a rating of 5 at 6:00 a.m. But Station B has a smaller share, 40% against 50%.

Techniques and limitations: How do the research organizations conduct their surveys? They all use some type of "interview": telephone, personal contact, diary, machine. In the "interview" they "ask" questions about the listening to or viewing of programs and stations. If the question is asked in the form, "What are you listening to now"?—that is, at the precise moment of the interview—the survey is referred to as "coincidental."

If the person interviewed is asked to recall the programs or stations listened to for a period of time preceding the interview, the term "recall" is used. If information is requested for a period of about 15 minutes preceding the interview, the method is referred to as "immediate recall," and where the interviewer presents a list of programs to aid the memory, it is known as "roster recall."

► *The telephone interview* is used primarily by Hooper for radio and by Trendex for tv. It is used either on a coincidental or immediate recall basis.

In Illinois

WTVP

IS THE *ONLY* STATION WITH *2 in 1* GRADE "A" COVERAGE OF THIS BILLION DOLLAR

2 in 1 MARKET

DECATUR-SPRINGFIELD



NCS "2"

WTVP reaches 160,000 unduplicated ABC TV homes

CONTACT GILL—PERNA INC.

abc

In addition to information on stations and programs, the interviewer tries to develop information about the audience: number, age, and sex of those listening.

The telephone interview is, of course, limited to telephone homes. This means that non-telephone homes, usually low-income groups, are not included in the sample. With the increase in the number of telephone homes, however, this factor is becoming less important, but there are still some areas where there are more radios than telephones. Also, generally speaking, because of cost telephone interviews are limited to the non-toll-call area of the city in which the survey is being made. Because of this, many suburban and rural areas are not included in telephone surveys.

There are other problems with telephone surveys:

a. A telephone survey cannot interview people with unlisted phones. These are, in most cases, people in upper-income brackets.

b. In many instances calls are made to business phones such as those belonging to doctors, lawyers, etc., that are not identified as business phones in the telephone directories.

c. Telephone surveys run into difficulty in the early morning and late evening because of resentment on the part of householders at being disturbed at these hours.

d. There is always the question whether the person answering the phone can correctly report for all members of the household, particularly in the case of radio where there are often several sets about the home.

e. It is difficult to measure the automobile and other "out-of-home" audience—increasingly important in radio.

► *Personal interview* is used principally by Pulse on a roster recall basis for both radio and tv. Though the personal interview method can be used on a coincidental basis, the cost is too great for ordinary survey purposes.

The principal criticisms of the roster recall technique are:

a. Can people accurately recall the stations and programs listened to over a period of several hours preceding the interview, sometimes even as long as a day?

b. Since the interview covers a period of several hours, if the person is not at home at the time the interviewer calls, listening for the time that he had been at home is not measured.

c. Do people distort their answers in a personal interview because of prestige factors? In other words, do some people say they listen to the New York Philharmonic when actually they have been listening to Rock 'n' Roll?

► *The diary* is used by the American Research Bureau (ARB), Nielsen and Videodex. It is one of the more popular techniques. A diary form with spaces for programs, stations, number, age, sex of viewers are listeners is left with or mailed to selected families who are asked to keep a record of their listening or viewing, usually for a week.

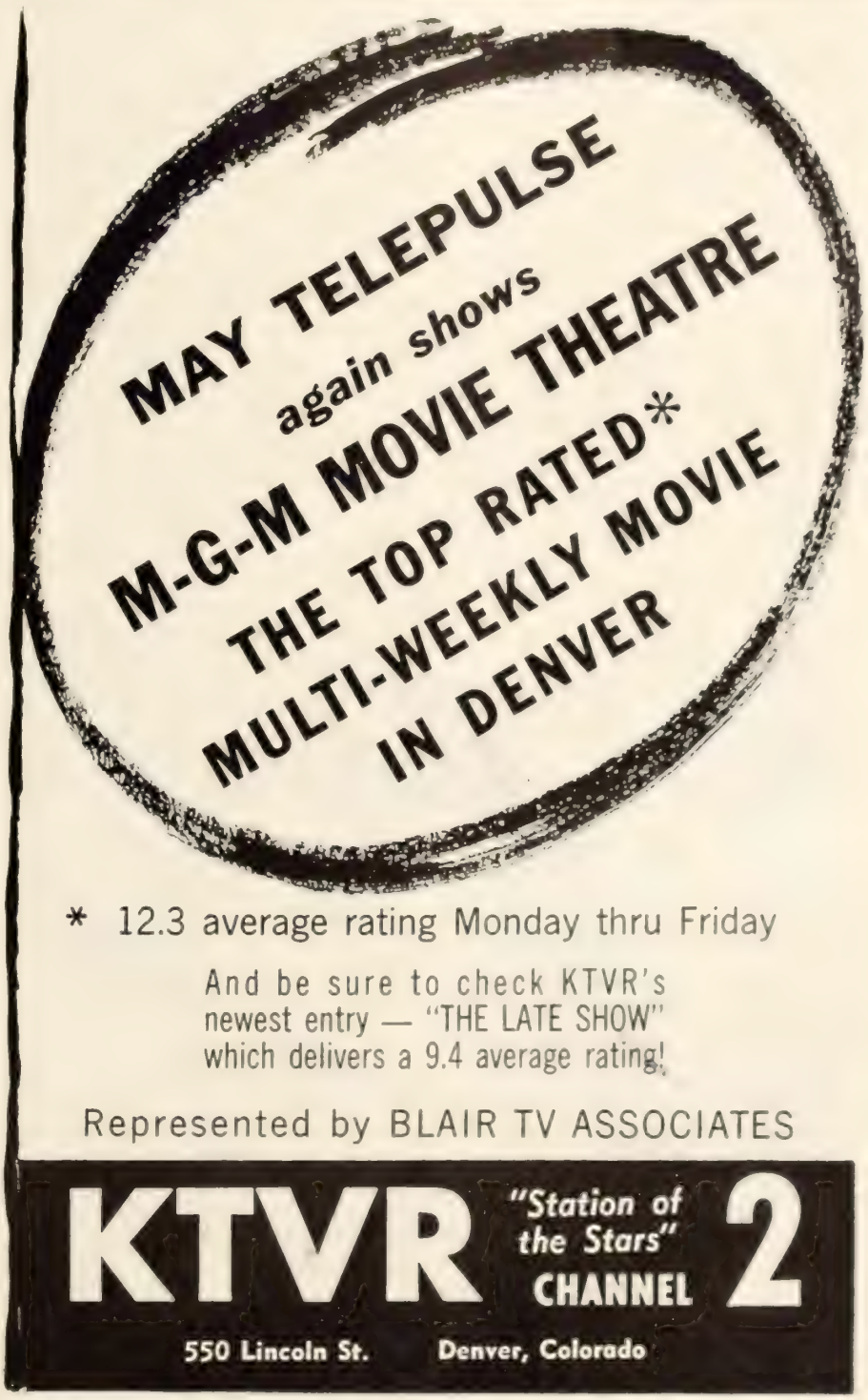
In theory, the diaries should be filled in on a coincidental basis, but, more often than not, entries are made on a recall basis because of the time, trouble, and inconvenience of making entries whenever the dial is changed.

The accuracy of the diary may also be impaired if children fill it in for parents and vice versa.

Distortion because of prestige, once again, is a possible source of error.

Also, the diary cannot adequately measure the out-of-home audience.

► *The machine* technique is used principally by A. C. Nielsen Co., which



calls its machine the Audimeter. The Audimeter is a device attached to the radio or tv set which automatically records on a moving tape the stations to which the set is tuned. The tapes are periodically returned to Nielsen for decoding and tabulating. This is coincidental measurement.

Criticisms of the technique are:

a. It cannot develop corollary information about the audience: number, age, sex.

b. All it measures is whether the set is turned on. It cannot show whether anyone is listening.

c. It is difficult to measure the out-of-home audience with an Audimeter.

d. The cost involved in manufacturing and maintaining the machines and tapes is quite high. Because of this, sample size is minimal.

► *Combinations* of the various techniques are used on some occasions. Nielsen, for example, uses a combination of machines and diaries; Hooper, a combination of diaries, coincidental and phone immediate recall.

Why ratings differ: Many people cannot understand why there are differences in ratings produced by one service from those produced by another. One obvious explanation, of course, is the differences and limitations in the techniques themselves. But, apart from this, it is important to understand that two surveys made at the same time in the same area, using the same technique, may very well come up with different figures. How can this happen?

It is the result of "laws of chance" or what statisticians call "sampling error." Without getting into a lot of technicalities, the concept of sampling error can be demonstrated simply.

Get 500 poker chips: 200 red, 200 white, and 100 blue. Put them in a bag and mix them thoroughly. The problem is to estimate the ratio of red, white, and blue chips in the bag without counting the whole 500.

Make a "survey" by taking a "sample" of 20 chips out of the bag and seeing how many of the 20 are red, how many white, and how many blue. The correct answer should be eight red, eight white and four blue, or 40% red, 40% white and 20% blue. Suppose this process were repeated three or four times. The odds against getting the same result each time are very great. It would be highly unlikely that you would come out with the correct "measurement" of 40%, 40%, 20% on any one attempt. In other words, there is a variation from the true fact in any survey based on a "sample."

If you were to take samples of 100 chips instead of 20 chips, the chances of coming out with the correct proportions would increase.

An experiment of this type shows that no matter how carefully a survey is made, there is a "sampling error."

There are statistical formulas that show the size of the sampling error based on the number of interviews in a survey. To reduce the sampling error, you must increase the sample (the number of interviews) in geometric ratio. Here's where you run into problems of cost. To reduce the sampling error by half, you must increase your sample four times. The research services claim they use a sample that is large enough to produce ratings within a reasonable range of accuracy for all practicable purposes; that the refinements that could be made would not be commensurate with the cost.

Other differences: Aside from problems of the size and distribution of the sample and the limitations of the various techniques, there are several other reasons why ratings differ.

Some surveys measure the "aver-



age" audience of a program while others measure the "total" audience. Suppose, for example, a 15-minute program has an audience of 100 people, and an hour program has an audience of 100 different people for each component quarter hour. The "total" audience of the hour program is 400 and that of the 15-minute program is 100. But the "average" audience of each program is 100. The "average audience" concept permits uniform comparisons of audience size for programs of different length. "Total audience" concept reveals the full size of a program's audience regardless of the length of the program. Some techniques measure "total audience," others "average audience."

Differences in ratings may also result when surveys cover different areas. Some are national in scope. Some are local. (Beware of applying a national rating to a local area.) One survey may measure the audience in a station's entire reception area. Another may cover only a part of that area, such as the home county or the city in which the station is located.

The date of a survey and the period of time it covers also affect ratings. Special events, weather, programing changes may cause differences in listening or viewing. Because of such factors, surveys made in different weeks may come up with different ratings. Similarly, a survey covering an eight-week period will not agree with a survey that covers only one week.

In short, in comparing and evaluating ratings, you must know:

1. The sample size
2. The technique used
3. The area covered
4. The dates of the survey
5. The length of period covered by the survey under consideration.

Spot Rate Cards

IT'S IMPORTANT to understand, first, that the national spot rate card is different from the network rate card.

Network rate cards are issued by the networks and generally depend upon a certain minimum number of stations. Discounts are based on a variety of factors: number of stations used, number of program units, total dollar volume, time of day. This is a discussion of the rate card for national spot advertising. What are some of the things to look for? Time brackets, time units, frequency and volume discounts, package plans, special features, and "fine print," among other things.

1. Time brackets: Stations have different rate classifications for different times of the day. These "time brackets," starting with the highest rate, are identified in alphabetical sequence such as Class AA, A, B, etc.

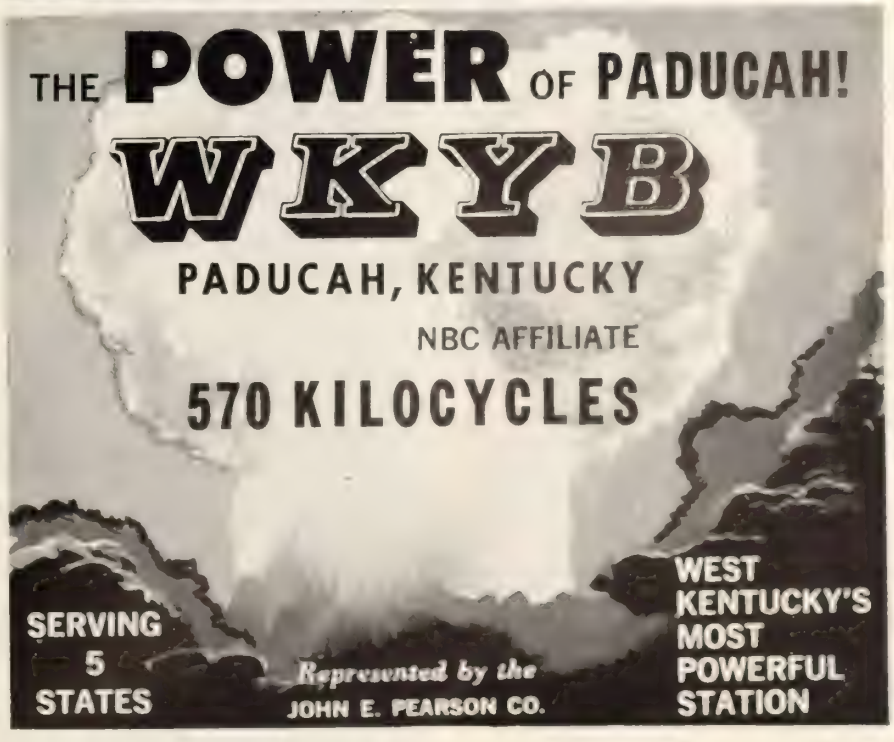
There is no standardization among stations as to the number of time brackets or the time periods included in each bracket. When making comparisons between stations, it is important that such comparisons be made by *time* of day, not by *rate classification*.

There are often different designations for comparable time. Example:

	STATION X	STATION Y
Highest rate class	AA	A
Next highest	A	B

If you were to compare these stations on the basis of Class A rates, you would be comparing the highest rate of Station Y with the next highest rate of Station X, which is misleading.





Quite often you will find different hours labelled with the same rate classification. For example, on one station Class AA time may run from 8:00 p.m. to 10:30 p.m. But, on another station Class AA might run from 7:00 p.m. to 9:30 p.m. A comparison on the basis of Class AA time, therefore, might be talking about two different times.

In radio the highest rate classifications are usually found in the morning between 7:00 a.m. and 9:00 a.m., and in the afternoon between 4:00 p.m. and 6:00 p.m. In television the highest rate classification is found in the evening, generally 7:30 or 8:00 p.m. to 10:00 or 10:30 p.m.

2. Time units: The usual formula for program units is:

Half-hour	**60%** of the hour
Quarter-hour	**40%** of the hour
Ten minutes	**30 to 35%** of the hour
Five minutes	**25 to 30%** of the hour

In the case of five- and 10-minute units, these percentages would run a little lower in radio than in television.

As for announcements, most stations quote rates for minute announcements, 20-second announcements, and 10-second announcements, sometimes referred to as I.D.'s.

Announcements may be scheduled *between* programs, when they are referred to as "adjacencies" or "station breaks"; or *within* programs, when they are called "participations."

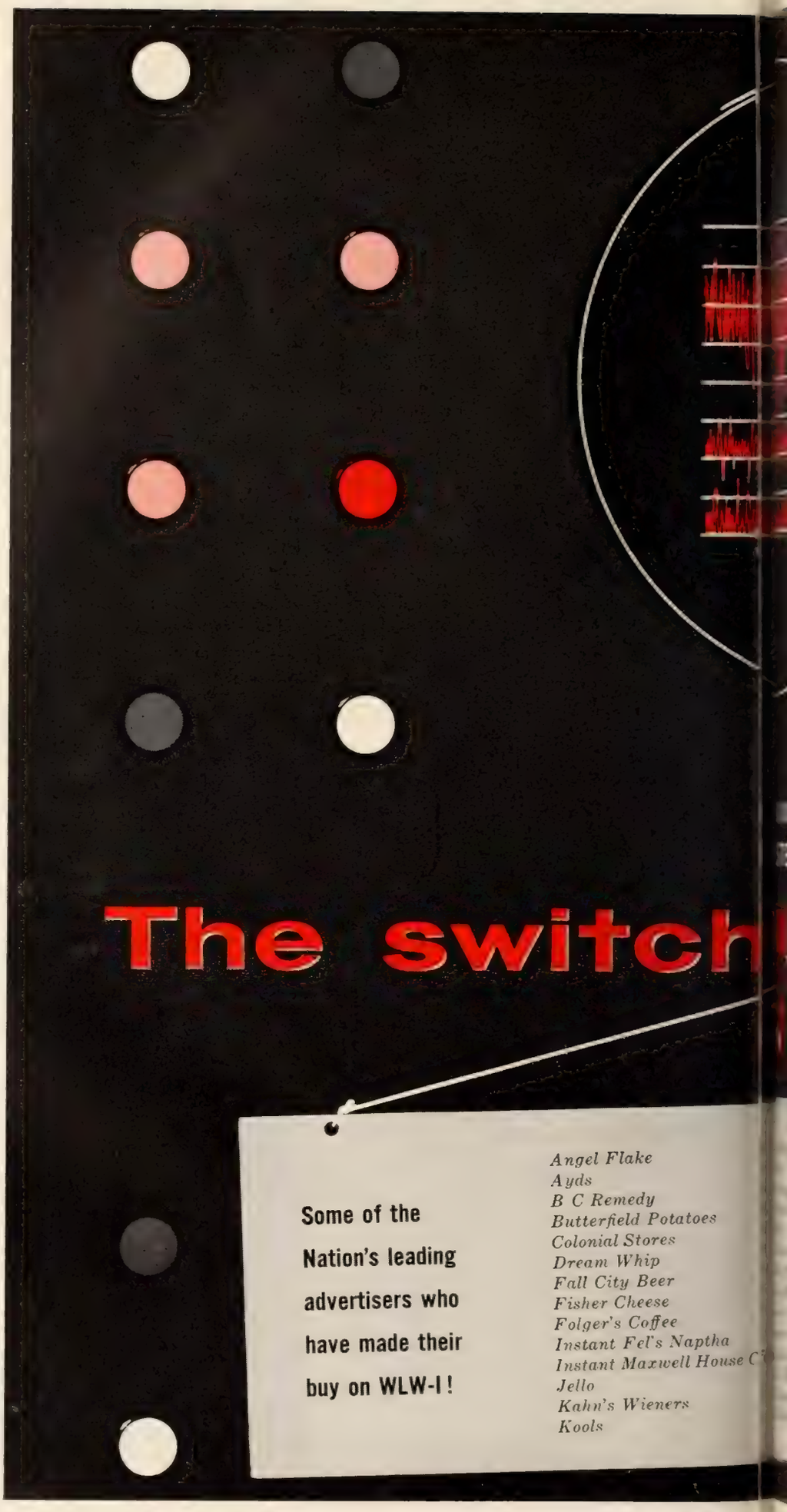
There is much more variation from station to station in the ratio of announcement rates to the hour rate than in the ratios for program units.

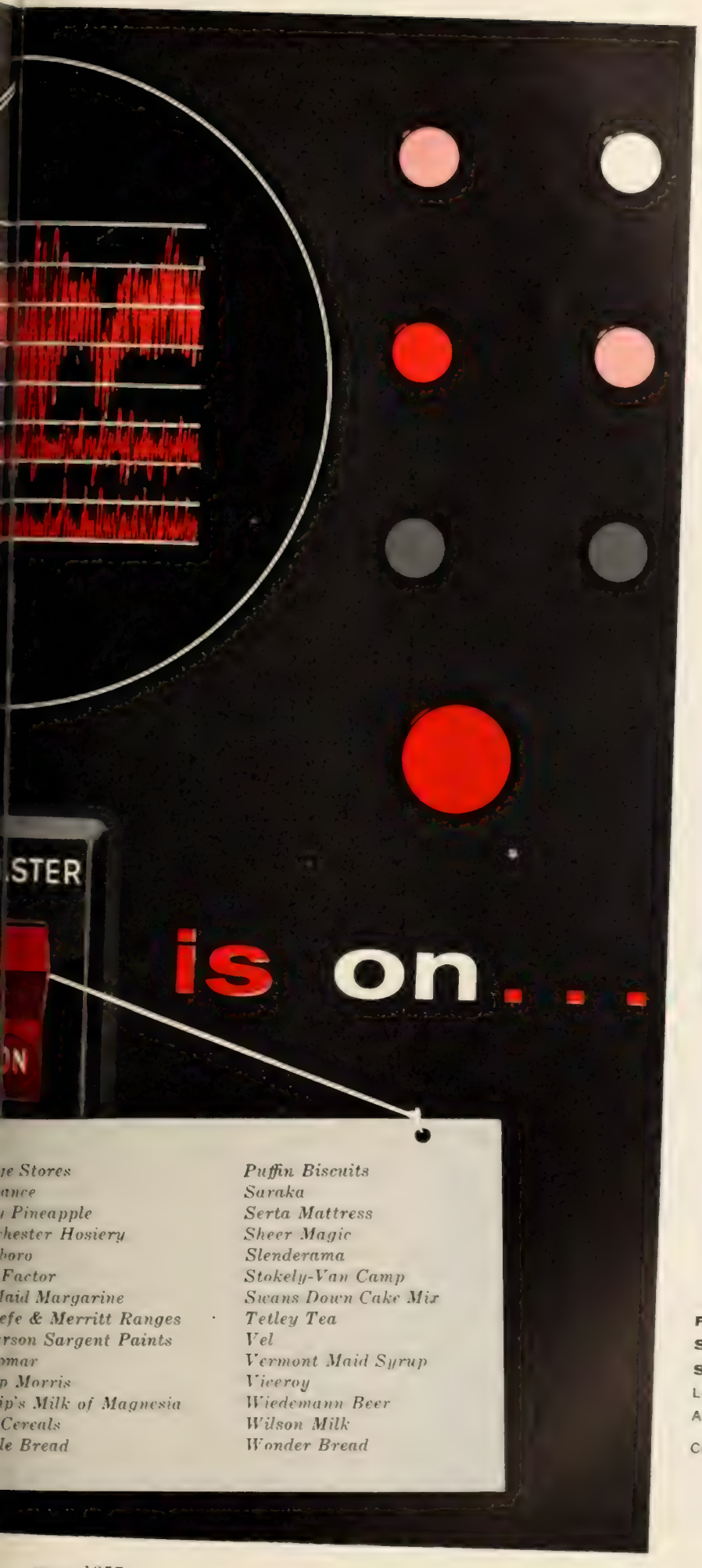
In television, minute announcements are generally about 20% of the hour rate, but Class AA time may run as high as 25% or higher; and daytime may run lower than 20%.

In radio, minute announcements will range from 10 to 15% of the hour.

The 20-second announcement rate will generally be the same as the minute rate, at least in television. The theory behind this is that a 20-second announcement receives a better position than a minute announcement. Twenty-second announcements are often scheduled adjacent to the popular network programs which have large audiences. In radio, on the other hand, you find a greater proportion of stations with a 20-second announcement rate different from the minute rate.

Ten-second announcements, known as station identifications or I.D.'s, will usually run about 50% of the minute rate in both television and radio.





Stand By! WLW-I . . . live-wire new member of the famous Crosley Group is ready to throw the switch and go on the air in Indianapolis! And, already, many sponsors have signed up on WLW-I for these great reasons:

WLW-I Top Programs — Full ABC Network affiliation with the finest programs PLUS Crosley originating programs like the one-and-only Ruth Lyons 50-50 Club and the famous "Midwestern Hayride," both televised in COLOR!

WLW-I Top Audience — Top programs mean top audience. So WLW-I will be packing in a full house of TV audience to really bring home the business for sponsors — like the other Crosley Stations.

WLW-I Top Promotion — Crosley's exclusive promotion department is turning on the current all over to cover the trade fronts with mighty unmatched merchandising — tying in products, programs, personalities.

So it's no wonder a long list of sponsors has already signed up on WLW-I in Indianapolis. Get **your** products on WLW-I . . . NOW! For your best buy . . . best buy WLW-I!

newest member of the famous Crosley Group

WLW-I

indianapolis

MAXIMUM POWER/ MAXIMUM TOWER

channel 13

Full ABC Network Affiliation
Sales Offices: New York, Cincinnati, Chicago
Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco • Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas

Crosley Broadcasting Corporation, a division of **Avco**

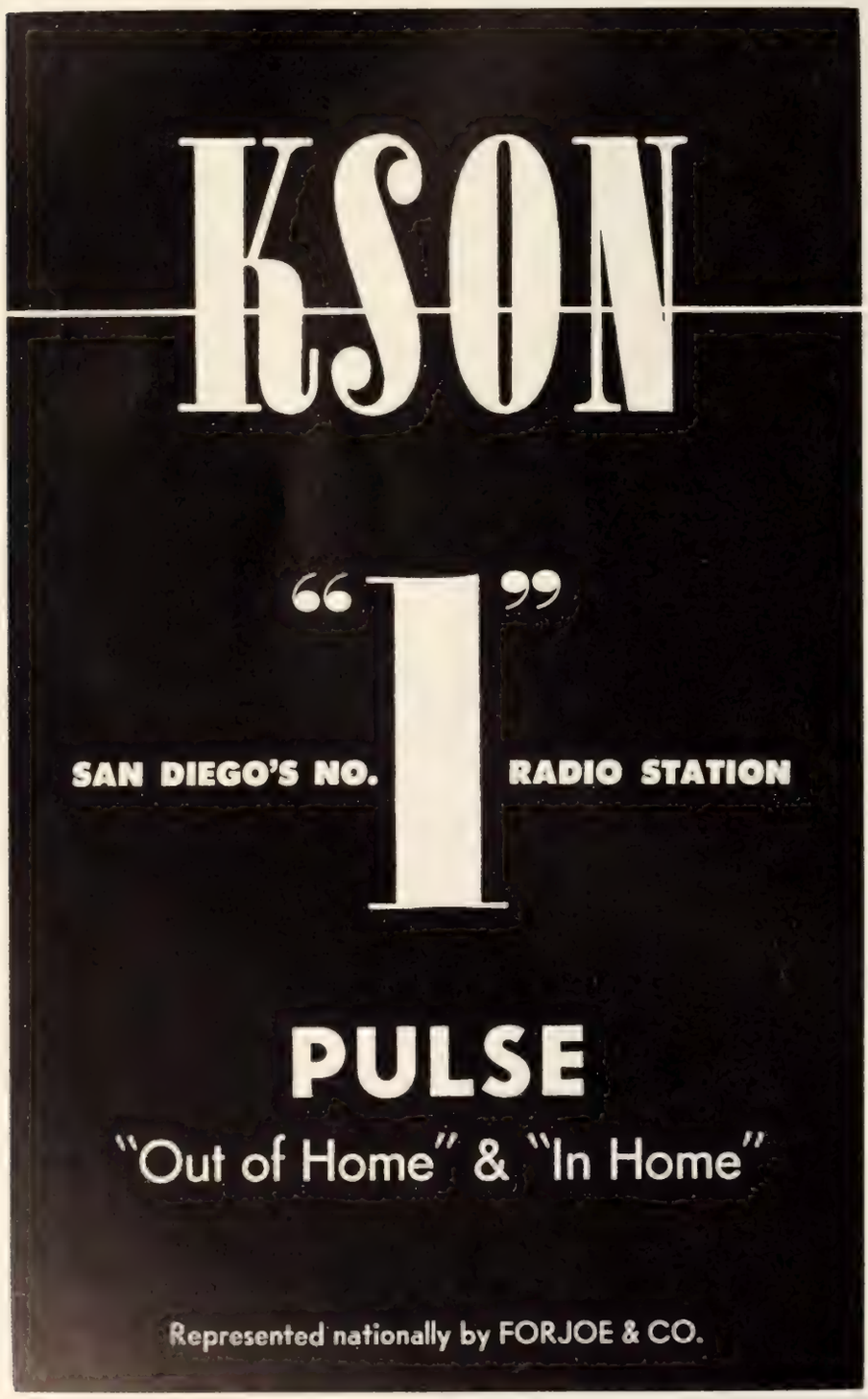
3. Frequency and volume discounts: The vast majority of newspapers have flat rates, but in radio and television the granting of discounts, usually based on frequency, is the normal practice.

Frequency refers to the total number of units run during a contract year. There are wide variations from station to station in the number of discounts and in the size of the discounts. Here's a typical formula:

FREQUENCY	DISCOUNT
26 times	5%
52 times	10%
104 times	15%
156 times	20%
260 times	25%

But even on a single station, variations will occur in the discount structure. There are often different discounts for program units and for announcements, also from one time bracket to another.

A few stations quote discounts on the basis of "times-per-week" together with number of weeks; or on total dollar volume spent over a specified period such as a week, month, or year.



4. Package plans: "Package plans" are discounts which are based on a minimum number of announcements per week. A 5-Plan, for example, means five announcements per week; 10-Plan, 10 announcements per week. Package Plans are most often confined to announcements scheduled within certain times of day or programs.

The Package Plan rate may be expressed on a rate card either as a percent discount or in dollars.

When expressed as a percent, it is important to determine whether the discount is taken from the base rate (the one-time rate); or from the earned rate (the rate based on earned frequency).

5. Special features: Frequently there will be programs that have special rates. These are covered by rate cards in a "special features" section.

6. Fine print: In every rate card there is a variety of clauses that might be called "fine print," but which merit careful attention. These clauses cover such points as rate protection, combinability for discount purposes, continuing rate, etc.

► *Rate protection.* Whenever a station increases its rates, it is industry practice to give "rate protection" to advertisers who are running on the station at the time of the increase. In radio, 12 months' rate protection had been the rule but there is a trend to reduce this to six months. In tv, six months is the accepted period. This means that if a tv station increases its rates, advertisers on the station, as of the date of revision, will not be affected by the rate change for six months. A decrease in rate would take effect immediately.

► *Combinability.* One of the problems covered in the "fine print" involves station policy regarding the combinability of different types of units for discount purposes.

In almost every case, program units are *not* combinable with announcements for frequency discounts. Minute and 20-second's are usually combinable.

Occasionally, however, a station may stipulate that announcements in a low-rate classification may not be counted to help earn frequency discounts on announcements in a high-rate classification; although counting high-rate announcements for frequency discounts on low-rate announcements might be permissible.

HOW DO YOU GET ATTENTION FOR YOURSELF?



This method might work — at least temporarily. But if yours is a quality television station, proud of a distinguished local record . . . if it has developed an individuality respected in your market — this isn't recommended.

Establishing a clearcut identity for yourself in advertisers' minds is becoming increasingly harder. (Since 1952, the nation's total of TV stations has increased from 108 to almost 500.) Interpreting your local stature, selling your local identity against such competition — demands *specialized* representation.

Representation burdened with over-long station lists, forced to use mass-produced methods, simply can't do the *best* job. That's why Harrington, Righter and Parsons concentrates full manpower and skill on a *limited* number of quality stations . . restricts itself to television *only* . . and tailor-makes a plan of *specialized* representation for each. Delivering the most to a few brings outstanding rewards. The stations listed here *know* (and are *known*).

HARRINGTON, RIGHTER & PARSONS, Inc.

NEW YORK • CHICAGO
SAN FRANCISCO • ATLANTA • BOSTON

television — the only medium we serve

WCDA-B-C *Albany* **WABT** *Birmingham* **WBEN-TV** *Buffalo*
WJRT *Flint* **WFMY-TV** *Greensboro Winston-Salem*
WTPA *Harrisburg* **WTIC-TV** *Hartford* **WDAF-TV** *Kansas City*
WHAS-TV *Louisville* **WTMJ-TV** *Milwaukee* **WMTW** *Mt. Washington*
WRVA-TV *Richmond* **WSYR-TV** *Syracuse*

SATISFACTION

Sponsor's 29 June article "Timebuyers Rate the Reps" gave us a good deal of satisfaction.

Sometime ago a leading public opinion research organization made a strikingly similar survey for us. We conducted it to see how we could improve and expand our services. It covered the field... comprehensively.

The results of our survey put us in the top five of the more than fifty national representatives. We believe the results of Sponsor's and our survey were... strikingly similar.

There is deep satisfaction in knowing we are providing better service. And it makes us want to work that much harder to maintain and improve this record.

AVERY-KNODEL
INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO SEATTLE

SECTION 9

TIMEBUYERS OF THE U.S.

A state-by-state listing of agencies active in spot buying, principally on a national and a regional basis, including: address and phone; names of timebuyers; names of accounts. In many cases accounts are grouped with buyer in charge.



HOW TIMEBUYERS OF THE U. S. WAS COMPILED

The list of timebuyers and their accounts which starts at right is probably the most extensive such list yet published. The list has two sources: Primarily it is adapted from (1) the summer 1957 edition of Time Buyers Register, published by Executives' Radio-TV Service of Larchmont, N. Y. In addition the list contains (2) names which were reported directly to SPONSOR.

Time Buyers Register, which furnished its list to SPONSOR with permission for use here, is published three times a year and sells for $15 a copy. It has been issued for six years and is based on a nationwide survey of agencies.

James Boerst, president of Executives' Radio-TV Service, states that he uses as a basis for his survey all agencies listed in the Standard Advertising Register Agency List. Thus every agency so listed has had an opportunity for inclusion here. In addition, Mr. Boerst has supplemented his mailing list from time to time with names of agencies who wrote and asked to be included.

SPONSOR in past years had compiled its own list of U. S. timebuyers. This spring in preparing for this edition's publication, SPONSOR surveyed its own list, asking for updated information. Returns of agencies who replied by the deadline necessary were used as a check and supplement to the list furnished by Time Buyers Register.

The Time Buyers Register list was modified by SPONSOR as follows: First, client lists at many agencies were shortened for space-saving purposes and in order to throw the emphasis on national and regional accounts. Accounts which appeared to be strictly local in their distribution or the services they render were most frequently eliminated. Obviously it is not possible in all cases to tell the nature of an account's operation from its name. But in many cases the Register included a descriptive note which aided in selection. An asterisk (*) after the agency name is used to indicate that the agency's client list has been shortened. A dagger (†) indicates this agency reported directly to SPONSOR.

The listing is alphabetically by states with cities appearing alphabetically within the states. Names of agencies are listed alphabetically within the cities.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported to Register) and timebuyers.

Accounts are then listed, followed by the name of the buyer assigned to that account. In cases where agencies prefer not to report which buyer handles which account (because it's a team operation or there are frequent rotations) buyers and accounts are listed separately.

In describing accounts listed James Boerst states: "All of the agencies listed . . . are represented to be active in the buying of radio and/or tv time, but there are some listings in which no accounts appear. In most cases this indicates that the agency's radio-tv accounts are inactive and had not resumed activity in time for the deadline for this issue. In a few scattered instances the agency has stated that policy forbids the listing of accounts, but these are definitely exceptions to the rule."

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio, should so report to SPONSOR at 40 E. 49th St., New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand its list to cover agencies which have not previously reported or which have recently become active on the air.

The list starting at right will be continued in regular issues of SPONSOR during August and an addendum, if required, will be published with the final installment.

The next edition of Time Buyers Register will be published in September.

ALABAMA

BIRMINGHAM

ROBERT LUCKIE & CO.*

11 *Office Park, P. O. Box 2254, Birmingham 3, Ala. Tremont 1-7335*

Bette Wilson, John Forney, Robert Luckie

Alabama Flour Mills (Mothers Best Flour & Corn Meal), **Forney, Wilson;** Bama Co. (jams, jellies, preserves), **Forney;** H. F. Byrd, Inc. (apples, apple sauce), **Wilson;** Dixie Coffee Co., **Forney;** Drennen Motor Co. (Gen. Motors agcy.), **Forney, Luckie, Wilson;** Gold Seal Products (dog food), White Dairy Co. (milk, cottage cheese), **Forney, Wilson;** R. L. Zeigler, Inc. (meat products), **Luckie, Wilson**

PARKER & ASSOC.*

205 *Comer Bldg., Birmingham, Ala. 54-8567, 54-8568;* (*branch office*) 311 *Moore Bldg., Montgomery, Ala. Amherst 4-0724*

Wayne Parker, Howard Sadler, Frank J. Sego, Clifford Giles, John C. Hughes

Ala. Farm Bureau Insurance Co., **Sego;** Alemite Co. of Ala. (lubricants), **Sego;** Azar Boats, **Giles;** Buffalo Rock Pepsi Cola Bottling, **Sadler;** Colonial Bakeries, **Hughes;** J. F. Day (Flexalum blinds, awnings), **Sadler;** Fred Goad Motors, **Sego;** Royal Cup (coffee, tea, spices), **Parker;** W. L. Smith Poultry ("Smith's Pride" frozen turkeys, chickens), **Parker;** R. L. Zeigler, Inc. (meat products), **Parker**

MOBILE

HOWARD BARNEY ADV.*

306 *St. Francis St., Mobile, Ala. Hemlock 3-6563*

Howard Barney, Autry Greer, Adele Hull, Lamar McLeod

China Doll (rice & beans), **Hull;** Delchamps (grocery chain), **Hull;** Fairhope Creamery, **Greer;** Mobile Gas Service Corp., **Barney;** Quality Southern Pine Assoc., **McLeod;** Smith's Bakery, **Hull**

ARIZONA

PHOENIX

CHARLES H. GARLAND & ASSOC.*

1309 *North Central Ave., Phoenix, Ariz. Alpine 8-6928*

Charles H. Garland, pres.; Robert C. Garland, v.p.-radio-tv; Avis P. Garland, secretary-treasurer; Fran Bria, Al B. Pote, Paul Reeves

Alvarado Television, Inc., **Garland;** American Linen Supply, **Pote;** Bill Burns Buick Co., **Garland;** Butane Corp., **Pote;** Crigler Mfg. Co. (Decoresque shutters), **Bria;** G & S Manufacturing Co. (car coolers), **Pote;** General Tire Co. of Phoenix (distrib.), **Garland;** Hydraulic Brake Supply Co., **Pote;** Ironrite Phoenix Co. (automatic ironers), **Bria;** Madison Motors (Ford), **Bria;** Pomeroy Seeta Products Co. (mattresses), **Bria;** Strange-Landoil, Inc. (concessions), **Bria;** Zeb Pearce & Sons (Chevy dlr.), **Reeves**

TUCSON

CABAT-GILL ADVERTISING AGENCY

194 *N. Church St., Tucson, Ariz. Main 2-6262, Main 3-6101*

Ernest Cabat

Monte Mansfield Motors (Ford), Pioneer Paint & Varnish Co.

SCOTT HENDERSON AGENCY*

Santa Rita Hotel, Tucson, Ariz. Main 3-5425

Jean Henderer, Scott Henderson, Bill Pegler

Auto Plane Electric Co., Buxton-Smith (beer distrib.), Capin's Department Store, Gold Arrow Stamps (trading stamps), Greyhound Parks of Ariz., Nuway Cleaners, Sun Wranglers (alum. awnings)

S. J. KOSSACK & ASSOC.*

248 *West Elm, Tucson, Ariz. Main 3-4734*

Mary Ann Abosketes

Beaudry Motor (Chrysler, Plymouth), Borden Co., Lucky Wishbone (food), Roman Metal Products (sliding glass doors), Sol Lite (Venetian blinds & awnings), Wallis Cleaners (dry cleaners)

ARKANSAS

LITTLE ROCK

S. M. BROOKS AGENCY*

4th Fl., Union National Bank Bldg., Little Rock, Ark. Fr. 2-1874

Arkansas Foundry Co., Arkansas Power & Light Co., Black & White Food Stores, Critz Chevrolet, Colonial Baking, Munsey Oven Toaster, Sterling Stores (department stores), Stebbins & Roberts (paint mfg.)

THOMAS C. HOCKERSMITH & ASSOC.*

1012 *Pyramid Bldg., Little Rock, Ark. Franklin 5-7289*

Thomas C. Hockersmith, R. P. Nestlebush

Ark. Frozen Foods, So. Equitable Life Ins., Western Meats (wholesale meat prods.)

CALIFORNIA

BEVERLY HILLS

BOZELL & JACOBS

340 *N. Rodeo Drive, Beverly Hills, Calif. Bradshaw 2-2081*

David R. Brown

C. B. JUNEAU*

8440 *Wilshire Blvd., Beverly Hills, Calif. Olive 3-1720*

Anona D. Hansen

Bryan Oldsmobile, Wilkins Pontiac

BURBANK

DAVIS & BLACKWELL

3081 West Magnolia Blvd., Burbank, Calif. Lysteria 9-2961

Walter Davis, pres.; Frank Blackwell, v.p.

FRESNO

RUSSELL W. LAKE AGENCY*

1260 *M Street, Suite 205, Fresno 21, Calif. Amherst 8-2049*

Cecil Lake, Russell W. Lake

Dyer & Easterbrook (Owens-Illinois glass containers), Fresno Maintenance Mfg. Co.

GERALD F. THOMAS ADVERTISING*

312 *Patterson Bldg., Fresno, Calif. 4-5071*

George L. Thomas, Alberta Duvall

Alta Vineyards (CVC Wines), Borden's Dairy Delivery Co., Cella Vineyards (Ecco Ross Grape Juice; Cella, Parma Wines), San Joaquin Baking, Sunland Industries (sulphur, seeds, fertilizers, insecticides)

GLENDALE

TOM WESTWOOD AGENCY*

105 *E. Lexington, Glendale, Calif. Chapman 5-5051*

Tom Westwood, pres.; Norman M. Blaney

Bible Treasury Hour, Lutheran Hour (So. Calif.), Voice of China and Asia

HOLLYWOOD

BROOKS AGENCY*

1610 *Argyle Ave., Hollywood 28, Calif. Hollywood 4-1158*

Jean G. Shay, media dir. and timebuyer

Bekins Van & Storage, Port of Los Angeles, Western Holly Appliance Co.

GRANT ADVERTISING

1680 *N. Vine, Hollywood 28, Calif. Hollywood 1-9231*

Lois Green

Auto Lite, Coppertone, Dr. Pepper (soft drinks), Dodge Dealers of Los Angeles, Dodge National (8 Calif. regions), G. M. Giannini & Co., L. A. Hoyt & Co., Marschalk Auvratt Co.

KENYON & ECKHARDT*

6253 *Hollywood Blvd., Hollywood 28, Calif. Hollywood 3-2101*

James W. Staples, media dir.; Karen La Porte

Glass Container Manufacturers Institute, Pepsi Cola Bottling Co. (Los Angeles, Santa

Ana, Tulare), Lincoln-Mercury Dealer Assoc., Quaker State Oil Refining Corp. of California, Shell Oil Co., **Staples;** RCA Victor Distributing Corp. (Southern Calif.), **La Porte**

RAYMOND R. MORGAN CO.
6233 *Hollywood Blvd., Hollywood* 28, *Calif. Hollywood* 3-4194

Terri Brady

J. A. Folger & Co. (coffee), Nehi Beverages of L. A., Paul Klein Industries, Inc. (42 Oil Shampoo, Lemonized Creme Shampoo, Hair Oil Tonic, 42 Hair Spray), Planters Nut & Chocolate Co.

ROSS ROY, INC. OF CALIFORNIA
1680 *N. Vine St., Hollywood* 28, *Calif. Hollywood* 9-6263

Jos. G. Mohl

Aseptic Thermo Indicator Co., Bugs Bunny Frozen Juices, Dad's Root Beer Bottling Co. (L.A.), Dodge Div., Chrysler (trucks), Exide Batteries (L.A.), The Honey Co., Prepared Products, Willard Storage Battery Co. (L.A.)

STODEL ADVERTISING CO.
5611 *Melrose Ave., Hollywood* 38, *Calif. Hollywood* 9-7163

Edward C. Stodel, Clifford Levine, Ralph Pollack, Charlotte Stodel

Columbia, Long Beach (dept. store), Barnett Buick, Crown Finance Corp., DeWalt Power Shop (power tools), Eastern Columbia Dept. Store, Eclipse Sleep Prods. (mattresses), Knapp-Monarch Co., West Coast (electrical appliances), United Artists Pictures, S. Cal.

WADE ADVERTISING AGENCY*
6381 *Hollywood Blvd., Hollywood* 28, *Calif. Hollywood* 4-7457

Snowden M. Hunt, Jr., v.p.; Edgar C. Pierce, radio-tv dir.

Aireloom Bedding Co. (Hollandaire, Vitagenic & Rip Van Winkle Mattresses), Calusa Chemical Co. (Diasof, Woolyn, dye products), L. A. Smoking & Curing Co. (smoked fish), Joe D. Maggio, Inc. (fresh carrots), Miles Calif. Co. (Alka-Seltzer, One-A-Day Brand Vitamins, Tabcin, Bactine), National Van Lines, Inc., Paper Products Co. (shelf paper, napkins), Sebastopol Apple Growers Union (Appleland brands), See's (candy shops), Tappan Stove Co.

LOS ANGELES

R. H. ALBER CO.
439 *N. Larchmont Blvd., Los Angeles* 4, *Calif. Hollywood* 9-8273

Pauline Hagen, v.p.; Fred L. Allen, a.e.

Christian Science Comm. on Publications for Southern Calif., **Allen;** Christian Science Radio Comm. of Los Angeles County (lectures), **Allen;** Gospel B'casting Assoc. (Evangelical talks and publications), **Hagen;** Unity School of Christianity (radio talks and publications), **Hagen**

BANNING CO.
3142 *Wilshire Blvd., Los Angeles* 5, *Calif. Dunkirk* 8-3456

Marilyn J. Page

Minthorne Music Co. (Telefunken radios), Phelps-Terkel (retail apparel), RCA Distributing Co. (Hoover Steam Irons)

BARNES CHASE CO.*
3450 *Wilshire Blvd., Los Angeles* 5, *Calif. Dunkirk* 4-1193

Ashby Starr, v.p. & mgr.; George McPhail, marketing mgr.; Charles Smullen, prodn. mgr.; Bianca Magoffin, acct. exec.; Patti Higgins, publ. dir.; Marion Vilmure, media dir.

Charm of Hollywood, Counsellors National, Inc., Interstate Engineering Co., Lov-e' Brassiere Co., Martin Manufacturing Co., Frank B. Miller Mfg. Co., Inc., Rohr Aircraft Corp. (recruitment)

BBDO
6363 *Wilshire Blvd., Los Angeles* 48, *Calif. Webster* 1-1234

Jack Newell, media dir.; Murray Donnelly

American Broadcasting Co. (L.A.), **Newell;** North American Aviation (employment), **Donnelly;** Rexall, **Newell;** Treesweet Prods. (orange juice), **Donnelly;** Vitamin Corp. of America (Rybutol, Intracel), **Newell;** Western Airlines, **Newell**

BECKMAN, HAMILTON & ASSOC.
365 *S. Fairfax Ave., Los Angeles* 36, *Calif. Olive* 3-0910

Alan Harvey, Milton J. Beckman, Harry Walstrum

Alpha Chemical Co. (Fix-So), **Beckman;** Atlantic Fur Co., **Harvey;** Big Four G. M. Dealers, **Walstrum;** Calif. Commissaries (coffee service), **Harvey;** Hub Furniture Stores (appliances), **Beckman;** Orange Julius Sales Co. (Orange Julius Drink), **Beckman;** Reliable Mortgage Co., **Harvey, Beckman**

BERGHOFF ASSOC.*
511 *N. LaCienega Blvd., Suite* 201, *Los Angeles* 48, *Calif. Olympia* 2-2850, *Oleander* 5-7536

Jerry Berghoff, pres., timebuyer; Jeanne Shaeffer, media dir.; Annette Michaels, ass't. timebuyer

Alladin Plastics (housewares), Annette of Hollywood (maternity bras), Beverly Mfg. Co. (plastics), Bra-NV Brands (brassieres), Kernels Cigar Co., Klasco Products Co. (deodorants), Stanley Chevrolet

THE BOGERTS, INC.*
842 *Seward St., Los Angeles* 38, *Calif. Hollywood* 3-6871

E. V. Bogert, Zepha Bogert

Cal-Dak Co. (housewares), **Z. Bogert;** Calif. Consumers Corp. (Prime Froz-n fruits, vegetables), **E. V. Bogert;** Derm Medical (ethical drugs), **Z. Bogert;** Flexnit Co. (girdles), **Z. Bogert;** Grace Corset Co., **Z. Bogert;** Miller's Money Co., **E. V. Bogert.**

CALKINS & HOLDEN
712 *South Curson, Los Angeles* 36, *Calif. Webster* 6-5145

William A. Chalmers, v.p., mgr.

Litton Industries, Inc. (electronics), The Rand Corp. (research and development)

THE CAPLES CO.
301 *S. Kingsley Drive., Los Angeles* 5, *Calif. Dunkirk* 7-4255

Nina Dallair

Aeronaves de Mexico, Aim Products Corp., Congress of Motor Hotels (motel assoc.), Queen Shops, Rupert Brand Fish Co., Union Pacific RR

MILTON CARLSON CO.*
3450 *Wilshire Blvd., Los Angeles* 5, *Calif. Dunkirk* 8-9464

Ruth E. Johnson

Art Frost, Circus Foods, Inc., Desmond's, Inter-Am Div., S.D.A. (religious, Spanish), The Laymen's Hour, Sleep-Eze Co., Inc., Southern Calif. Plastic Co., Superior Optical Co., The Voice of Prophecy, Inc. (religious)

COMPTON ADVERTISING
8733 *Sunset Blvd., Los Angeles* 46, *Calif. Olympia* 2-7180

Myra Milgrom, media dir. H'wood office

CONSOLIDATED ADVERTISING DIRECTORS*
8762 *Holloway Drive, Los Angeles* 46, *Calif. Olympia* 2-2331

Bentley Morriss, Mitchell Neal

National Pharm. Co. (drugs), **Neal;** Sawyer Schools of Business (speedwriting shorthand instruction), **Morriss**

DOYLE DANE BERNBACH
606 *Hobart Blvd., Los Angeles* 5, *Calif. Dunkirk* 8-2233

Jerome Howard, Claire Koren

Cole of California (women's swim suits), Max Factor & Co. (cosmetics), E & J Gallo

Winery, Lear, Inc. (airplane parts), Mission Appliance Corp. (water heaters), Ohrbach's (department store), Polaroid Corp. (cameras), Revell, Inc. (toy & hobby kit mfg.), Sav-On Drug Stores, Wilshire Oil Co. (gas, oil)

THE EDWARDS AGENCY

Edwards Bldg., 915 N. LaCienega Blvd., Los Angeles 46, Calif. Oleander 5-7850

Edward L. Koblitz

City National Bank, Lee Hotels of California, Mirror Bright Polish Co. (auto glaze), Sanitary Mattress Co.

ERWIN, WASEY & CO.*

5045 Wilshire Blvd., Los Angeles 36, Calif. Webster 1-1211

Charles J. Helfrich, radio-tv media dir.; Muriel Bullis, ass't. radio-tv media dir.; Roland Gallman, June Kirkpatrick, timebuyers

Albers Milling Co. (Friskies, Carnation Corn Flakes, Albers Oats, Albers Flapjack Mix, Albers Feed), **Gallman;** Arizona Brewing Co. (A-1 Pilsner Beer), **Kirkpatrick;** Consolidated Cigar Corp. (Dutch Master Cigars, Western states only), **Kirkpatrick;** Carnation Co. (evap. milk, Topic), **Gallman;** Carnation Co. (Simple Simon Frozen Foods), **Kirkpatrick;** Carnation Co. (fresh milk, ice cream, malted milk), **Kirkpatrick;** Instant Milk Co. (Carnation Instant Milk, Carnation Instant Chocolate), **Kirkpatrick;** Norbest Canning Co. (Spirit of Norway Sardines), **Kirkpatrick;** L. Rose & Co. (Rose's Lime Juice), **Kirkpatrick;** Van Camp Sea Food Co. (Chicken of The Sea Tuna, White Star Tuna), **Kirkpatrick;** White King Soap Co. (White King Detergent, White King Soap, 11 Western states only), **Bullis**

FOOTE, CONE & BELDING*

900 Wilshire Blvd., Los Angeles 17, Calif. Madison 9-3611

Gene Duckwall, v.p.-dir. of media; Lydia R. Reeve, chief timebuyer; Helen Moore, ass't. timebuyer

Breast-O'-Chicken Tuna, Inc., Bullock's Downtown (dept. store), Calavo Growers, Inc. (avocados), Lockheed Aircraft Corp (institutional), Pacific Mutual Life Insurance Co., Purex Corp., Ltd. (bleaches, detergents), Rheingold Brewing Co. (beer), Stauffer System (Reducing Salons), Sunkist Growers (shelf, frozen & fresh)

HEINTZ & CO.*

611 Wilshire Blvd., Los Angeles 17, Calif. Madison 9-3181; 240 Stockton St., San Francisco, Garfield 1-0477

Diana M. Wear, media dir.

Flotill Products, Girard's (salad dressing), Hancock Oil Co., Knudsen Creamery Co., Luzianne Coffee, Oriental Foods, Inc. (Lee Wing Chinese Foods)

HIXSON & JORGENSEN*

3257 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-3121

Harriet M. Weigand

Alpha Beta Markets, Inc. (chain), Arrowhead and Puritas Waters, Beaute Vue Corp. (NutriTone hair preparations), Carrier Corp., Day & Night Div. (water, space and forced air heating, air conditioning), Payne Furnace Div. (forced air heating, air conditioning), Challenge Cream & Butter Assn., Cinch Products (cake mixes), Emo Foods Processing Co. (coffee blender), Krenzlin & Co. (Motorola & Webcor distr.), Mac's Super Gloss Co. (auto polishes), O'Keefe & Merritt (gas ranges, washer-dryer), Real Gold Co. (citrus concentrates, wine vinegar), Richfield Oil Corp., Rehrig Manufacturing Co. (White House all-purpose dress and French dressing), Rol-Rite Pen Co., XLNT Spanish Food Co. (fresh tamales, enchilades, Spanish foods)

HONIG-COOPER CO.

6399 Wilshire Blvd., Los Angeles 48, Calif. Webster 8-2431

For accounts see S. F. listing)

HOWARD M. IRWIN & ASSOC.

2806 West Seventh St., Los Angeles 5, Calif. Dunkirk 8-1219

Howard M. Irwin

United States Borax & Chemical Corp., Pacific Coast Borax Div. (Ureabor, Borascu & Polybor-Chlorate Weed Killers)

JOHNSON & LEWIS ADVERTISING

6399 Wilshire Blvd., Los Angeles 48, Calif.

Jean Replogle, media buyer

Nic-L-Silver Battery Co., Bob Baer Chevrolet

LEE & ASSOCS.

8237 Beverly Blvd., Los Angeles 48, Calif. Webster 3-9349

Leo Pearlstein, Carolyn Lorentzen, H. H. Roberts

Calif. Turkey Advisory Board, **Pearlstein;** Rold Gold of California, **Pearlstein;** So. Calif. Poultry Co. (Poppy brand turkeys), **Lorentzen;** Superior Honey Co., **Roberts;** Willardson Co. (Norbest turkeys), **Pearlstein**

LITTLE AND CO.

3719 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 9-1267

Gayb Little

Adohr Milk Farms, Olson Brothers Inc. (eggs)

THE MAYERS CO.*

2301 W. Third St., Los Angeles 57, Calif. Dunkirk 8-2111

Beth Braberg, media dir.

Barefoot Fertilizer Co., Hoffman Candy Co., Muller Bros., Sears, Roebuck (LA area)

CHARLES H. MAYNE CO.

3341 E. Melrose Place, Los Angeles 16, Calif. Olive 3-0990

Eugene P. Ramsay

Mutual Citrus Products Co. (M.C.P. brand pectin canned and frozen citrus juices concentrates)

MC CANN-ERICKSON*

3325 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 5-4301

Mary Kay Cain, media dir.; Patti McDonald

Adolph's Ltd. (meat tenderizer, salt substitute), Bell Brand Foods (potato chips, peanut butter, corn chips), Broadway Department Stores, Coca-Cola Bottling Co. of Los Angeles, Coca-Cola Bottling Co. of San Diego, and various regional bottlers, Gordon Bread Co., Lemon Products Advisory Board, So. Calif. & So. Counties Gas Co. (Utility), Technicolor Corp.

ARTHUR MEYERHOFF & CO.

8467 Beverly Blvd., Los Angeles 48, Calif. Olive 3-1633

James J. Ward, Lyle E. Westcott, Hugh Mackenzie

Louis Milani Foods (salad dressings, mixes, misc. sauces), **Ward, Westcott;** Midwest Fruit Flavors (Sonny Boy fruit flavors, soft drinks), **Mackenzie;** Sonny Boy Chocolate Milk Fortifier

DAN B. MINER CO.*

304 S. Kingsley Drive, Los Angeles 5, Calif. Dunkirk 8-3301

Kay Ostrander, exec. timebuyer; Sylvia Schultz, timebuyer

American Beauty Macaroni (macaroni products), **Schultz;** Blue Cross of Southern California, **Schultz;** Buick Dlrs. Assn. (L. A. Metropolitan), **Schultz;** Bu-Tay Products, Ltd. (Rain Drops water conditioner, George wall and linoleum cleaner, Diaper Sweet), **Ostrander;** Freeman's Cert-Fresh Foods (frozen fish), **Schultz;** Green Spot (orange drink), **Schultz;** Hoffman Television Corp. (tv sets), **Ostrander;** Interstate Bakeries Corp. (Log Cabin, Roman Meal, Weber's Blue Seal Breads), **Ostrander;** Kerr Glass Mfg. Corp. (home canning equip.), **Ostrander;** Santa Fe Vintage Co. (wines), **Ostrander;** Thrifty Drug Stores, **Schultz;** Von's Markets (supermarkets), **Schultz**

MOGGE-PRIVETT
312 S. Carson Ave., Los Angeles 36, Calif. Webster 6-7213

Jane Leider, media dir.

American National Foods, Inc. (Blue Goose fresh produce), California Lima Bean Growers Assoc., Fradelis Frozen Food Corp. (Fradelis frozen dinners), Holly Sugar Corp., Jerseymaid Milk Prods. Co., Lindsay Ripe Olive Co., Seven-Up Bottling Co. of Los Angeles, Sturdy Dog Foods

ELWOOD J. ROBINSON & CO.
1111 Wilshire Blvd., Los Angeles 17, Calif. Mutual 6293

Robert C. Neuman

Calif. Dried Fig Advisory Board, Dept. of Water & Power, Los Angeles, Loma Linda Food Co., Packard-Bell Co. (radio-tv sets), Utility Appliance Corp. (gas ranges, heater, air cooler equip.), Wilco Co. (household products)

ROCHE-ECKHOFF & LEE*
8721 Beverly Blvd., Los Angeles 48, Calif. Oleander 5-7670

Irving Eckhoff, Frank Roche, Bob Lee, Martin Barcon, Bill Garr

Bar M Meat Prods., **Barcon;** Calif. Shopper, **Eckhoff**

RUTHRAUFF & RYAN
3440 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-0571

Betty J. Llewelyn, media dir.

Pacific Finance Corp., The Frito Co.—Western Division, **Llewelyn**

SMALLEY, LEVITT & SMITH
643 S. Olive St., Los Angeles 14, Calif. Mutual 5336

Helen Sullivan

Los Angeles "Times", Lyon Van & Storage

BARTON A. STEBBINS
3142 Wilshire Blvd., Los Angeles 5, Calif. Dunkirk 8-8183

A. W. Gudelman, Nat Jeffras

Brewster's Food Supplement, **Jeffras;** Certified Grocers (coffee), **Gudelman;** Shontex (shampoo and hair conditioner), **Jeffras;** Signal Oil Co. (gasoline), **Gudelman;** Vogerall Prods. (pharmaceuticals), **Jeffras**

STROMBERGER, LaVENE, McKENZIE
600 S. LaFayette Park Pl., Los Angeles. Dunkirk 5-2211

George Anthony, media dir.; Marguerite Nash, Helene Sellery

General Petroleum, **Nash;** General Electric Appliances, Plymouth Dealers of S. Calif., McCulloch Motors, **Sellery**

J. WALTER THOMPSON CO.
6505 Wilshire Blvd., Los Angeles 48, Calif. Olive 3-0300, Teletypes LA 142

George Weaver, media dir.; Ralph Starkweather, assoc. media dir; Eileen Henriquez, Joy Mallicoat

Boyle-Midway (household & garden aids), **Mallicoat;** Douglas Aircraft Co., **Starkweather;** Ford Dealers Advertising Assoc. of Southern California, **Henriquez;** Ford Dealers Advertising Assoc., Salt Lake City, **Henriquez;** Schlitz Brewing Co., **Mallicoat;** Shell Oil Co. (gasoline, motor oil), **Mallicoat**

MILTON WEINBERG AGENCY*
6523 Wilshire Blvd., Los Angeles 48, Calif. Olive 3-2300

Joel W. Stearns, Bobbie Carrillo

Butler Bros. Dept. Stores, Capitol Milling, Comar's Shoe Stores, Graysons, May Co., Pep Boys, Progresso Food Prods., Star-Eye

WEST-MARQUIS*
1220 Wilshire Blvd., Los Angeles 17, Calif. Madison 9-2214

Marie Maier

E. F. Hutton & Co. (stockbrokers), Norris Thermador Corp. (Norrisware), Northrop Aircraft, Inc. (personnel), Thermador Elec. Mfg. (kitchen ranges)

WESTERN ADVERTISING AGENCY
4848 Wilshire Blvd., Los Angeles, Calif. Webster 8-2681

Edward E. Keeler, Norine Freeman

Librascope, Inc. (instruments), Ontra Cafeterias

OAKLAND

AD FRIED ADVERTISING AGENCY
160 Santa Clara Ave., Oakland 10, Calif. Olympia 1-3773

Ad Fried, radio & tv dir.; Mary Lynch, chief timebuyer; Kay Bachrach, Gerhard Jacobi, Eileen Erbe, timebuyers

ASSOCIATED ADV. COUNSELLERS*
610 - 16th St., Oakland 12, Calif. Templebar 6-2952

J. Ward Wilkinson

Ed Deemer Buick Co., Good Chevrolet (dealer), Holly Meat Packing Co., Montgomery Ward, Nordic Distribs. (Scandinavian food)

REINHARDT ADVERTISING
1736 Franklin St., Oakland 12, Calif. Templebar 2-2408

Leo Bowman, Adeline Schow

Cardinet Candy Co., Walter N. Boysen Co. (paint), Kilpatrick's Bakeries, Par-T-Pak Beverage Co., William's Bakery

GEORGE E. S. THOMPSON, ADV.
1006 Pierce Bldg., Oakland 12, Calif. Twinoaks 3-9193

George E. S. Thompson

Controlador Co. (garage door hardware), Dick's Home Furnishings (carpets, furn.)

RIVERSIDE

JIM SMUTZ*
3859 Main St., Riverside, Calif. Overland 4-3305

Jim Smutz

Huffman's Furniture, Warren-Anderson Co. (Ford dealer)

SAN CARLOS

STURGES AND ASSOC.*
1407 Industrial Road, San Carlos, Calif. Lytell 3-8071

Helen Grace

Rod McLellan Co.

SAN DIEGO

THE ARMSTRONG CO.*
548 Spreckels Bldg., San Diego 1, Calif.

T. G. Armstrong, G. E. Vinson, Don James, Ray Garcia

Peck Buick Co., **Vinson;** Radio Station KSDO, **Vinson;** San Diego Insurance Agents Association, **James;** Station KFSD, radio-tv, **Vinson;** U. S. Grant Check Exchange, **Armstrong**

DAN LAWRENCE CO.*
339 W. Broadway, San Diego 1, Calif. Belmont 3-1171

Lucie S. Steed

Cantor Bros. (self-service gas chain), Distributors, Inc. (Westinghouse), Emerson of So. Calif. (distrib.), Fuller Ford, Mary Monroe Stores (retail clothing), Mexican Village (Mexican food brokers), Morrison Supply (bldg. material distrib.)

PATTEN-HOLLOWAY AGENCY*
417 Bank of America Bldg., San Diego, Calif. Belmont 4-5106

William H. Patten, Jos. P. Holloway, Winkie Leifeste

American Cleaners (dry cleaning), **Patten;** Dr. Campbell, dental, **Holloway;** Haizlip Pharmacies, **Patten;** Marsi's Dress Shops, **Leifeste;** San Diego Fertilizer Co., **Patten;** San Diego Gas & Elec. Co., **Holloway;** Station KFMB-TV, **Holloway;** Streicher's Shoe Stores, **Patten;** Tyson Pontiac, **Holloway;** Verdee Products, **Patten**

THE PHILLIPS-RAMSEY CO.*

301 *Ivy St., San Diego* 1, *Calif. Belmont* 4-6401

R. L. Phillips

Arthur Murray Studios of San Diego, City Chevrolet Co., Food Basket (super market chain), Golden Tulip Foods (potato chips), Imperial Jams & Jellies (food packer), Langley Corp. (fishing equipment), Mexicali Brewing Co., Ray-O-Lite Corp. of America (Fiberglas awnings), San Diego Milk Council, Walker-Scott Co. (dept. store)

THE TOLLE CO.*

3553 *Kettner Blvd., San Diego* 1, *Calif. Cypress* 8-7101

Muriel Tolle

E-Z Set Windows, (alum. casement windows), Klaubet-Wangenheim Co. (Point Loma canned foods), Qualitee Dairy Products Assn., Wilbur-Ellis Co., San Diego Div. (fertilizers, insecticides, garden supplies)

SAN FRANCISCO

BBDO*

120 *Montgomery St., San Francisco* 4, *Calif. Exbrook* 7-1122

Betty Share, chief timebuyer; Frances Lindh, Laurie McCagg, Pat Flynn

Bank of America, **Flynn;** Burgermeister Brewing Corp., **Lindh;** Cling Peach Advisory Board, **Share;** Foremost Dairies, **Share;** M.J.B. Co. (coffee, tea & rice), **Share;** Northrup King & Co. (seeds), **Share;** Pacific Gas & Elec. Co., **Share;** Pacific Tel. & Tel., **McCagg;** Spreckels Sugar, **Lindh;** Standard Oil Co. of Calif., **Share;** Sunlite Bakeries, **Share;** U. S. Steel, Coal Chemical Sales Div., **Share;** U. S. Steel, Columbia-Geneva Div., **Flynn.**

BOTSFORD, CONSTANTINE & GARDNER*

615 *Market St., San Francisco, Calif. Exbrook* 2-7565

Mary C. Ferriter, media mgr.

Calif. Prune Advisory Board, Hawaiian Steamship Co. (travel), Japan Air Line Co., Lilli Ann Corp. (women's clothing), Lucky Stores (super markets), Pope & Talbot (steamship co.), Poultry Producers of Central Calif., Sego Milk Products (canned and dried milk), The Scott Co. (construction)

BROOKE, SMITH, FRENCH & DORRANCE OF THE PACIFIC COAST*

149 *California St., San Francisco, Calif. Yukon* 6-6836

Doris E. Williams

Boas Pontiac, Brighton Fish Co. (frozen sea food div. of Safeway Stores), Folgers Instant Coffee, W. P. Fuller Co. (glass div.), Granny Goose Foods (potato and corn chips), Krazy Korn), Guittard Chocolate Co., Tidy Chemical Co. (Dy-D-Ice)

BUCHANAN & CO.

155 *Montgomery St., San Francisco, Calif. Yukon* 6-2927

Gertrude Moeller, media dir.

DON L. BURGESS AGENCY*

156 *29th St., San Francisco, Calif. Mission* 8-2257

Don L. Burgess

Pamela Nylon Hosiery Co., United Jet Inst. (jet aircraft training school)

CAMPBELL-EWALD CO.

235 *Montgomery, San Francisco* 4, *Calif. Exbrook* 2-0145

Bernice Rosenthal

L. C. COLE CO.*

406 *Sutter St., San Francisco, Calif. Exbrook* 2-2565

W. E. Haberman, K. D. Spann

Hexol, Inc. (Hexol disinfectant) **Haberman**

CONNER CO.

1736 *Stockton St., San Francisco* 11, *Calif. Garfield* 1-3726

Audrey Janisen

Keating Mfg Co. (floating sinkers), The Kingfisher Co. (Trail-A-Bait)

D'EVELYN-GUGGENHEIM*

155 *Montgomery St., San Francisco* 4, *Calif. Sutter* 1-5564

Norman F. D'Evelyn, Richard F. Guggenheim, Kenneth D. Shupe

Baer With Weiler (toys), **D'Evelyn;** Dale Dance Studios, **Guggenheim;** Pacific Trading Co. (Kikko-Man Sauce), Petrich Motor Co. (Chrysler-Plymouth Dlr.), **Guggenheim;** R. D. Schwalb Co. (Republic Steel Kitchens, Sentinel Television, Universal Appls.), **Guggenheim**

ALBERT FRANK-GUENTHER LAW*

125 *Bush Street, San Francisco* 8, *Calif. Yukon* 6-4641

R. E. Cruikshank, J. de Pauli, L. Kemper

Miss Saylor's Chocolates, Inc. **Kemper;** Wesix Electric Heater Co., **Cruikshark**

JEAN SCOTT FRICKELTON

1355 *Market St., San Francisco* 3, *Calif. Klondike* 2-0232 *and* 2-2311

Jean Scott Frickelton, Charles Gadsby

Gas Appliance Soc. of Calif., North Calif. Electrical Bureau, Stroppel's Bakery Co.

GARFIELD ADVERTISING

26 O'Farrell St., San Francisco 8, Calif. Exbrook 2-4420

Thurston G. McGuffick, media dir.

B. T. Babbitt Inc. (Ware Household Prods.), Crispie Potato Chip Co., Fremont Food & Chemical Co., El Dorado Dye Works, Green Laboratories, Inc. (No Doz), Shur-Line Key Jewelers, California Lunch-a-bet, United Bakeries, Holsum Bread Div., Marlo Products Corp. (processed foods), Ore-Ida Potato Products (frozen patties), Pacific Vegetable Oil Corp., Pratt-Low Preserving Corp. (Hunt Sweet foods), Rough Rider, Inc. (clothing), Seattle Trust Co. (stores)

GUILD, BASCOM & BONFIGLI

130 *Kearny St., San Francisco 8, Calif. Yukon* 2-6010

Rod MacDonald, v.p., media dir.; Dick Tyler, media dir.; Peg Harris, media dir.; Janice Carrel, Marcellee Sanders

Clougherty Packing Co. (Farmer John ham, bacon, sausage, scrapple), **Harris;** Harry & David (Fruit of the Month Club), **Harris;** Mother's Cake & Cookie Co., **Harris;** Nassco Div. of Best Foods, Inc. (Nassco), **Sanders;** Ralston Purina Co. (Rice Chex, Wheat Chex, Instant Ralston, Ry-Krisp), **Harris;** Skippy Peanut Butter Div. of Best Foods (Skippy Peanut Butter), **Sanders**

HARRINGTON-RICHARDS

Div. of Fletcher D. Richards, Inc., 58 Sutter St., San Francisco 4, Calif. Exbrook 2-6025

Janet Lindsay

Bank of California, Morris Plan of California (banking), Western Pacific Railroad

HONIG-COOPER CO.

1275 *Columbus Ave., San Francisco* 11, *Calif. Ordway* 2-4369

John W. Davis, media dir.; Clarice McCreary, timebuyer; Anita Kennedy, Winifred Wagner, Joan Kallo, assistants

Arnaut Co., C. & H. Sugar Refining Corp., Denatan Co., C. & D. Wine & Vermouth, Italian Swiss Colony, Langendorf Bakeries (Butternut Div.), Lewis Vermouth, Lucky Salt Co., Riviera Packing Co., S & W Fine Foods, Stan-Kist Land, Wells Fargo Bank

JOHNSON & LEWIS ADV.*

625 Market Street, San Francisco 5, Calif. Douglas 2-0656

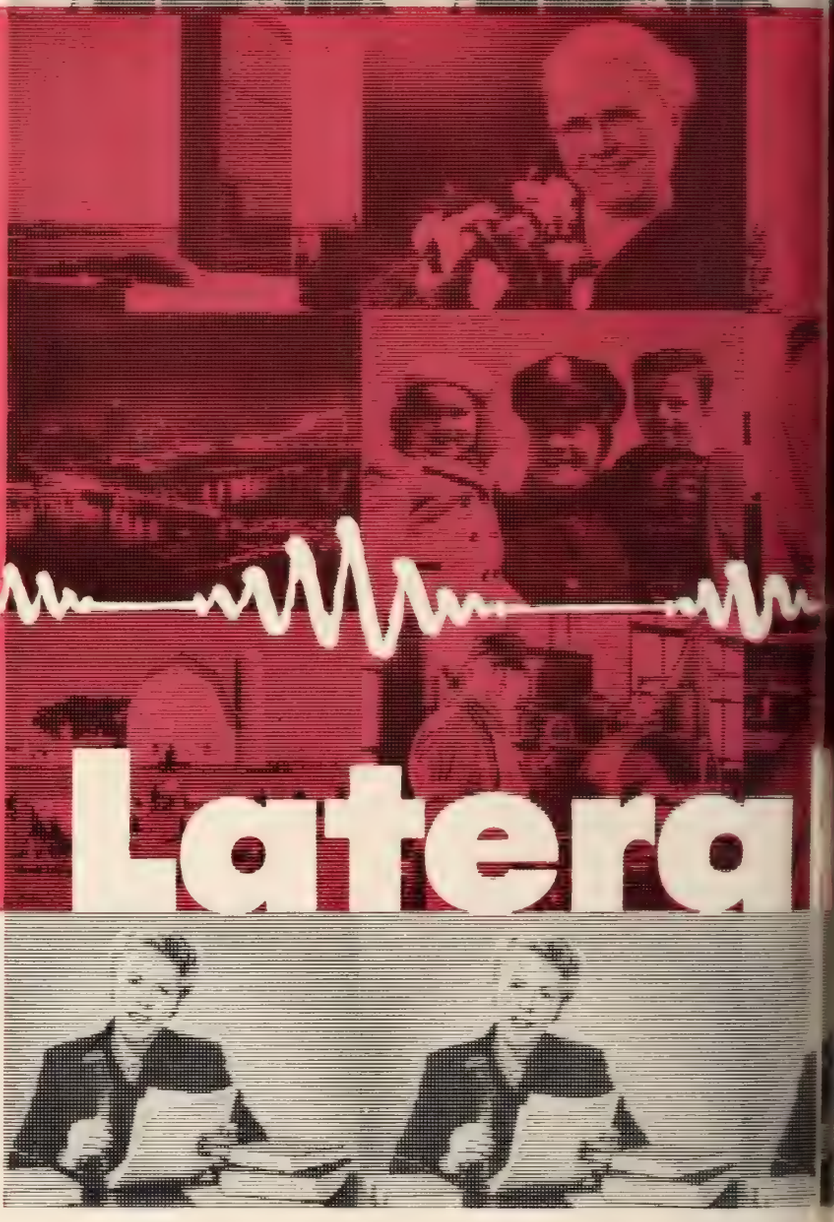
Marge Sollom, media buyer

First California Co. (investment securities), Fox Langfeld Co. (frozen foods), Donald Duck Orange Juice, River Valley Vegetables)

This is
nighttime radio
as you
know it...

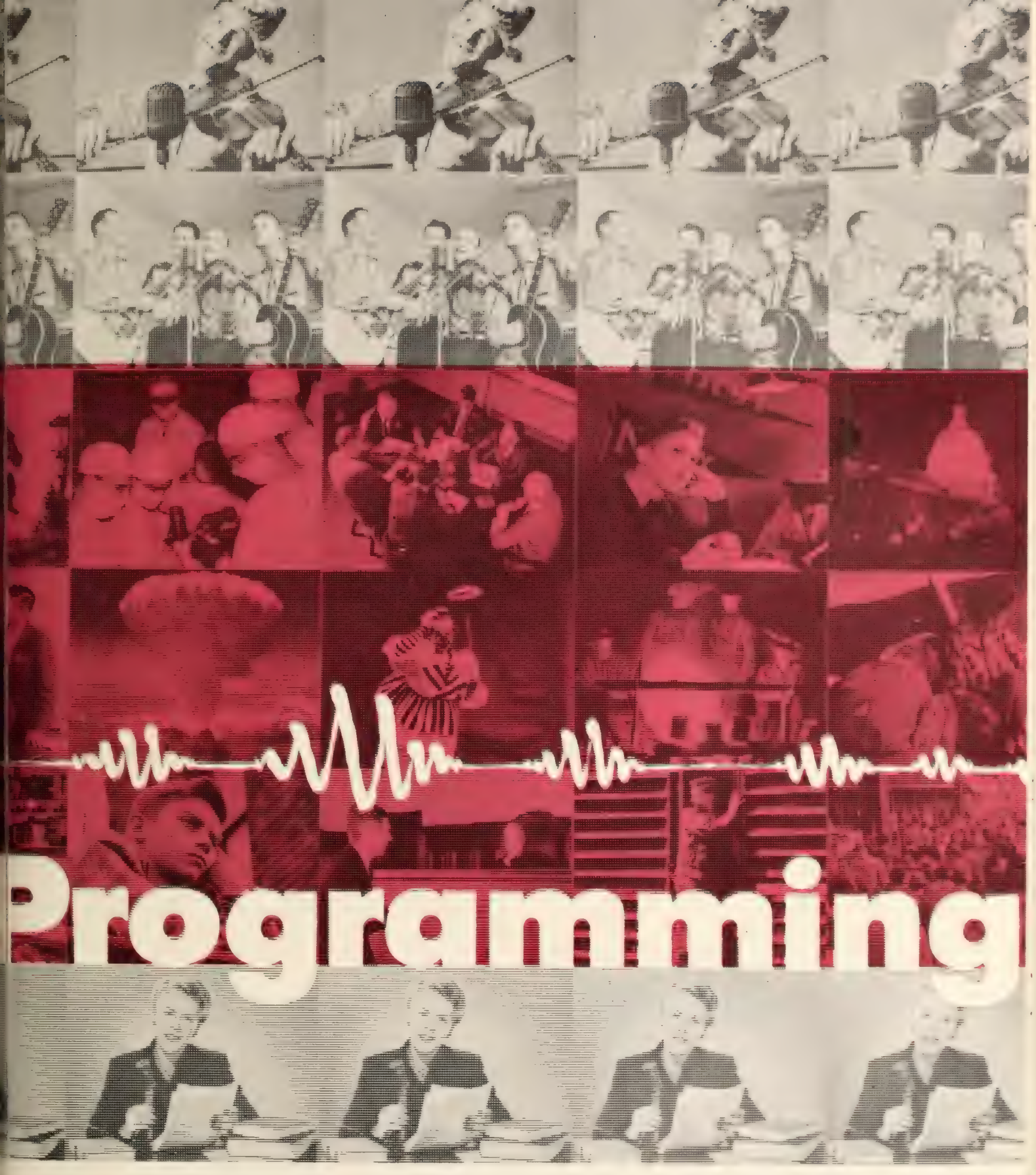


This is
nighttime radio
with a
sound
difference...



Here, at last, is a brand new approach for reaching and sellir nighttime radio audiences . . . a revolutionary concept of wh nighttime radio should, and can, be when programmed with ima ination. We call it "Program PM."

"Program PM" gives listeners an exciting, new kind of ente tainment. It takes them Behind The Scenes . . . tells them the Insi Story of the world around them . . . in music, sports, theatre, new



Programming

t'll you have? You name it; Lateral Programming has it!
Lteral Programming is the greatest upgrading in radio for-
t in years, and it's planned to give plenty of selling impact to
u product message. Let the *sound* difference in nighttime radio
l a *sound* difference in your sales figures. "Bink" Dannenbaum,
E, V-P for Sales, or your PGW "Colonel" can tell you all
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WESTINGHOUSE BROADCASTING COMPANY, INC.

WBC

RADIO
BOSTON WBZ-WBZA
PITTSBURGH KDKA
CLEVELAND WJW
FORT WAYNE WOWO
CHICAGO WINS
PORTLAND KEX

TELEVISION
BOSTON WBZ-TV
PITTSBURGH KDKA-TV
CLEVELAND KYW-TV
SAN FRANCISCO KPIX

WINS represented by AM Radio Sales
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.

KENYON & ECKHARDT
620 *Market St., San Francisco, Calif. Exbrook* 7-0900

Ruth Power

American President Lines, Ltd. (steamship & travel), Lincoln-Mercury Dealers (western region), Leo J. Meyberg Co. (RCA Distributor), Pepsi Cola Bottling Co. of Northern California

KNOLLIN ADVERTISING AGENCY*
391 *Sutter St., San Francisco* 8, *Calif. Sutter* 1-6110
(Address material directly to agency)

Manning's, Inc. (coffee, restaurants), Warm Air Heating Inst. of No. Calif.

RAYMOND I. LANG*
116 *New Montgomery, San Francisco* 5, *Calif. Yukon* 2-5028

Raymond I. Lang, Beatrice Eymard

Sierra Nevada Travel Agency

McCANN-ERICKSON
114 *Sansome St., San Francisco* 4, *Calif. Douglas* 2-5560

Allen G. Jones, media dir.; Keith Lanning, Joe Narcisso, Frank Regalado

Calif. Packing Corp. (Del Monte Foods), Calif. Spray Chemical (Ortho Prods.), Coca-Cola Bottling Co. of Calif., Diamond Walnut Growers, Inc., Lucky Lager Brewing Co., National Lead Co. (Pacific Coast Div.), S.O.S. Co. (Scouring Pads, Tuffy)

RICHARD N. MELTZER ADVTG.
785 *Market St., San Francisco* 3, *Calif. Yukon* 2-5877

Mildred P. Wrenn, media dir.

Franco-Italian Packing (Petuna Pet Food, Sea Boy Sardines), Gray Lines (tours, auto leasing), Larry Blake Food Prods. (salad dressing), Sealy Mattress, Trewax, Inc. (household wax)

RUTHRAUFF & RYAN
235 *Montgomery St., San Francisco* 1, *Calif. Exbrook* 2-4616

Virginia Crawford, media dir.

Dwight Edwards Co. (Canterbury tea), Fairfax Baking Co. (Skylark bread), Guthrie Biscuit Co. (Busy Baker Cookies, Busy Baker Crackers, Busy Baker Grahams), Lakeside Butter Co. (Lac-Mix Instant Dry Milk, Lac-Mix Choc Drink), Simon Mattress Co. (Serta), A. E. Staley Mfg. Co. No. Cal. (Sta-Flo starch)

J. WALTER THOMPSON CO.
320 *California St., San Francisco* 4, *Calif. Garfield* 1-3510

Frederick B. Wilmar, media dir; Frances Austin, chief timebuyer; Leslie Wallwork, timebuyer; Jean Griffith, assistant; Elenore Nelson, assistant

Calif. Raisin Advisory Board, Ford Dealers Adv. Assoc., Kraft Foods Co., Pan Am. World Airways, Safeway Stores, Shell Chemical Corp., Shell Oil Co.

WANK & COURT & LEE*
425 *Bush St., San Francisco, Calif. Exbrook* 2-6545

Norma Lamberg

Doherty Bros. (Ford cars), Dry Mix Prods. Co., Inc. (cements and adhesives for Do-It-Yourself Market)

J. J. WEINER & ASSOC.
149 *California St., San Francisco, Calif. Yukon* 2-2700

Marilyn Johnson

Belfast Beverages, Inc. (soft drinks), Bel-Air Frozen Foods (Whitney Frozenfood Co., Div. of Safeway Stores), Blitz-Weinhard Co. (beer), Cresta Blanca Wines

LEE WENGER ADV.*
1005 *Market St., San Francisco* 3, *Calif. Underhill* 1-3276

Lee Wenger, Dick Levine

Albrite Mfg. Co. (plywood), Calif. Motorists Insurance, Calif. Tire Co., Contour Chair Stores, Edwards Shoe Stores, Jacuzzi Whirlpool Bath, Luchetti Meats (frozen meats), Remensperger Bros. (Buicks), Wyandotte Olives

WYMAN ADVERTISING
278 *Post St., San Francisco, Calif., Douglas* 2-2435

Ruth J. Wyman

Bud Anderson Ford (Ford Dlrs.), Golden Gate College, Hermann Safe Co., Mutual Fund Associates, Sassy Cat Food

YOUNG & RUBICAM
120 *Montgomery St., San Francisco* 4, *Calif. Exbrook* 2-1838

E. Patrick Healy, supervisor; Nancy Cummings, Eugene McCarthy, Robert Welty

Borden's Dairy Delivery, Borden's Pacific Cheese, **Welty;** Calso Water Co. (Calso Water), **McCarthy;** W. P. Fuller & Co. (paints), **Welty;** Kaiser Alum. & Chem. Corp. (consumer prods., household foil), United Vintners (Petri Wine, Signature Wines), **McCarthy**

SAN JOSE

BENET HANAU & ASSOC.
1011 *Park Ave., San Jose, Calif. Cypress* 3-1513

Benet Hanau, Gretchen Vandivert

Drew Canning Co. (fruit, vegs.), Eggo Food Products, **Hanau;** Mission-Meadow Gold Creameries, **Vandivert;** Stephen's Meat Prods., **Vandivert;** The Old English Company, Inc. (dog & cat food), **Hanau;** Travel Advisors (travel agency), **Vandivert**

TODD AND ASSOC.*
84 *S. First St., San Jose* 13, *Calif. Cypress* 2-6745

Frank M. Eicher
Russ Meat Co. (meat packers, Rockin'R Brand)

SOUTH PASADENA

ANNE D. MATTHEWS ADV.*
1101 *Columbia St., South Pasadena, Calif. Sycamore* 9-6504

Destruxol Corp. (insecticides, etc.)

STOCKTON

OLYMPIUS ADVERTISING*
311 *E. Main St., Stockton, Calif. Howard* 4-7736

S. K. Olympius

Dr. Pepper Bottling Co., Franzia Bros. Winery, J. C. Penny Co. (retail ready to wear), Port of Stockton, Squirt Bottling Co.

W. LOS ANGELES

NEALE ADVERTISING ASSOC.*
8462 *Sunset Blvd., W. Los Angeles, Calif.* (46). *Hollywood* 1-9955

C. A. Ray, timebuyer

Food Machinery & Chem. Corp. (John Bean, Western Div.: Sprayers and Shur-Rane Portable Irrigation), D. E. Sanford Co. (Descoware utensils), Virtue Bros. Mfg. Co. (metal dining furniture.

COLORADO

DENVER

BOCCARD, DUNSHEE & JACOBSEN
1339 *Delaware St., Denver* 4, *Colo. Tabor* 5-5339

Emma L. Jordan, media dir.

THE BROWER CO. (Denver Branch)
228 *Commonwealth Bldg., Denver* 2, *Colo.*

Warren V. Huskie

Gamble Skogmo, Inc., Jenkins Hardware Stores

BYRUM ADVERTISING AGENCY
924 *Broadway, Denver* 3, *Colo. Tabor* 5-7745

R. H. Byrum

O. M. Franklin Serum Co., International

Evangelistic Assn., Prayertime Broadcast, Radio Gospel Fellowship, Western Seed Co.

TED LEVY, RICHARD LANE AND CO. AGENCY
1537 *Marion St., Denver* 18 *Colo.*

Barbara Aiton, Richard Lane, Jerry Epstein

Bluhill Foods Inc. (dressings, sauces, cheeses, candy), **Aiton;** Ellis Canning Co. (chile, tamales, corned beef hash), **Aiton;** Sealy Mattress Co., **Aiton**

PRESCOTT & PILZ*
1765 *Sherman St., Denver* 3, *Colo. Alpine* 5-2869

Bill Prescott, Gene Pilz, Bill Whitworth

Bayly Mfg. Co. (work clothing), **Pilz;** F & I Food Products Co. (potato chips), **Prescott;** Luby Chevrolet Co., **Prescott;** Manco Chemical Co. (insecticides), **Pilz;** Morey Mercantile Co. (coffee, foods), **Prescott;** Pay Way Feed Mills, **Pilz;** Tivoli Brewing Co., **Prescott;** Toomey's Mills (flour), **Pilz**

MARSHALL ROBERTSON AGENCY*
1550 *Speer Boulevard, Denver* 3, *Colo. Keystone* 4-6268

Mary A. Robertson, Marshall G. Robertson, James Briggs, John Eby, Nancy McCaig, R. W. McWilliams, Margaret Pierson

Blue Cross-Blue Shield (Med. Ins.), **Eby & Briggs;** Cassidy Hicks (Wallpaper Co.), **Eby;** City Elite (cleaners, laundry), **Eby;** Clinton Aviation, **Robertson;** Colorado Seed Co. (landscaping supplies), **Pierson;** Dale Dance Studios (dance instruction), **Eby;** Grayson's (apparel), **Robertson;** KIMN, **Eby;** KTVR, **Eby;** KWAL Paint Co., **Robertson;** O'Fallon, Gene, & Sons, **Eby;** O'Meara Motor Company (Ford dealer), **Eby;** Pioneer Savings Stamps, **Robertson**

MARK SCHREIBER ADV.
506 *Zook Bldg.*, 431 *W. Colfax St., Denver* 4, *Colo. Alpine* 5-2088

Mark Schreiber, Joanne Ditmar, Jim Farquhar, Bob Hahn, Pete de Longchamps, Jr., Joe St. Denis, C. L. Tune

Better Vision Council, **Tune;** Buehler-Mayflower Transfer & Storage, **Hahn;** Capital Chevrolet, **Schreiber;** Clear-Vue Corp. (Glitter Art Div.), **Schreiber;** Colorado Nurserymen's Assn., **Longchamps;** Colorado Optometric Assn., **Farquhar;** Denver Chevrolet Dlrs. Assn., **Schreiber;** Dual Matic Products Corp., **Tune;** KOA-TV, **Schreiber;** Arthur Murray (Denver), **Longchamps;** Plymouth Cars (Plymouths), **Farquhar;** Plymouth Dealers Association, **Farquhar**

HARRY E. SHUBART CO.*
718 *Colorado Bldg., Denver, Colo. Keene* 2-4616

Carolyn Shubart, Owen A. Roberts

[illegible] Club of Colorado (Denver Area), Larimer Vocational School, Dairy Bowl, Inc.

WAYNE WELCH*
300 *W. Ninth Ave., Denver* 4, *Colo. Main* 3-5368

Wayne A. Welch, John P. Marwin, A. J. McKenna

Empire Oldsmobile (Olds. cars), **Marwin;** Bill Reno (Ford cars), **McKenna;** Security Life & Accident Co. (insur.), **Welch;** Southwest Mattress Co. (spring or mattresses), **McKenna;** Tasty Foods (Kole's Potato Chips & Shoestring Potatoes), **Welch**

CONNECTICUT

HARTFORD

THE HAMMER CO.
171 *Church St., Hartford, Conn. Jackson* 7-0183

M. H. Hammer, B. English, Irene Burton, George Ewing, Patricia Hall, H. Sherman

Comfi-Coil, Inc. (hassocks), **Sherman;** DuMont of Connecticut (tv sets), **Hall;** Ellenbee Products, **Hammer;** Mac Shoe Co., **Hall;** Pantasote Co. (plastics), **Hammer;** Shelton Tack Co., **Hammer;** United Plastics, **Hammer**

THE RANDALL CO.*
75 *Pearl Street, Hartford, Conn. Jackson* 7-1179

Florence F. Grady

Country Club Soda Co., Crown Petroleum Corp., Hartford Gas Co., Hartford Sugar Co., Hoffman Wall Paper Co., Sir Allo Shoe Clinic, Stackpole, Moore & Tryon Co. (men's and women's outfitters & importers), State Line Potato Chip Co., Wachtel's Department Store

NEW HAVEN

E. J. LUSH*
207 *Orange St., New Haven* 10, *Conn. Main* 6-4257

E. J. Lush

B & S Co. (candies), Coca-Cola Sales Div. (fuel), Dairy Queen of Conn., Silpruf, Inc. (seats)

STAMFORD

MOORE & CO.
1700 [illegible] *Stamford, Conn. Fire*[illegible] 5-3551 [illegible] 5-4680

William E. Bolster

Tile [illegible] Co.

NORWALK

WOODWARD & BYRON
50 *West State St., Westport, Conn. Capital* 7-9561

Mark B. Byron, v.p., Thomas F. Cosgrove, v.p.

Atlantic Coast Fisheries (Sea Pac Frozen Foods, Fish Oil), Burndy Metals (Electrical Accessories), Garcia Y Vega, Inc. (cigars), Kem Plastic Playing Cards, Lamar Grain Co. (chicken and pet feed), [illegible]

DIST. OF COLUMBIA

KAL, EHRLICH & MERRICK ADV.
Evening Star Bldg., Washington 4, *D. C. Executive* 3-7000

Alvin Q. Ehrlich, exec. v.p., Nella C Manes, timebuyer, David P. Thomas, radio-tv dir.

HENRY J. KAUFMAN & ASSOC
1119 *H Street N.W., Washington* 1, *D. C. District* 7-7400

Jeffrey A. Abel, radio timebuyer, Robert S. Maurer, tv timebuyer

American Bottlers of Carbonated Beverages (trade association), Grant Food Stores, Hecht Co. (department store), United Automobile Workers (Trade Union), Department Park & Shop, Inc., First Federal Savings, Oil Heat Institute, Old Dominion Savings Bank

J. GORDON MANCHESTER ADV.
1726 *Pennsylvania Ave. N.W., Washington, D. C. ME* 8-0060

Richard T. Williams, radio-tv dir.

American StarDri Co., Carter Tyler Co., National Trust Products, G. F. Sonn's Tru-Safeway Stores (Washington/Baltimore), Seven-Up (Washington).

HARWOOD MARTIN AGENCY
2519 *Connecticut Ave., Washington, D. C. AD* 2-1161

Harwood Martin, Mildred Martin, Laura Hammond, Jean Robertson, Mae Scanlan

Addison Greenfield, **Martin;** American Yachtsmen, **Mae Martin;** Barry Controls (Electronics), **H. Martin;** Blue Jay, **Robertson;** Cinerama Corp., **Hammond;** Community Counselor, **Robertson;** Dixie Wax Paper Co., **Hammond;** P. J. Ve[illegible] Co. (Ingalitos), **Hammond;** Woodward & Lothrop (Dept. store), **Hammond**

PROMOTION SERVICE
[illegible] *Street N.W., Washington* 16, *D. C.* [illegible]

R. E. Stivers

Wilson Line (Steamship Co.), [illegible]

RUTHRAUFF & RYAN, INC.
840 *National Press Bldg., Washington* 4, *D. C. Executive* 3-6730

Harold W. Schanagel

FLORIDA

BOYNTON BEACH

GASKILL-OERTEL ADVERTISING
Box 206, *Boynton Beach, Fla.* 9433

Balpine, Inc. (bath oil concentrate), Protexall Chemicals, Inc. (Screen-Pruf)

CORAL GABLES

GOTTSCHALDT & ASSOC.*
2505 *Ponce de Leon Blvd., Coral Gables, Fla. Highland* 4-5739

Mrs. A. Wilkinson

Lawnlite Co. (furniture), Neil Distributors (Motorola TV & Radio, Mitchell Air Cond.)

J. WALTER THOMPSON CO.
220 *Miracle Mile, Coral Gables, Fla. Highland* 3-4629

Kelly Martin

Gate City Sash and Door (awning windows), S. S. Jacobs Co., Pan American World Airways, Schlitz Wholesalers of S. Fla. (beer)

MIAMI

BEVIS ASSOC.*
1140 *Ingraham Bldg., Miami* 32, *Fla. Franklin* 9-2696

Robert Hanna, E. B. Hollingsworth

Florida Home Heating Inst., **Hollingsworth;** Miami Lincoln Mercury, **Hanna**

TALLY EMBRY
458 *Pan American Bank Bldg.,* 150 *Southeast Third Ave., Miami* 32, *Fla.*

Talton H. Embry, pres., Jack Buckholtz, tv-radio timebuyer

American Brewing Co. (Regal Beer), J. D. Ball Motors (Ford Dealers), Greater Miami Ford Dlrs. Assoc., Tripure Products

GRANT ADVERTISING
13*th St. at* 2*nd Ave., S. W., Miami, Fla. Franklin* 3-6611

R. C. Lipe, media dir., Marjorie J. Cahalin, Barbara A. Swan

Douglas Laboratories, Florida Avocado & Lime Comm., Florida Power & Light Co.

WADSWORTH & WALKER
517 *Gerona Ave., Miami* 46, *Fla. Mohawk* 7-3666
Mailing Address: Box 775, *Coconut Grove, Miami* 33, *Fla. (See New York listing)*

Ralph K. Wadsworth

ORLANDO

A. P. PHILLIPS CO.*
Legion Place at Lake Ivanhoe, Orlando, Fla. 2-7101

Elizabeth Stevens, media dir.

Echols Bedding Co., E Z Shop Curb Serv. Stores—Orlando (Atlantic Co.)

TAMPA

LOUIS BENITO ADV.
Tampa Theatre Bldg., Room 1003, *P. O. Box* 3402, *Tampa, Fla.*

Louis Benito, Edward Boese, G. W. Gray, Jr., John Hall

Elkes Pontiac, **Gray, Jr.;** Florida Beef Council, **Gray, Jr.;** Roberts Dairy, **Hall;** Robbins Manufacturing Co., **Benito;** South Atlantic Insurance Co., **Boese;** Tampa Florida Brewery, **Benito**

R. E. McCARTHY & ASSOC.*
206 *S. Franklin St., Tampa, Fla.* 2-0144, 45, 46

A. C. McCarthy, R. E. McCarthy, B. E. Acker, Bergen Newell, R. W. Scales

Borden's Dairy (A Div. of the Borden Co.), **Acker, McCarthy;** DeSoto Chemical Co. (Insecticides, Gator Roach Hives), **R E. McCarthy;** Edmundson-Duhe Rice Mill (Chinito & Regent Rice), **Newell;** Fla. Citrus Canners Coop. (Donald Duck Citrus Prods), **R. E. McCarthy;** Harwood Corp. of America (lumber), **R. E. McCarthy;** Jackson Grain Co. (X-Cel seeds, feeds, fertilizers), **Scales;** Ocean Products (fresh frozen shrimp), **A. C. McCarthy;** WFLA-Radio-TV, **Newell**

AL YORKUNAS AGENCY
Tibbetts Bldg., Franklin at Lafayette, Tampa, Fla. 2-2579

Al Yorkunas, Mary Ann Yorkunas, Betty Berg Bradley

Caldwell Bonded Warehouse (Mayflower moving & storage), Edwards Sash Door & Lumber (Curtis, Davis Paints), Ferman Motor Co. (Olds, Chevrolets)

GEORGIA

ATLANTA

BEARDEN, THOMPSON, FRANKEL & EASTMAN, SCOTT*
22 *Eighth Street, N. E., Atlanta* 9, *Ga. Trinity* 6-5587

R. W. Jensen, B. Wolf, H. A. Binford, Jr., N. Frankel, W. H. Bearden, M. A. Thompson

Atlanta Baking Co. (Betsy Ross Bread), **Frankel, Wolf, Jensen;** Big Apple Super Markets (groceries), **Binford, Bearden, Jensen;** Fabro (dog food), **Frankel, Jensen;** Margold Corp. (margarine), **Bearden;** Miss Georgia Dairies, **Beardon, Wolf;** Orkin Exterminating Co. (termite & pest control), **Thompson, Jensen;** Redfern Sausage Co., **Binford**

BURKE DOWLING ADAMS
992 *Peachtree St., N. W., Atlanta, Ga. Trinity* 6-5521

George Bailey, media dir., Kathryn McGowan

Citizens & Southern (banking), **Bailey;** Columbia Baking Co., **McGowan;** Delta Air Lines (transportation), **Bailey**

GEORGE I. CLARKE CO.*
1401 *Peachtree St., N. E., Atlanta* 5, *Ga. Trinity* 6-4834

George I. Clarke, Dorothy M. Hendrickson

Home Credit Co., Home Finance Co., Pet Dairy Products Co., G. H. Rauschenberg Co. (carpeting)

DAY, HARRIS, HARGRETT & WEINSTEIN
40 *Sixteenth St., N. W., Atlanta, Ga. Trinity* 6-4828

Audrey S. Ferguson, media dir.

Chemical Corp of America (Freewax), Economy Auto Stores, Fine Products, Getz Exterminators, Southern Airways, S.S.S. Co. (tonic & tablets)

PHILIP DENTON ADV.
45 - 11*th St., N. E., Atlanta* 9, *Ga. Trinity* 2-7785

Philip Denton, Jr.

Cleveland Electric Co., Georgia Motor Trucking Assoc., Gordy Tire Co. (Fisk & Dayton), Interstate Life & Accident Ins. Co., (Chattanooga), Landers Motors (Dodge-Plymouth Dlr.), Pepsi Cola Co. (Atlanta), Thoben Elrod Co. (Norge Distrib.)

LILLER, NEAL & BATTLE
810 *Walton Bldg., Atlanta* 3, *Ga. Cypress* 6521

Pamela A. Tabberer, media dir.; Avrilla Phillips, Pat Clark, Mary Jean Meadows

Ala. Flour Mills (Red Hat Feed), **Phillips;** Bank of Georgia, **Meadows;** Brock Candy Co., **Meadows;** Carling's Black Label Beer, **Clark;** Colonial Stores (grocery chain), **Phillips;** H. G. Hastings (seeds, garden suppls.), **Phillips;** H. W. Lay & Co. (potato chips), **Phillips;** National NuGrape Co. (NuGrape & Suncrest), **Clark;** Piedmont Airlines. **Meadows**

BURTON E. WYATT & CO.
1008 *First National Bank Bldg., Atlanta, Ga. Murray* 8-1121

Mrs. F. C. Thompson

Monticello Nursery Co. (Mahan Pecans), Savannah Sugar Refining Corp. (Dixie Crystals Sugar), Standard Oil Co. of Kentucky (Crown & Crown Extra Gasoline, etc.)

IDAHO

POCATELLO

DON WATKINS ADV.

Hotel Bannock Bldg., P. O. Box 589, Pocatello, Idaho. 1462

Don L. Watkins

Bannock Steel Co., Concrete Processors, Inc. (pumice block), V-I Oil Co., Yellowstone Park Co.

ILLINOIS

AURORA

CONNOR ASSOCIATES*

121 *Hill Ave., Aurora, Ill.* *Aurora* 6-2713, 6-1957

Al Sager, v.p.

Everly Assoc. (toys), McGill Mfg. (Mouse & Rat Traps), McKee Door Co. (overhead garage doors), Stephens-Adamson Mfg. Co. (Speedwalk, Bearing, Engineering, Standard Prods. Division), Strathmore Co. ("Magic Slate" children's books)

BLOOMINGTON

THE BIDDLE CO.*

814 *N. Main St., Bloomington, Ill.* 7-6036

Shirley A. Sunwall

Paul F. Beich Co. (Slim Vim), Bird Provision Co. (Bird Farm sausage), Blue Star Potato Chip Co., Consumers Cooperative Assn. (Farm Coop.; fertilizer, paint, petroleum), Purity Baking Co. (Sunbeam Bread, Variety Baked Goods), State Farm Ins. Co.'s Agency Dept.

CHAMPAIGN

GRUBB & PETERSEN ADVERTISING*

111 *N. Market St., Champaign, Ill.* 6-3766

Helen Huley, media dir. & buyer; Dale R. Arvidson, radio-tv dir.

Eisner Food Stores, Henderson Mfg. Co., Illinois Canning Co., Kelly Food Products, Wareham-Hudson Dairies.

CHICAGO

WILLIAM HART ADLER

919 *N. Michigan Ave., Chicago* 11, *Ill.* *Whitehall* 4-5210

John Petrie, media dir.

Alladin Industries (Vacuum Bottles), Central Ice Cream Co., Conlon-Moore Corp. (appliances), Highlander Frozen Foods

AGENCY SERVICE CORP.

66 East South Water St., Chicago 1, *Ill.* *Central* 6-5255

George P. Hixon

Chicago Motor Club, North Central Finance Corp.

AUBREY, FINLAY, MARLEY & HODGSON

230 *N. Michigan Ave., Chicago* 1, *Ill.* *Financial* 6-1600

F. R. Hansen, media dir.; Pat Kral

Illinois Farm Supply Co., International Harvester Co. (Farm Equip. Div.), International Mineral & Chemical Co. (Potash Div.), Williamson Candy Co.

BEAUMONT & HOHMAN

6 *N. Michigan Ave., Chicago* 2, *Ill.* *Randolph* 6-6181

Clarke J. Trudeau

Brearley Co. (bathroom scales), Dale Carnegie Inst. (personality courses), Gray Line Assoc. (Sight-Seeing), Monarch Brewing Co. (Ausburger ber), Tru-Ade (Beverage)

GORDON BEST CO.

228 *N. LaSalle St., Chicago* 1, *Ill.* *State* 2-5060

Edwin A. Trizil, media dir., Kay Knight

Consolidated Royal Chemical Corp. (Krank's Shave, Peruna Elixir), Florsheim Shoe, Helene Curtis Industries (cosmetics), Maybelline (cosmetics), Milner Products (Pine-Sol, Perma Starch), Knight

LEE S. BIESPIEL ADV.

605 *N. Michigan Ave., Chicago* 11, *Ill.* *Delaware* 7-4190

L. S. Biespiel

John O. Butler Co. (tooth brushes), Gem Mfg. Corp. (Galvanized Wear), Wm. Getz Corp. (Oryl Dentifrices), Shepler Mfg. Co. (fans, heaters)

BOZELL & JACOBS

205 *N. LaSalle St., Chicago* 1, *Ill.* *Central* 6-0870

Philip Rouda, v.p., radio-tv, Anthony S. Jacobs, producer, Arlene Reuther

Aristomat Co. (stove mats), Blue Cross Plan for Hospital Care, Blue Ribbon Bedding, Blue Shield Plan of Illinois, Central Illinois Public Service Co., Chittenden-Eastman, Evis Mfg., Dr. Peter Fahrney & Sons, Eatmor Cranberries, Illinois Wholesale Plant Growers Assn., Kroll Bros. (Uniterna Furniture Mfr.), Leaf Brands (gum, candy), Midas Muffler Shops, Restonic Corp. (mattresses), Tilemaster Corp., Wonder Rest (mattresses)

THE BROWER CO.

53 *W. Jackson Blvd., Chicago* 4, *Ill.* *Harrison* 7-2269

Glen V. Brower

Arthur Hertzberg & Craftsman Leathergoods, Junior Food Products Corp. (fresh frozen horseradish)

THE BUCHEN CO.*

401 *W. Madison Ave., Chicago* 6, *Ill.* *Randolph* 6-0565

Howard Rose, v.p. & media dir.; Lee Carlson

Chicago Title & Trust Co., Eastman-Morse & Co., Hobart Mfg. Co., Masonite Corp.

LEO BURNETT CO.*

Prudential Plaza, Chicago 1, *Ill.* *Central* 6-2929

Leonard Matthews, v.p.-media; Thomas A. Wright, Jr., mgr.-media

Media group supervisors: **Doug Burch, Dick Coons, Gus Pfleger, John Setear, Hal Tillson**

Associate group supervisors: **Dave Arnold, John Huckstep, George Miller, John Schubert**

Timebuyers: **Eloise Beatty, Bob Clark, Rex French, Harry Furlong, Ted Giovan, Harvey Glor, Joe Hall, John Holland, Bill Line, Arne Nordmark, Bill Oberholtzer, Esther Rauch, Mary Lou Ruxton, Mahlon Saxon, Dave Seidel, Helen Stanley, Fumi Tanaka, George Wilcox**

Allstate Insurance Co., American Mineral Spirits Co., Atchison, Topeka & Santa Fe Railway Co., Brown Shoe Co., Campbell Soup Co., Commonwealth Edison Co. and Public Service Co., Crane Co., The Electric Association (Chicago), Green Giant Co., Harris Trust and Savings Bank, The Hoover Co., Kellogg Co., The Kendall Co., The Maytag Co., Philip Morris Inc. (Marlboro), Motorola, Pabst Brewing Co. (Blue Ribbon Old Tap Lager, Los Angeles), Chas. Pfizer & Co., Pillsbury Mills, Procter & Gamble Co., The Pure Oil Co., The Pure Seal Oil Co., Sugar Information, Inc., Toy Council of the U.S.A.

CAMPBELL-MITHUN*

919 *Michigan Ave., Chicago* 11, *Ill.* *Delaware* 7-4455

Clay Rossland, media dir.; William J. Stenson, Edwin W. Berg, Elsie Lauter

American Dairy Assn., Mishawaka Rubber & Woolen Mfg. Co., John Morrell & Co. (Meat grp. & Red Heart dog food)

THE CAPLES CO.*

216 E. Ontario St., Chicago 11, *Ill.* *Superior* 7-6016

Maryellen Convery, Helen Taylor

Chicago & North Western System (RR), **Taylor**; Dad's Root Beer Co., **Convery**; Su-

Sleeprite Corp., **Convery;** Union Pacific Railroad, **Taylor**

CHRISTIANSEN ADVERTISING AGY.
135 *S. LaSalle St., Chicago* 3, *Ill. Central* 6-2184

Martin Fritz, media dir.; Virginia Walker

Allstate Insurance Co. (Auto Ins.), E. L. Bruce Co. (Bruce cleaning wax, floor cleaner, asphalt tile cleaner), Jewel Food Stores

COMPTON ADVERTISING*
141 *W. Jackson Blvd., Chicago* 4, *Ill. Harrison* 7-6935

Andrew E. Zeis, media dir.; Beverly Haldeman

Garst & Thomas Hybrid Corn Co. (Pioneer Hybrid seed corn), M. K. Goetz Brewing Co. (Goetz beer & Country Club malt liquor), Par-T-Pak Royal Crown Corp., Chicago Bottler (Royal Crown Cola & Nehi beverages), Pioneer Seed Corn Co. (Pioneer Hybrid seed corn)

CRUTTENDEN ADVERTISING
201 *N. Wells St., Chicago* 6, *Ill. Financial* 6-3630

G. M. Stern, L. H. Lewis

Hudson-Ross (appliances), **Stern**

DANCER-FITZGERALD-SAMPLE*
221 *N. LaSalle St., Chicago* 1, *Ill. Financial* 6-4700

Thomas P. O'Connell, media dir.; Betty Stevens, assistant; Patricia Chambers, B'cast Dept. buyer all accounts

Alliance Mfg. Co. (electronic lift-a-doors), Chicago Stock Yards Compost Co., Consolidated Products (Kaff-A, Sparx pig & sow emulsions, E. emulsion), Cory Corp. (coffee makers), Ekco Products Co. (Flint Cutlery, Ekcoware, Minute Mop, Diamond Silversmiths), Gibson Refrigeration Co., Div. of Hupp Corp. (refrigerators, freezers, ranges, air conditioning), Riverview Park Co. (amusement park), Sterling Insurance Co., The Siegler Corp. (gas & oil space heaters)

D'ARCY ADVERTISING CO.†
Prudential Plaza, Chicago 1, *Ill. Michigan* 2-5332

Frank H. Hoell, Jr., media dir.; Richard W. Epp, ass't. media dir.; John W. Harper, Betty Lavaty

Standard Oil (Indiana)

GEORGE L. DE VILLE ADVERTISING*
53 *W. Jackson Blvd., Chicago* 4, *Ill. Harrison* 7-0600

George L. DeVille

W. W. Kimball Co. (pianos), Princess Coal Sales Co., Sahara Coal Co.

DONAHUE & COE (OF ILLINOIS)*
830 *Merchandise Mart, Chicago* 54, *Ill. Superior* 7-8969

Mary D. Petr, media dir.

National Presto Industries (pressure cookers, elec. appls.), Norge Sales Corporation (major appls.), York Corporation (air conditioning, Commercial & Refrigeration Divisions)

FRED H. EBERSOLD
20 *N. Wacker Drive, Chicago* 6, *Ill. Franklin* 2-0106

Fred H. Ebersold, B. B. Pope

Givens & Co. (infants wear), **Ebersold;** Statistical Tabulating Co., **Ebersold**

ERWIN, WASEY & CO., LTD.*
230 *N. Michigan Ave., Chicago* 1, *Ill. Randolph* 6-4952

John L. Gwynn, media dir.; Helen Z. Wood

Aunt Nellie's Foods, Carling Brewing Co. (Stag div.), Chamberlain Distributors, Club Aluminum Products Co., Toastmaster Products

M. M. FISHER ASSOC.*
79 *Monroe Street, Chicago* 3, *Ill. Central* 6-6226

Helene Heinz, Tv timebuyer; Phyllis Cummings, radio timebuyer

Davis Oldsmobile, Charles Keeshin (Keeshin frozen poultry), Morae Pharmacal Co. (Insombutal), National Foundation for Infantile Paralysis (Midwest), North American Mushroom Co. (North-Am. Brown Gravy, Steak Sauce), Sittler Bros. (Sittler pure horseradish), Tam O'Shanter Country Club (May Tourns.), West Gate Mercury (automobiles)

FOOTE, CONE & BELDING*
155 *E. Superior St., Chicago, Ill. Superior* 7-4800

Gordon F. Buck, media dir.; Gwendolyn Dargel, Dorothy Fromherz, Rita Hart, Genevieve Lampert, Vera Taboloff

Armour & Co., Beatrice Foods Co., Hallmark Cards, Kraft Foods Co., The Paper Mate Co., Perkins Products Co., Hiram Walker

CLINTON E. FRANK*
Merchandise Mart, Chicago, Ill. Whitehall 4-5900

Jack L. Matthews, media dir.; Helen L. Davis

Chevrolet Dealers Assoc. of Chicago, Quaker Oats (Quaker flour products, flakes products), Reynolds Metals ("Do-it-yourself"), Aluminum, Industrial Markets, Industrial parts div., Plastics div. (Consumer promotion, Lifetime Stainless Steel, Reynolds Jamaica Mines), Standard Railway Equipment Mfg. Co.

THE PHIL GORDON AGENCY*
23 *E. Jackson Blvd., Chicago* 4, *Ill. Harrison* 7-2103

Philip W. Abrams, Roy Rutkoff, Ruth Saeks, V. Daniel Smith

Babee-Tenda Corp., **Smith;** House of Schiller (mail orders), **Abrams, Rutkoff;** Stebco Products, **Abrams, Rutkoff;** Stuart Greetings (cards), **Rutkoff, Smith**

GRANT ADVERTISING*
919 *N. Michigan Ave., Chicago* 11, *Ill. Superior* 7-6500

Reginald L. Dellow, media dir.; Fred Norman, asst. media dir.; Dene Voigt, timebuyer

Centlivre Brewing (Old Crown beer & ale, Alps Brau beer), Chicagoland Dodge Dealers, Chrysler (Dodge div.), Dr. Pepper, Excell Laboratories (new plant life), Ivo (Quit Itch)), Coppertone Sun Tan Products, Park and Tilford (cosmetics)

GRANT, SCHWENCK & BAKER*
520 *N. Michigan Ave., Chicago* 11, *Ill. Whitehall* 3-1033

Betty L. Armstrong

Bankers Life & Casualty Co. (White Cross Plan), Bremner-Davis (sound way to easy reading), De Pree Company (Nullo)

GRIMM & CRAIGLE
201 *N. Wells St., Chicago* 6, *Ill. Franklin* 2-8056

National Sporting Goods Assn., Solar Permanent Co. (Farm Tank Div. U. S. Industries)

GUENTHER-BRADFORD & CO.*
15 *E. Huron St., Chicago* 11, *Ill. Superior* 7-9474

Charles J. Zeller, vice-pres., dir. Radio-TV & account executive

Chicago 7 Up Bottling Co., Joliet 7 Up Bottling Co., Nelson Chevrolet Co., Refiners Distributing Co. (refiners Pride Ethyl), Sears Roebuck & Co. (Chicagoland stores), Tauber Ford (Ford dealer), Tauber South Shore Lincoln Mercury

HENRI, HURST & McDONALD*
121 *W. Wacker Drive, Chicago, Ill. Franklin* 2-9180

Laura Hall

Admiral Corp. (radio, television & appliances), Armour (agricultural), Coopers



NEW YORK
CHICAGO
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MIAMI
MEMPHIS
LOS ANGELES
SAN FRANCISCO

representing
RADIO
representing
TELEVISION

BRANHAM

national advertising representatives

11 OFFICES
FROM COAST
TO COAST. . . . .

(Jockey junior underwear), Holland Furnace Co., Holloway House (frozen foods), International Electric Co. (fences), Kroehler Mfg. Co. (furniture), Peters Shoe Co. (Weather-Bird shoes), Ready-To-Bake Foods (Puffin biscuits)

THE KAPPS CO.*

64 *East Lake St., Chicago* 1, *Ill. State* 2-0460

J. Kapps, C. Kapps

Archer Motors, Authorized Food Service Co., Chambers Gas Range Co., Henner Ford Sales, Langendorf Clothing Mfg. Co., Martin Oil Service, Northpark Sales & Service (auto), Petroleum Sales & Service, Lynn Stewart Distributing Co., Southeast Radio Stores, Traveler Radio Corp., Western Supply & Furnace Co.

H. W. KASTOR & SONS

75 *E. Wacker Drive, Chicago* 1, *Ill. Central* 6-5331

Harvey Mann, media dir.

Campana Sales Co. (Bantron), International Milling (Robin Hood flour and Supersweet feeds), Orange-Crush Co., Procter & Gamble (American family soap, flakes, detergent), Union Starch & Refining Co. (Reddi-Starch)

DON KEMPER CO.

919 *N. Michigan Ave., Chicago* 11, *Ill. Superior* 7-6746

Florence A. Neighbors

Goldenrod Ice Cream Co., Jewel Tea Co., Planters Edible Oil Co. (peanut oil), Planters Nut & Chocolate (peanuts, peanut butter)

KENYON & ECKHARDT

221 *N. LaSalle St., Chicago, Ill. Financial* 6-4020

Harry N. Sager, media dir.; Joan Blackman, timebuyer

Blatz Brewing Co. (Blatz & Tempo beer), Lincoln Mercury Dlrs. Assoc. (Midwest), Pepsi Cola Co. (regional), Whirlpool Corp.

KUTTNER & KUTTNER

646 *N. Michigan Ave., Chicago, Ill. Superior* 7-7940

Stanley C. Kuttner

Capitol Dairy, Ironrite of Chicago, Metal Weather Products, Park Forest Homes, Sampson Co. (major appliances)

EARLE LUDGIN & CO.*

121 *W. Wacker Drive, Chicago, Ill. Andover* 3-1888

Jane Daly, v.p.; Ruth Babick, head timebuyer; Marilyn Bielefeldt, Kay Morgan

Best Foods (Rit & Shinola), **Babick & Morgan;** Easy Washing Machine, **Morgan;** G. Heileman Brewing Co., **Babick;** Helene Curtis (spray net, Stopette), **Babick, Bielefeldt;** Rath Packing Co., **Bielefeldt;** Tidy House, **Babick;** Zenith Radio Corp., **Morgan**

ARTHUR R. MacDONALD

400 *W. Madison St., Chicago* 6, *Ill. Financial* 6-3242

Verga M. Tennert

Kleen-Kote (paint), National Plywoods (Amerwood), Wisconsin Cheeseman (gift packages)

MacFARLAND, AVEYARD & CO.

333 *N. Michigan Ave., Chicago* 1, *Ill. Randolph* 6-9360

Alfred S. Trude, Jr., media dir.; Beverly Hicks, Dolores Starr

Drewrys Ltd. (beer), **Hicks;** Heidelberg Brewing Co. (beer and Columbia ale), **Starr;** Martin-Senour Paints, **Starr;** The Pullman Company (Pullman Car operation), **Hicks;** Standard Knitting Mills (Healthknit), **Starr;** Stewart-Warner Corp. (Alemite CD2), **Hicks;** Zenith Radio Corp. (hearing aids), **Starr**

MALCOLM-HOWARD ADVERTISING AGENCY*

203 *N. Wabash, Chicago* 1, *Ill. Andover* 3-0022

Harold Barkun, Evelyn Burke, Arthur M. Holland, Lillian Holland, Max G. Holland, Robert Larson

McLennon Pen Co., **M. G. Holland;** Roller Derby, **Art Holland;** Star Model Beer, **Barkun;** The Stiffel Co. (lamps), **M. G. Holland;** Walter Rugs, **Larson**

McCANN-ERICKSON

318 *S. Michigan Ave., Chicago* 4, *Ill. Webster* 9-3700

John Cole, Broadcast media supervisor; Esther Anderson, timebuyer; Louise Phillips, timebuyer

Allied Van Lines (moving, storage), Bell & Howell (photographic equipment), Brunswick-Balke-Collender (bowling equipment), Carter Oil Co. (petroleum prods.), Coca Cola Bottling Cos., Derby Foods (Peter Pan peanut butter), Mead, Johnson (Pablum prods.), Chicago Milk Foundation (dairy prods.), Rival Packing Company, Swift & Company (Premium canned meats, chicken, turkey, ham & bacon, meats for babies, frozen foods, ice cream, etc.). Tidy House Products (Sweet-10)

McCARTY CO.

520 *N. Michigan Ave., Chicago* 11, *Ill. Michigan* 2-0300

Lakeside Packing Co. (canned vegs.), Prater Pulverizer Co. (feed mill equip.)

ARTHUR MEYERHOFF & CO.

410 *N. Michigan Ave., Chicago* 11, *Ill. Delaware* 7-7860

Evelyn R. Vanderploeg: timebuying dir.; Francine Goldfine, Joan Russell, Patricia Gray, mail order timebuyers; Bob Penninger, Roy MacLean, Dorothy Stock, timebuyers

Demert & Dougherty (Aerosol prods.), **Vanderploeg;** Grant Co. (Mail Order Prods.), **Gray, Penninger, MacLean, Stock;** I. J. Grass Noodle Co. (soups & noodles), **Vanderploeg;** Illinois Meat Co. (canned meats), **Vanderploeg;** Myzon (farm feed prods.), **Goldfine;** New England Fish Co. (canned salmon), **Vanderploeg;** Thos. J. Webb Coffee Co., **Vanderploeg;** Wm. Wrigley Jr. Co. (gum), **Russell**

NEEDHAM, LOUIS & BRORBY*

Prudential Plaza, Chicago 1, *Ill. Whitehall* 4-3400

Arnold E. Johnson; B'cast facilities dir; Don DeCarlo, John Rohrbach

Campbell Soup Co., **Rohrbach;** Campbell Soup Ltd., **Rohrbach;** Cummins Engine Co., **Rohrbach;** Hotpoint Co., **DeCarlo;** Household Finance Corp., **DeCarlo;** S. C. Johnson & Son, **DeCarlo;** Kraft Foods Co., **Rohrbach;** Kraft Foods, Ltd., **Rohrbach;** Monsanto Chemical Co., **DeCarlo;** Morton Salt Co. & Panogen, **Rohrbach;** Palm Beach Company, **DeCarlo;** Pepsodent Sales, Ltd., **DeCarlo;** Quaker Oats Co., **Rohrbach;** Scovill Mfg Co., **DeCarlo;** State Farm Insurance Cos., **DeCarlo;** Wieboldt Stores, **DeCarlo;** Worthington Corp., **DeCarlo**

NORTH ADVERTISING*

Merchandise Mart, Chicago 54, *Ill. Whitehall* 4-5030

Richard S. Paige, media dir.; Armella Selsor, Robert R. Riemenschneider

The Englander Co. (mattresses), **Riemenschneider;** Lanvin Parfums (Arpege, Pretexte, My Sin, Rumeur, Scandal), **Selsor;** The Toni Co. (Toni Home Permanent, Tip Toni, Tonette, Softstyle & Spin brand, curlers, Adorn), **Selsor;** The Toni Co. (Prom, Deep Magic, Soft'ning), **Riemenschneider**

OLIAN & BRONNER*

35 *E. Wacker Drive, Chicago* 1, *Ill. State* 2-3381

Kay Kennelly, media dir.

Atlas Brewing Co. (Atlas Prager beer), Beltone Hearing Aid Co., Comfort Mfg. Co. (Anti-terge hand cream), Community Sales, Inc. (dept. store), National Lecithin (Lecithin tablets), Pastorelli Bros. (pizza mix), Schoenhofen-Edelweiss (Edelweiss beer), State Pharmacal Co. (Tranquil)

J. R. PERSHALL CO.
105 *W. Adams St., Chicago* 3, *Ill. Franklin* 2-8440

Harry C. Pick, media marketing dir.

Chicago Plastering Institute, Hi-C Div., Minute Maid Corp., Northern Illinois Gas Co.

POWELL AND SCHOENBROD ADV.*
430 *N. Michigan Ave., Chicago* 11, *Ill. Mohawk* 4-0620

Herbert Summers Hall, Jean Burns

Lawrence Avenue GMC, Arthur Nagel (High Fidelity components), Newcastle Products (modernfold doors), North American Phillips Co., Walker-Adams Stores, Wood-Davis Co. (wallpaper)

PRESBA, FELLERS & PRESBA*
360 *N. Michigan Ave., Chicago* 1, *Ill., Central* 6-7683

W. B. Presba, Marquis M. Smith, J. R. Bremner, Jr., Edward J. O'Malley

Book House for Children, Lawder Brothers (cars), Orleans Canning Co. (dog food), Warp Bros. (Flex-O-Glass)

FLETCHER D. RICHARDS
221 *N. LaSalle St., Chicago* 1, *Ill. Financial* 6-3585

G. T. Jahnke, L. Ploetz

Borg-Erickson Corp. (bathroom scales), **Ploetz;** Squirt Bottling Co., **Jahnke;** U. S. Rubber Co. (Tire Dist.), **Jahnke**

ROCHE, WILLIAMS & CLEARY
135 *S. LaSalle St., Chicago* 3, *Ill. Randolph* 6-9760

F. H. Hakewill

Chi., Milwaukee, St. Paul & Pacific RR, National Toilet Co. (Nadinola), John Puhl Products (fleecy white, etc.), Stewart's Privage Blend Coffee Co.

SHERWIN ROBERT RODGERS & ASSOC.*
60 *East Scott St., Chicago* 10, *Ill. Superior* 7-5706

Sherwin R. Rodgers

Daisy Brand Dairy Products, Douglas Products, Jane Anne Salad Dressing, Frost E-Ze (cake frosting), Kevoetts (Dietary Supplements), On-Cor Steaks, TV Time Popcorn, Min Sun Trading Co. (Chinese Maid Prods.), Slotkowski Sausage Co., Swiss Products, Vita Foods

RUTLEDGE & LILIENFELD*
121 *W. Wacker Drive, Chicago* 1, *Ill. Dearborn* 2-6326

Frances L. Rickey, media dir.

Catherine Clark's Brownberry Ovens, Continental Coffee Co., Hawthorn Mellody (dairy prods.), National Tea Co. (foods), Real-emon-Puritan Co. (juices)

R. JACK SCOTT*
814 *N. Michigan Ave., Chicago* 11, *Ill. Whitehall* 4-6886

Fred M. Vosse, media dir.

Bover International Laboratories, Chicago Stadium Corp., Citrus Products Co., Frigid meats, Inc. (frozen packaged meats), Fitzpatrick Bros., Golden Mix, Libby Furniture & Appliance Co., Minerals of the Sea, Ltd., Perfect Plus Hosiery Mills, Rhodes Pharmacal Co. (Caltrim, Trimet), Salerno-Megowen Biscuit Co., Schutter Candy Co., Spiegel, Inc. (Retail & Catalogue Order Div.), Tote-Brush (Folding Toothbrush), Walgreen Drug Co., Wyler & Co. (soups and lemonade mix)

RUSSEL M. SEEDS CO*
Palmolive Bldg., Chicago 11, *Ill. Whitehall* 3-2133

James Witherell, v.p.; Merle Myers, Virginia Russett

Brown & Williamson Tobacco Corp. (Buglet, Avalon, Wings, Raleighs, Sir Walter Raleigh), **Russett;** Elgin America, Div. Illinois Watch Case Co. (compacts, lighters, etc.), H. Fendrich (LaFendrich, Chas. Denby cigars), Lanolin Plus, **Myers;** Pinex Co. (Pinex Cough Syrup & Pabasone), **Russett;** W. A. Sheaffer Pen Co., **Myers**

WESLEY E. SHARER & ASSOC.
936 *N. Michigan Ave., Chicago* 11, *Ill. Superior* 7-5890

Mary Hortatsos, Wesley E. Sharer

Radio Steel & Mfg Co. (Coaster wagons & scooters), Tremax Industries (bouncing horses), Trylon Products Corp. (bubble bath)

JOHN W. SHAW ADVERTISING
51 *East Superior St., Chicago* 11, *Ill. Mohawk* 4-6323

Bobby Landers, Isabel McCaulay

Colgate-Palmolive Co. (Colgate shave creams), Dormeyer Corp. (electrical appls. & power tools), Lumbermens Mutual Casualty Company (Ins.), Quaker Oats Co. (corn meal, special products, corn bread easy mix), Webcor (Fonografs, record changers, tape recorders)

SMITH, BENSON & McCLURE*
8 *S. Michigan Ave., Chicago* 10, *Ill. State* 2-1931

John G. Schroeder, media dir.

STERN, WALTERS & JASTER
936 *N. Michigan Ave., Chicago* 11, *Ill. Michigan* 2-3969

Gerald J. Stern, Lee J. Walters, Martin J. Simmons

S. M. Edison Chemical Co. (Dermassage medicated skin treatment), **Simmons;** Masonite Int. Corp. (High Fidelity radios), **Stern;** Master Bronze Powder Co. (Dynasty Gal-A-Grip paints), **Walters**

STOETZEL & ASSOCIATES
[illegible] N. Michigan Ave., Chicago 1, *Ill. State* 2-0927

Leona Murphy

Back to God Hour (religious program)

TATHAM-LAIRD*
64 E. Jackson Blvd., Chicago 4, *Ill. Harrison* 7-3700

George Bolas, dir.; Harold Bennett, Roy Boyer, John Deacon, Donald Grasse, Pat McMahon, Jack Ragel, Mary Rodger, John Singleton

Abbott Laboratories (Sucaryl), **Deacon;** Campbell Soup Co., C. A. Swanson & Sons (frozen poultry & pot pies & TV dinners), **Bennett;** General Mills (Kix, Trix & Sugar Jets, Sure-champ dog food), **Bennett, Boyer;** The Parker Pen Co., **Bennett, Boyer;** Procter & Gamble (Fluffo), **Deacon, McMahon, Singleton;** The Toni Co. (Bobbi, Hush, White Rain), **Rodger, Grasse;** The Wander Co. (Ovaltine, Toddy), **Grasse;** The Geo. Wiedemann Brewing Co., **Grasse, Ragel**

J. WALTER THOMPSON CO.*
410 *N. Michigan Ave., Chicago* 11, *Ill. Mohawk* 4-6700

George C. Reeves, v.p.; Ed Fitzgerald, Special Broadcast, assignments, new business, departmental co-ordination & management
Timebuyers: Robert Atwood, Marvin Berns, Ellen Carlson, Mary Kay Gidley, Wm. Kennedy, Bernice McTaggart, Marie Rogers, Sylvia Rut, Tee Watson, Peggy Willebrand

Clean King Sales, **Atwood;** Elgin National Watch Co., **Watson;** Johnson Motors, **Atwood;** Kraft Foods Co., **McTaggart, Watson;** Libby, McNeill & Libby, **McTaggart, Watson;** Mobile Homes Manufacturers Assn., **Atwood, Gidley;** Murine Co., **Atwood, Gidley,** Pharma-Craft Corp., **Carlson;** Quaker Oats Co., **Atwood, Gidley;** Schlitz Brewing Co., **Rogers, Rut, Willebrand;** Second Up Co., **Berns, Kennedy;** Southeastern Railways, **Watson;** Swift & Co. (All sweet, Jewel shortening & oil, peanut butter), **Carlson;** Swift & Co., **McTaggart, Atwood, Gidley;** Weco Products, **Atwood, Gidley**

UNITED STATES ADVERTISING CORP.
25 E. Jackson Blvd., Chicago 4, *Ill. Webster* 9-0911

W. J. Kerins, Jeannette Duringer

Great China Foods, Sno-Bol (Bathroom Cleaner), Wilson & Co. (All products)

VAN HECKER
28 *E. Jackson Blvd., Chicago* 4, *Ill. Wabash* 2-2269

C. E. Van Hecker

Pyroil Co. (super lubricants)

GEOFFREY WADE ADVERTISING
20 *N. Wacker Drive, Chicago* 6, *Ill. State* 2-7369

Louis J. Nelson, media dir.; D. S. Williams

Alberto Culver Co. of Hollywood (VO-5), Miles Laboratories (Alka-Seltzer, One-A-Day Vitamins, Nervine)

MURIEL WAGEMAN ADV. AGENCY*
35 *E. Wacker Drive, Chicago* 1, *Ill. Randolph* 6-0339

Muriel Wageman

Bazelon Mfg. Co. (household appls.), Utilities Engineering Inst.

VERNON S. WEILER, ADVERTISING
664 *N. Michigan Ave., Chicago* 11, *Ill. Mohawk* 4-5500

Vernon S. Weiler, Robert S. Weiler

Electronic Development Laboratory (RALOC Geiger Counters), Tumbl-Togs (children's play clothes)

EDWARD H. WEISS AND CO.*
360 *N. Michigan Ave., Chicago, Ill. Central* 6-7252

Jack J. Bard, v.p., media dir.; Nathan Pinsof, media mgr.; Joan Mandel, Nora Marcus, Jay Selz, George Yonan

College Inn Foods (tomato cocktail & chicken A La King), **Yonan;** Jose Escalante & Co. (Corina Cigars), **Yonan;** Helene Curtis (hair prod., men's toiletries), **Marcus;** Mogen David Wine Corp., **Marcus;** Purex Corp. (cleansers & soaps), **Yonan;** Red Cross (spaghetti & macaroni), **Yonan;** Sealy (mattresses), **Pinsof**

WHERRY, BAKER & TILDEN
919 *N. Michigan Ave., Chicago* 11, *Ill. Delaware* 7-8000

C. E. Bolgard, media dir.; Gordon H. Hendry, Beverly Miller, Marcella O'Neil

Oscar Mayer & Co. (meats), Quaker Oats Co. (cereals, Full-O-Pep animal feeds), **Miller, O'Neil**

YOUNG & RUBICAM*
333 *N. Michigan Ave., Chicago* 1, *Ill. Financial* 6-0750

Robert S. Byron, media dir.; Richard Anderson, Ruth S. Leach, Margaret McGrath, Marion Reuter, Richard G. Stevens, Eugene E. Sweeny

American Bakeries Co. (Grennan cakes, Taystee bread), **Leach;** Borden Co. (Milk & Ice Cream Divs.), **Anderson;** Hammond Organ Co. (Hammond organs), **Anderson, Reuter;** International Harvester Co. (trucks), **Stevens, Sweeny;** Marathon Corp. (northern tissue, facial tissue, towels, napkins, waxtex), **McGrath, Reuter, Sweeny;** Simoniz Co. (Aerosol, Bodysheen, Cellulose sponges, Hilite, Ivalon, Vista, Simoniz floor wax, Simoniz Paste Wax & Kleeners), **Anderson, Leach, Stevens**

JACKSONVILLE

WM. R. DEUTSCH ADVERTISING*
306 *East State St., Jacksonville, Ill. Chestnut* 5-7418

Ideal Baking Co. (Lucky Boy good bread)

PEORIA

HEINRICH ADVERTISING AGENCY*
1123 *Knoxville Ave., Peoria, Ill.* 8-1869

Anderson Sign Mfg. Co., Great Central Ins. Co., Hotchkiss Steel Products, Schmidgall Manufactor

ROSS ADVERTISING*
1005 *North University, Peoria, Ill.* 3-7406

M. B. Kreighbaum, Wm. Pinkney, Jr.

Klein's (Department Store), Pere Marquette Motors (Mercury dlr.)

ROCKFORD

HOWARD H. MONK & ASSOC.*
500 *Illinois National Bank Bldg., Rockford, Ill.* 4-7953

Norma Wren

Ray-O-Vac Co. (flashlights & batteries), Western Newsell Mfg Co. (drapery hdw.), Willson Products Div., Ray-O-Vac Co. (sunglasses)

WHEATON

J. M. CAMP & CO.*
104 *Savings & Loan Bldg., Wheaton, Ill. Wheaton* 8-8850

John M. Camp, Grace R. Jordon

Back To The Bible Broadcast, Gems of Grace Broadcast, Morning Chapel Hour, Radio Bible Class, Young People's Church of the Air, Youth on the March

WILMETTE

MARTIN-ENGEL AND ASSOC.
423 - 10*th St., Wilmette, Ill. Wilmette* 1623

George F. Engel

Dramatic Pub. Co. (play publishers), Clayton Mark & Co. (water systems, well supplies)

INDIANA

EVANSVILLE

KELLER-CRESCENT CO.
20 *S.E. Riverside Drive, Evansville* 8, *Ind. Harrison* 5-5146

Lee Edmiston

Holland Custard & Ice Cream, Weil Packing Co. (meat prods.)

RACENER ADVERTISING AGENCY*
35 *S.E. Seventh St., Evansville* 8, *Ind. Harrison* 2-1379

Melba Jean Racener

Hahn (farm & garden suppls.), Salm's (women's apparel)

FORT WAYNE

WILLIS MARTIN CO.*
535 *West Wayne St., Fort Wayne* 2, *Ind. Anthony* 6233

Floyd D. Jefferis, Paul W. Gotsch, John D. Fitzgerald, David G. Lee

Indiana & Michigan Electric Co., Spangler Candy Co. (Dum-Dum lollipops)

ROSS ADVERTISING
252 *Farmers Trust Bldg., Fort Wayne* 2, *Indiana. Eastbrook* 3473

S. A. Ross

B & L Popcorn Co.

CLEM J. STEIGMEYER ADVERTISING*
259 *Central Bldg., Fort Wayne, Ind. Anthony* 1230

Clem J. Steigmeyer

Decatur Industries. (smokers' accessories and novelties), Mayflower Mills (Snow Goose Flour)

SUPERIOR ADVERTISING
300 *Fort Wayne Bank Bldg., Fort Wayne, Ind. Anthony* 6131

A. W. Parry, Jr.

McMillen Feed Mills

LOUIS E. WADE*
821 *Webster St., Fort Wayne, Ind. Anthony* 6282

Louis E. Wade, Edward P. Wade, Richard M. Katt, Richard D. Morgan

ABC Coach Lines (inter-city bus), **L. E. Wade;** Am. Coal & Supply Co. (bldg. mats.),

Katt; Brateman Brothers (western wear), **Morgan;** Gillie Seat Cover Co., **Katt;** Sears Roebuck & Co., **Morgan, E. P. Wade;** Ralph Sechler & Son (pickles packer), **P. Wade;** Wayne Cooperative Milk Producers (milk distributors), **Katt**

INDIANAPOLIS

CALDWELL, LARKIN & SIDENER-VAN RIPER

1100 *Merchants Bank Bldg., Indianapolis 4, Ind. Melrose* 2-6501

Don Howell, Radio-TV dir.; Omer Foust, Frank McGrath

Aero Mayflower Transit Co. (long distance & local moving & storage), **McGrath;** Kingan Div., HyGrade Food Prods. Corp. (meat products) **Foust**

TEVIE JACOBS ADVERTISING AGENCY*

704 *Morris Plan Bldg., Indianapolis 4, Ind. Melrose* 6-9189

Tevie Jacobs, pres.; Avis C. Davis, acct. exec.

Alsco (combination alum. screen & storm doors, windows, aluminum awnings; Indianapolis, Ft. Wayne, Cincinnati, Louisville, Decatur, Peoria), Jaguar Midwest Sales (Jaguar distrib.), Pest Control Services, Services (major appliances)

KEELING & CO.*

1028 *Chamber of Commerce Bldg., Indianapolis 4, Ind. Melrose* 5-5434

Mary C. Dill, M. P. Jenkins, Raymond G. Sweeney

Blue Cross-Blue Shield, **Jenkins;** Casite Div., Hastings Mfg. (lubricants), **Jenkins, Dill;** Meridian Mutual Insurance Co., **Sweeney, Dill;** Powers & Pittenger, **Jenkins, Dill**

MUNCIE

APPLEGATE ADVERTISING AGENCY*

100 *Minnetrista Blvd., Muncie, Ind. Atlas* 4-7707

W. Milo Carter, media dir.

Ball Bros. Co. (Ball jars, caps, rubbers, plastic vials, Hygeia nursing prods., Bonnie Jonnie bowl cleaner), Bryant Manufacturing Co. (heating and air conditioning equipment), Durham Mfg. Corp. (metal furniture), Glassock Bros. Mfg. Co. (Glasco Pre-Mix vendors and dispensers, Glasco sandwich bar, Glasco table top refrigerators), Howe Fire Apparatus Co., John Lees Div. of Serrick Corp. (metal molding), Muncie Parts Mfg. Co. (Power Take-offs, Universal joints, Hanger bearings), National Homes Corp. (Pre-fabricated homes), National Standard Parts Assoc. (Automotive Trade Association), North American Van Lines, Inc. (long distance moving)

SOUTH BEND

LINCOLN J. CARTER ADV. AGENCY*

106 *Tower Bldg., South Bend, Ind. Central* 2-3391

Lincoln J. Carter, John J. Futter, Keith Klopfenstein

American Trust Company, **Klopfenstein;** Sunnymede Cleaners, **Futter;** WNDU-TV, **Futter**

IOWA

CEDAR RAPIDS

ALTMAN-GILBERT ADV. AGENCY*

427 *Guaranty Bldg., Cedar Rapids, Iowa.* 2-6114

M. A. Gilbert, F. E. Altman

Diamond V. Mills (feeds), Hamilton Co. (farm seeds), Lift Products (Sta-Sweet), Spra-White Chemical Co.

W. D. LYON CO.*

303 *Second Ave., S.E., Cedar Rapids, Iowa. Empire* 4-2451

Eileen Burns

Barron Motor Supply, Better Homes & Gardens Magazine, Collins Radio Co. (electronics), Crescent Elec. Supply Co. (G.E. appls.), Gerkin Co. (Bldg. Equip. & Supply Dist.), Kent Feeds (farm feeds), Rockford Brick & Tile, Slagle Lumber Co. (lumber prods.), Stover Water Softener, Sweetheart Tomato Co., Wells Blue Bunny (ice cream mfrs.)

DAVENPORT

SPERRY-BOOM*

Union Arcade Bldg., Davenport, Iowa. 7-5201

R. V. Boom, Sam A. Preston

Borden Co. (Iowa Milk div.), **Preston;** Iowa Turkey Federation, **Preston;** Quad-City Milk Foundation (fluid milk), **Preston;** Republic Electric Co. (wholesale jobber), (Fedder Air Conditioning, A. O. Smith heaters), **Preston;** Schlegel Rexall Drugs (retail chain), **Preston**

WARREN & LITZENBERGER ADV.*

805 *First National Bldg., Davenport, Iowa.* 6-2596

Roger S. Smith, media dir.; George W. Meister, TV dir.

Evans Cleaners (laundry & dry cleaning chain), **Smith;** Iowana Farms Dairies (dairy prods.), **Smith;** Wilson's TV (TV and appls.), **Meister**

DES MOINES

FRED D. CARL SALES PROMOTION*

1019 *High St., Des Moines 9, Iowa. Atlantic* 2-5951

Fred D. Carl

Gould Hall (wood products), Iowa Lime Supply Co., Peerless Mfg. Co. (lawn vacuating compound), Tomahawk Hybrid Corn Co.

WESLEY DAY & CO.*

[illegible] *Ingersoll, Des Moines 12, Iowa. Atlantic* 8-2253

Wesley Day, Patricia Putz, Donald H. Wallace

Conditioned Air Corp., **Wallace;** Des Moines Auto Show, **Wallace;** Home and Flower Show, **Day;** Look Magazine, **Day;** Orville Lowe (Ford), **Wallace;** Plumb Supply Co., **Wallace;** Thriftway Stores, **Day**

LESSING ADVERTISING CO.*

910 *Walnut Bldg., Des Moines, Iowa. Cherry* 3-1149

C. T. Flynn, P. J. Flynn

Berry Seed Co. (Gro-Coated seed), Griswold Seed Co. (farm seed), Sioux Steel Co.

A. W. MacDONALD ADVERTISING*

914 *Grand Ave., Des Moines 9, Iowa.* 2-3941

A. W. MacDonald

Pioneer Labs (feed supplements), Preferred Risk Mutual Insurance, The Weslin Co. (disinfectants)

MENOUGH, MARTIN & SEYMOUR*

501 *Garver Bldg., 707 Locust St., Des Moines, Iowa*

E. M. Menough, R. J. Quackenbush, Ira E. Hymen

Allied Mutual Casualty Co. (Ins.), Barco Chemicals (insecticide), Hunter Mfg. Co. (bed items), Professional Foods (vitamins etc.), Service Optical Co. (optical items)

TRUPPE, LaGRAVE & REYNOLDS ADV. AGENCY*

Suite 535-6-7 Insurance Exchange Bldg., Des Moines, Iowa AT 8-5239

Edward LaGrave, Jr., Carter L. Reynolds, Russell Truppe

Black Furniture, **Reynolds;** Borden's Hi-Lan Dairy, **LaGrave;** Des Moines Savings & Loan, **Reynolds;** Forman Ford & Co. of Iowa, **LaGrave;** Gifford-Brown, **Reynolds;** Hospital Service of Iowa, **Truppe;** "Lutheran Vespers," **LaGrave;** Super Valu Food Stores, **LaGrave.**

WALLACE ADVERTISING AGENCY*

213 *Masonic Temple Bldg., Des Moines, Iowa.* 4-8173

Ross Wallace, John C. Wallace

Boeke Feed Co. (commercial feeds), Pioneer Hi-Bred Corn Co. (hybrid corn)

FORT DODGE

RATHERMEL ADVERTISING AGENCY*
9 *South Tenth St., Fort Dodge, Iowa.* 4-1101

Gene M. Rathermel

Albert City Mfg. Co., Baker Mfg. Co., Bodensteiner Mfg. Co., Calmar Mfg. Co., Chantland Mfg. Co., Flat Top Machine Co., Harberts Mfg. Co., Hunter Mfg. Co., Kopp Mfg. Co., Larson-Swanstrom Co., Lenz Mfg. Co., Manly Mfg. Co., Northwest Steel Co., Roskamp Huller Mfg. Co., Schrader Mfg. Co., Simonsen Iron Works, Simonsen Mfg. Co., Soderholm Mfg. Co.

SIOUX CITY

DOVE ADVERTISING AGENCY
541-42 *Benson Bldg., Sioux City, Iowa.* 2-0541

Frank Dove, Richard Dove

Kooiker Mfg. Co. (farm machinery), **F. Dove;** Silent Sioux Corp. (heating equip.), **R. Dove;** Wind-King Elec. Mfg. (Moz-All Power mower), **F. Dove**

W. D. LYON ADVERTISING CO.*
373 *Orpheum Bldg., Sioux City, Iowa.* 8-5545

Don Carlos, Mgr.; Bob Colburn, Radio-TV dir.

Assoc. Hospital Service (Blue Cross), **Carlos;** Cowles B'casting Co., **Carlos;** Gerkin Co. (bldg. specialties), **Colburn;** Tolerton & Warfield Co. (whls. grocers), **Colburn;** Wells Blue Bunny (ice cream mfrs.), Wigman Co. (plumbing distributors), **Colburn;** Wilson Trailer Co. (livestock trailers), **Carlos**

KANSAS

KANSAS CITY

MERRITT OWENS ADV. AGENCY.*
365 *New Brotherhood Bldg., Kansas City, Kansas. Drexel* 1-7250

Fritz Lisec, Merritt Owens

C. W. Jones Co. (home developer), **Lisec;** Pearson-Ferguson Chemical Co., **Owens;** Thriftway Food Stores, **Lisec**

WICHITA

ASSOCIATED ADVERTISING AGENCY*
120 *S. Market St., Wichita* 2, *Kans. Amherst* 7-1201

John Beach, Preston D. Huston, C. R. Sullivan, Lewis Foster

Bryant-O'Conner (distributors), **Beach;** Dodson Mfg. (silos, farm bldg.), **Beach;** Jobber's, Inc. (distributors), **Foster;** Salina Supply (distributors), **Foster;** Steffen Dairy Foods Co., **Beach**

LAGO & WHITEHEAD*
514 *South Topeka, Wichita* 2, *Kansas. Amherst* 2-7424

Jack E. Grant, A. Byron Kenyon, H. Whitehead, W. Hardwick, J. Ludiker, Miles Tod Williams

Cella Vineyards (wines & grape juice), **Grant;** Hesston Mfg. Co. (farm equipment), **Grant;** Hyde Park Dairies (dairy prods.), **Ludiker;** Killion Service Stations, **Grant;** Mart Stores (clothing), **Grant;** Mid-States Waterproofing Co. (swim pools), **Grant;** RCA Dist. Corp., **Ludiker;** The O. A. Sutton Corp. (fans & air conditioners), **Whitehead, Hardwick, Williams;** Wolfe Music Co. (musical instruments), **Grant**

McCORMICK-ARMSTRONG CO.*
1501 *E. Douglas Ave., Wichita* 1, *Kansas. Hobart* 4-1364

Oliver Buswell, J. L. Johnson, Dick Anderson, Warren Kinney, V. D. Mayo, H. R. Laudermilk, R. T. Aitchison, Donald G. Forbes, J. O. Osburn

Armstrong Creamery Co. (ice cream), **Anderson;** Derby Refining Co. (petroleum prods.), **Johnson;** Dick Price Motors (Lincoln & Mercury), **Osburn**

KENTUCKY

LOUISVILLE

FRED R. BECKER ADV. AGENCY*
901 *Washington Bldg., Fourth & Market Sts., Louisville, Ky. Juniper* 5-5268-9

Ted D. Tighe, Fred R. Becker

Blue Cross Hospital Plan, **Tighe;** Hirsch Brothers & Co. (Paramount foods), **Becker;** Lincoln Income Life Ins. Co., **Becker;** Major Appliance Div., Stratton & Terstegge, **Becker**

DOE-ANDERSON ADV. AGENCY*
315 *Commonwealth Bldg., Louisville* 2, *Ky. Juniper* 5-3193

G. P. Wagner, media buyer

Commonwealth Life Ins. Co., Federal Chemical Co. (Federal fertilizer), Grocers Baking Co. (honey-krust bread)

FARSON, HUFF & NORTHLICH*
1110 *Republic Bldg., Louisville* 2, *Ky. Wabash* 3227

J. R. Will, dir. Radio & TV; J. S. Huff, H. E. Logsdon, R. Turpen, Emil Stein

Beverly Motors (new cars), **Stein;** Delmonico Foods (macaroni prods.), **Huff;** Logan Co. (mattresses), **Huff;** Louisville Trust Co., **Turpen**

LOUISIANA

BATON ROUGE

HERBERT S. BENJAMIN ASSOC.*
234 *Main Street, Baton Rouge, La.* 3-2847

Dorothy S. Johnson

Crawford Corp. (prefab. houses), Fidelity National Bank, Kleinpeter Farms Dairy, Kornmeyer's Furniture Co., Picadilly Cafeterias, Wright Insurance Agency

NEW ORLEANS

FITZGERALD ADVERTISING AGENCY*
Lee Circle Bldg., 1040 *St. Charles Ave., New Orleans, La. Tulane* 3131

Wm. H. Thomas, dir. Radio-TV dept.; E. Boyd Seghers, ass't.; Marie O'Meara, Joe Epstein, Jr.

Alaga Syrup Co., **O'Meara;** Coca-Cola, **O'Meara;** Godchaux Sugars, **O'Meara;** H. G. Hill Stores, **O'Meara;** Jackson Brewing Co., **Seghers;** Louisiana State Rice, **O'Meara;** Pioneer Flour Mills, **Epstein, Jr.;** Scoco-Crustene, **O'Meara;** Wesson Oil & Snowdrift, **Seghers**

ROBERT KOTTWITZ ADVERTISING*
540 *Audubon Bldg., New Orleans* 16, *La. Canal* 8185

William R. McHugh, Robert Kottwitz, Jr., Margaret A. Dalton

Am. Liberty Marketing Co. (Almco), **Dalton;** Brennan's Old Absinthe House, **McHugh;** Vivian J. Gelpi Co. (Goebel beer), **Kottwitz, Jr.;** National Food Products, **McHugh**

WALKER SAUSSY ADVERTISING*
Penthouse, Texas Co. Bldg., New Orleans 16, *La. Canal* 9212

Walker Saussy, Jules Robert, Jos. C. Shields, Jr., Stanley Starr, Dorothea Schlessinger, John Brown, Wallace Dorion, Jr., Dwight Ziegelasch, Alvin C. Camus

Am. Brewing Co. (Miami Regal Beer), **Saussy;** J. H. Bonck Co. (Tulane sport & dress shirts, work clothes), **Ziegelasch, Dorion;** California Wine Assoc. (wines & brandy), Elmer Candy Co. (Elmer's candies), **Schlessinger;** Henderson Sugar Refinery Co. (Henderson's superfine sugars), **Starr;** Wm. B. Reilly Co., Inc. (Luzianne & R. T. coffee), **Shields, Jr., Starr, Robert**

WHITLOCK, SWIGART AND EVANS*
327 *Exchange Place, New Orleans, La. Express* 2148

Bache McE. Whitlock, Daniel G. Evans, Frederic R. Swigart

American Beverage Co. (RC Cola), **Swigart;** A. Bolonga & Co. (Monogram wine distr.), **Evans;** Dalton's (department store),

Evans; Gold Seal Creamery (dairy prods.), **Evans;** Uddo & Taormina Co., Inc. (Progresso Italian foods), **Evans**

MAINE

PORTLAND

SIMONDS, PAYSON CO.*

53 *Exchange St., Portland, Me. Spruce* 4-3971

H. C. Baxter, T. D. Chellis

Brooke Bond Tea Co., **Baxter;** Maine Dept. of Industry & Commerce, **Baxter;** Maine Milk Tax Comm., **Baxter;** Schlotterbeck & Foss (Foss extracts & salads), **Baxter;** Seaboard Packing Co. (Neptune sardines), **Chellis;** Snow Flake Canning Co. (Baxter's finest frozen foods), **Baxter**

MARYLAND

BALTIMORE

CLINTON D. CARR & CO.*

2505 N. *Charles St., Baltimore* 18, *Md. Hopkins* 7-8166

C. D. Carr

Army Times Publishing Co., National Central Bank, Monumental-Security Storage Co., Pal (Orangeade), Tru-Ade Bottling Co. (Balt.)

W. B. DONER & CO., ADVERTISING

2225 N. *Charles St., Baltimore* 18, *Md. Belmont* 5-1212

Donald E. Leonard, media dir.; Herbert D. Fried, Arne N. Ramberg, Ann Pressman, Ruth Clift

Chemical Products Co., Gardner Oldsmobile, Motor Sales Co., National Brewing Co. of Orlando, Phillips Packing Co.

EMERY ADVERTISING CORP.*

1201 *St. Paul St., Baltimore* 2, *Md. Plaza* 2-2393

R. I. Highleyman

Balt. Federal Savings & Loan, Medusa Cement Paints, RWI. Wine Co.

THE S. A. LEVYNE CO.

343 *St. Paul Place, Baltimore* 2, *Md. Mulberry* 5-3390

Marion Dietz, timebuyer

Balt. Paint & Color Works (Wall-Fix & Gleem paints), Cat's Paw Rubber Co. (Cat's Paw heels & soles, Cat-Tex soles, Microlite soles), Martin Gillet & Co. (House of Lords tea), Murphy Paint Corp. (Murphy paints), Owens Yacht Co. (Owen's Flagship, Speedboat, Flagship engines)

ROMAN ADVERTISING AGENCY

810 N. *Calvert St. Baltimore* 2, *Md. Mulberry* 5-8382

James A. Miller

D & H Distributing Co. (RCA Victor prods.), Wm. B. Reily & Co. (Luziano coffee & tea), White Coffee Pot Restaurants, J. S. Young & Co. (Pillar Rock salmon)

SPEED & CO.

101 *E. Redwood St., Baltimore* 2, *Md. Mulberry* 5-1817

Anne M. Engers, F. B. Speed, Jr.

Balt. Gas & Elec. Co., **Speed, Jr.;** Delvale Dairies (ice cream), **Engers;** Royal Crown Bottling Co. of Balt., **Engers**

VANSANT, DUGDALE & CO.*

15 *E. Fayette St., Baltimore* 2, *Md. Lexington* 9-5400

Rita G. Eastman, all accts.; Evelyn Huttman, assistant

Am. Brewery (beer), Am. Seed (mail order), Anchor Post Prods. (fences), Black & Decker (power tools), Harry Campbell (Sakrete ready mix concrete), Crosse & Blackwell (foods), Fram Corp. (auto filters), Lord Calvert Coffee, Glenn L. Martin Co. (aircraft & develop.), Md. Hospital (Blue Cross & Blue Shield), Md. Milk Producers (Dairy Co-op.), Olin Mathieson Chem. Corp. (anti-freeze), Royster (fertilizer)

MASSACHUSETTS

BOSTON

ALLIED ADVERTISING AGENCY*

100 *Boylston St., Boston* 16, *Mass. Hubbard* 2-4100

Howard Shamban

Beacon Company (floor wax)

ARNOLD & CO.*

262 *Washington St., Boston* 8, *Mass. Richmond* 2-1220

Edward Maltzman, TV-Radio dir.

Aeta Corp. (Unicorn records, classical recordings), Cadillac-Olds (automotive), Foreman aid Co. (bras), Fox Cross Candy Co. (Charleston Chew), Old Monastery Wine Co. (wines), H. H. Scott (Hi-fidelity components), Stop & Shop Supermarkets (chain stores), Talbot Pontiac

BADGER & BROWNING & PARCHER

75 *Federal St., Boston* 10, *Mass. Liberty* 2-3364

Franklin S. Browning, Jr.

Star Market Co. (super market chain), Parker Brothers (games)

BAHN ADVERTISING CO.

111 *Commerce St., Boston* 11, *Mass. Liberty* 2-4396

Belmont Footwear, Forestcraft (Cinderbrat), Manchester Hosiery Mills (Lady Hampshire hosiery), Pendleton neutral whims, Ipswich Mildet, Tennessee Knitting Mills (hosiery)

BBDO*

367 *Boylston St., Boston* 16, *Mass. Copley* 7-7500

George L. Mattheson, media dir.; G. Wright Briggs, Jr.

Am. Radiator and Standard Sanitary Corp., Liberty Mutual Insurance Co., Maine Sardine Council, New England Coke Co., The F. & M. Schaefer Brewing Co. of Mass., The Southern New England Telephone Co., R. H. Stearns Co.

BENNETT & NORTHROP*

711 *Boylston St., Boston* 16, *Mass. Kenmore* 6-4320

Elizabeth D. Parsons

CBS-Hytron (tubes), Cass & Young (Cass's shoes), Kwanize Paints, Sarah Taylor & Wood Co. (King Arthur coffee & tea), James O. Welch Co. (candy), Crosby Molasses Co., Ltd., W. H. Schwartz & Sons, Ltd. (coffee), Sussex Ginger Ale, Ltd. (soft drinks)

JULIAN BRIGHTMAN CO.*

702 *Beacon St., Boston, Mass. Commonwealth* 6-0430

Julian Brightman, Sidney H. Kerber, Irene H. Kelleher

C. H. Alden Shoe Co. (Alden-Pedic shoes), Ace Venetian Blind Mfg. Co., Albany Novelty Mfg. Co., Angel Novelty Co. (wood prods.), Astor Products Co. (exterminating prods.), Banner Sportswear Co. (clothes), Mfg. Co. (plastics), Carpenter Morton Co. (paints & varnishes), Chico Sporting Goods, Harvard Specialty Mfg. Co. (table tennis sets & bats), Hilo Varnish Co. (industrial finishes), Klaus Industries (loud-speakers), Leavitt Machine Co. (oil separators & valve reseaters), Malsom (solid curbside lighting), National Novelty (games), New Can Co. (metal containers), Northeastern Distributors (TV & appliances), Northeastern Wallpaper Corp., Old Colony Shoe Co., Reiss Assoc. (plastic laminates), Richard Sexton & Wells (housewares), Sexton Can Co. (industrial containers), Stein Can Co. (cans), Table Tennis Corp., Universal Table Tennis (table tennis sets), Wallpaper Wholesalers Assn.

HAROLD CABOT & CO.*

176 *Federal St., Boston* 10, *Mass. Hancock* 6-7900

David R. Williams

Boston and Maine Railroad, Carling Brewing Co. (Black Label beer, New England only), Cliquot Club (beverages), New England Elec. System, New England Telephone & Telegraph, S. S. Pierce Co. (grocers & importers)

DOREMUS & CO.*
60 *Battery March St., Boston* 10, *Mass. Hubbard* 2-5665

Ruth L. Simonds, media dir.

Algonquin Gas Transmission Co. (regional gas promotion—coop.), Automatic Heating Corp. (Timken oil burners, storm windows), Pastene (canned food & wine), Eugene Rothmund (Dutchman brand sausage prods.), Seiler Foods (frozen)

JOHN C. DOWD*
212 *Park Sq. Bldg., Boston, Mass. Hubbard* 2-8050

Wm. H. Monaghan, media dir.; Edward J. Regan, asst.

Burnham & Morrill Co., Cott Bottling, First National Stores, Megowen Educator Food Co., Revere Sugar Refinery

SAMUEL GERBER ADVERTISING AGCY.
146 *Summer St., Boston* 10, *Mass. Liberty* 2-3209

Samuel M. Gerber

Mastercraft Products (mail order), Moccasin-Craft (women's shoes, mail order), Mother Hubbard's (mail order)

INGALLS-MINITER HAUGHEY CO.*
137 *Newbury St., Boston* 16, *Mass. Commonwealth* 6-5767

Nancy Dixon, dir. media & pub. rel.

Bay State Macaroni Co., Boston Sausage & Provision Co., Carroll Reed Shops (casual & ski wear), Dawson's Brewery (beer & ale), Friend Bros. (beans, other food prods.), Groveton Paper Co. (Vanity Fair & Blue Ribbon paper products), Kennedy & Co. (food stores), Knapp Bros. Shoe Mfg. Co., La Touraine Co. (coffee), The Moxie Co. (soft drinks), New England Hdw. Dlrs. Assn., H. J. Theiler Co. (textile machinery), Usen Canning Co. (Tabby cat food), Wheeler Reflector Co. (industrial & street lighting)

HAROLD F. LEWIS ADVERTISING CO.*
18 *Tremont St., Boston, Mass. Capitol* 7-7077

Victor H. Carr, Gretchen Knauff, J. Leonard Michelson

Auto Engineering Co. (foreign cars), **Carr;** Glendale Coal & Oil Co., **Carr;** Hansen MacPhee, **Carr;** Hyde Bird Feeder Co. (wild bird prods.), Int'l. Shoe Machinery Co., **Carr;** Plymouth Rock Gelatin (desserts), **Carr;** Security Fence Co., **Carr;** Specialty Automatic (printing presses), Standard Chocolate Co. (Donna Deane), **Michelson;** Statler Tissue Corp., **Michelson;** Tele-Vane Co. (television), **Michelson**

LLOYD ADVERTISING
9 *Newbury St., Boston* 16, *Mass. Copley* 7-6540

John Kurkjian, Joseph Blue

Savings & Loan Associations and Cooperative Banks

ROBERT F. O'BRIEN & CO.
420 *Boylston St., Boston* 16, *Mass. Kenmore* 6-1207

D'Arrigo Bros. (broccoli & celery), J. W. Leavitt Co. (Teddy brand), Monmouth Canning Co., K. J. Quinn Co. (Scuffy shoe polish)

PARSONS, FRIEDMANN & CENTRAL*
101 *Tremont St., Boston* 8, *Mass. Hancock* 6-8622

Robert Aronson

Ace Photographic Supply Corp., Ambassador Shoe Corp., Blake Industries (toys), Dickson Buick, Dunham Brothers Co. (shoes), Faulkner Mfg. Co. (seat covers), Gale Hall Engineering (Mile-O-Meter), Great Scott Shoe Corp. (children's shoes), Household Research Corp. of America (Nylon-Brite), Lawrence Plycraft, Maine Mfg. Co., New England Surplus Sales Co. (mail order), White Cross Home Prods. (home aids)

REILLY, BROWN & TAPPLY*
216 *Tremont St., Boston* 16, *Mass. Hancock* 6-8070

Arthur F. Brown, pres.; George Heathcote, radio-tv dir.

R. E. Jarvis (power mowers), **Brown;** Sykes Hernia Control, **Brown;** Thompson Buick Co., **Brown;** Winfield Brooks Co. (TM-4 paint remover), **Heathcote**

SILTON BROTHERS*
131 *Clarendon St., Boston* 16, *Mass. Copley* 7-3730

Earle W. Hoffman, media dir.; Marie E. Kachinski, space-timebuyer

Barcolene (all purpose cleaner), Elm Farm Food Stores, Luby Chevrolet (auto dlr.), New England Provision Co. (meats)

SUTHERLAND-ABBOTT
581 *Boylston St., Boston* 16, *Mass. Copley* 7-8600

T. R. Covey, Jr., radio-tv dir.; Joanne Barbour

Am. Optical Co., Am. Sisalcraft Co., Blue Cross, Blue Shield Insurance, Gold Filled Mfrs. Assn., Homelite Corp.

TIPPETT & CO.*
6 *Abbott Road, Wellesley Hills Sta., Boston* 82, *Mass. Wellesley* 5-6550

O. W. Tippett, S. R. Tippett, Leonard Russell, Lewis Briant

Briggs Maroney Co. (Bri-Mar paints), **Tippett;** Coombs & McBeacht, Inc. (Ford dlrs.), **Tippett, Russell;** Silent-Flo Filter Mfg. Co. (water filter), **Tippett**

GREENFIELD

RICHARD R. BRUCE
20 *Federal St., Greenfield, Mass. Prescott* 4-4396-97

Richard R. Bruce, pres.; Anne P. Surprenant

Eastern States Exposition (fair), Western Mass. Electric Co. (public utilities)

SPRINGFIELD

GIBNEY AND BARRECA*
100 *Chestnut St., Springfield* 3, *Mass. Republic* 9-7334

Marion E. Woods

Eastern States Farmers' Exchange, Springfield Five Cents Savings Bank, Third National Bank & Trust Co., Western Mass. Electric Co.

WORCESTER

C. JERRY SPAULDING*
201 *Commercial St., Worcester, Mass. Pleasant* 3-4789

C. Jerry Spaulding

Bowker-Hamblin-Malmquist (General Tire dealers), Smith & Fyfe (ice cream mfg.), People's Savings Bank

MICHIGAN

BENTON HARBOR

PAXSON ADVERTISING
720 *E. Main St., Benton Harbor, Mich. Walnut* 6-2109

Chester R. Wold

Michigan Fruit Sponsors (fresh fruits & vegetables)

BLOOMFIELD HILLS

MacMANUS, JOHN & ADAMS
Long Lake Rd. & Woodward Ave., Bloomfield Hills, Mich. Midwest 6-1000

Elmer W. Froehlich, media dir.; Charles N. Campbell, William A. Bushway, John T. Hartigan

Cadillac Motor Car Div., **Campbell, Hartigan;** Dow Chemical Co. (Saran Wrap, agri-

cultural chemicals, Penta, anti-freeze), **Bushway;** S. S. Kresge Co. (various), **Campbell;** Minn. Mining & Mfg. Co. (Sasheen ribbon, gift wrap tape), **Campbell;** Pontiac Motor Div., **Campbell, Hartigan**

DETROIT

THE ALLMAN COMPANY
844 *Free Press Bldg., Detroit 26, Mich. Woodward 2-8750*

John M. Klock, dir. of media & research

Bureau of Lathing and Plastering of the Detroit Area, Dayton Rubber Co. (tire div.), Fruehauf Trailer Co., Indiana Motor Truck Assn., Truscon Laboratories

BEAUMONT & HOHMAN
2312 *Book Tower, Detroit 26, Mich. Woodward 3-4409*

I. C. Bettiker

Michigan Tourist Council, Semmler Wholesale Supply Co. (water heaters)

KARL G. BEHR ADVERTISING AGENCY
300 *Francis Palms Bldg., Detroit, Mich. Woodward 1-1087*

Pauline V. Charland

Detroit Free Press, MacDonald Trailer Sales

BELTAIRE ASSOC.
1104 *Maccabees Bldg., Detroit 2, Mich. Temple 2-7150*

Kars Nuts, Schafer Bakeries

D. P. BROTHER & CO
General Motors Bldg., Detroit 2, Mich. Trinity 2-8250

Watts Wacker, media dir.; Richard Hoffman, John J. Walsh

AC Spark Plug Div. (Electronics Div., spark plugs, oil filters, fuel pumps), **Walsh;** Guide Lamp Div. (Autronic-Eye headlamps), **Walsh;** Harrison Radiator Div. (radiators & heat exchangers), **Walsh;** Hyatt Bearings Div. (roller bearings), **Walsh;** New Departure Div. (ball bearings), **Walsh;** Oldsmobile Div., **Walsh, Hoffman;** Saginaw Steering Gear Div. (power steering), **Walsh, Hoffman**

CAMPBELL-EWALD
4th Floor, General Motors Bldg., Detroit, Mich. Trinity 2-6200

J. J. Hartigan, senior v.p.; R. H. Crooker, Jr., R. E. Fischer, L. N. Harabadian, N. G. Jackman, J. J. Passmore

Chevrolet Motor Div., General Motors Corp., Detroit Edison Co., General Motors Acceptance Corp., Goebel Brewing Co., Rheem Mfg. Co., United Motors Service, Div. of General Motors Co.

CLARK & BOBERTZ
826 Fox Bldg., Detroit, Mich. Woodward 1-5500

R. J. Terbrueggen, media dir.; Ruth Speelman

Citizens' Mutual Auto Ins. Co., Marco Food Products, Michigan Life Ins. Co., Moto-Mower Co.

DAVIS-DANIELS ADVERTISING
139 *Cadillac Square, Detroit 26, Mich. Woodward 5-9874*

Monroe D. Molner, Harry H. Goldberg

Brennan Appliance (RCA Whirlpool dist.), **Molner;** Carbonated Beverages (Sweet 16), **Molner;** Crown Furniture, **Goldberg**

W. B. DONER AND CO.
505 *Washington Blvd. Bldg., Detroit 26, Mich. Woodward 7-7400*

Ellen K. Dryer, media dir.; Bernice Jones, Mary White

Delsoy Distributors (Delsoy prods.), Detroit Creamery Co. (Sealtest milk & ice cream), D. W. G. Cigar Corp. (R. G. Dun, El Verso, Ben Bey cigars; Emerson, San Felice, Santa Fe cigars), Federal Department Stores, L. Perrigo Co. (Hi-Potency vitamins), Radio Distributing Co. (Norge appls.), Rox Products Co. (masonry paints), Speedway Petroleum Corp. (Speedway 79 & Dayton tires), Top Pop Prods. (E-Z Pop popcorn & E-Z Pop pop)

GEYER ADVERTISING
14250 *Plymouth Road, Detroit 32, Mich. Webster 3-5520*

J. R. Telisky

Am. Motors Corp. (Rambler, Nash, Hudson, Metropolitan)

GLEASON ADVERTISING AGENCY
726 *Fisher Bldg., Detroit 2, Mich. Trinity 3-8181*

Marjorie M. Sawyer, media dir.; Peggy Van Camp

Aunt Jane's Pickles, **Van Camp;** Kretschmer (wheat germ), **Sawyer, Van Camp;** Roman Cleaner (bleach), **Van Camp;** Solventol (household cleaner), **Van Camp**

GLOBE ADVERTISING SERVICE
Belletue & Jefferson Ave., Detroit 7, Mich. Lorain 7-6682

Sam Picks, Paul Smith

Johnson Smith & Co. (mail order), **Picks;** World Novelty Co., **Smith**

GRANT ADVERTISING
2900 *Guardian Bldg., Detroit 26, Mich. Woodward 3-9400*

W. A. Hammond, media dir., J. A. Brown, asst. media dir.; David Balnaves

Dodge Div., Chrysler Corp. (Dodge cars), **Balnaves;** Electric Autolite Co. (spark plugs, batteries, etc.), **Balnaves,** Lehn & Fink Chemical Co. (toothpaste & shaving cream), **Balnaves;** Plymouth Div., Chrysler Corp. (Plymouth cars), **Hammond, Balnaves**

MAXON
2921 E. Jefferson Ave., Detroit 7, Mich. Lorraine 7-5700

P. C. Beatty, media dir.; R. D. Reiss, Al Duz

Corning Glass Works (Pyrex ware), **Beatty, Reiss;** Greenfield Beer Brewers Co. (beer), **Reiss;** H. J. Heinz Co. (Heinz 57 Var.), **Beatty, Reiss;** Pfeiffer Brewing Co. (beer), **Duz**

OTTO & ABBS
Guardian Bldg., Detroit 26, Mich. Woodward 1-6750

Rudrick R. Otto, Jerome K. Abbs

Michigan Mutual Liability Co., **Otto;** Nicolay-Dancey, **Abbs**

ROSS ROY
2751 *E. Jefferson Ave., Detroit 7, Mich. Lorraine 7-3900*

Carl E. Hassel, Ron A. Post

Dodge Div., Chrysler (trucks), Stewart-Warner (Instant Heat car heater)

SIMONS-MICHELSON CO.
1126 *Lafayette Bldg., Detroit, Mich. Woodward 3-3300*

Richard Hughes, radio & tv dir.; Arthur Copland, Lawrence J. Michelson, Sam Rubin, Josh Sarasohn, L. N. Simons, Cynthia Holmes, Mary D. Moore, Joseph Morrison, Rudy Meyersohn, William Murray, Noble Lawson, Evelyn Keller

F & B Brewing Co., **Simons;** Egge International Merchandise, **Sarasohn;** Marshall's Drug Stores, **Michelson;** Mohawk Lumber, **Sarasohn;** Morris Buick, **Simons;** Sealy Mattress, **Hughes;** Velvet Peanut Prods, **Hughes**

TECH ADGENCY
1004 *E. Jefferson Ave., Detroit 7, Mich. Woodward 2-7067*

Marie M. Winthrop, Valore L. Marcinak

American Eagle Spark Plug Corp., **Marcinak;** Dynex Electronic Electric Gate, **Winthrop;** Michigan Bean Shippers Assn., **Winthrop**

GRAND RAPIDS

BEN DEAN ADVERTISING AGENCY
30 *Ransom, N. E., Grand Rapids 2, Mich. GL 8-0966*

Ben Dean, Jr.

Grand Rapids Mutual Fed. Savings & Loan, Michigan Consolidated Gas Co.

KALAMAZOO

McLAIN & ASSOC. ADVERTISING*

126-428 *W. South St., Kalamazoo, Mich. Fireside* 3-5111

N. Baird McLain, owner; R. W. Wadington

Am. National Bank & Trust Co., First Federal Savings & Loan Assn.

LANSING

CAPITAL ADVERTISING*

528 *N. Washington Ave., Lansing* 33, *Mich. Ivanhoe* 9-7501

D. Bruce Anderson

McKay Lumber Co., Michigan Elevator Exchange, Standard Block & Supply Co.

MIDLAND

CHURCH & GUISEWITE ADV.

121 *McDonald St., Midland, Mich. Temple* 5-7111

John Church, pres.

Dow Corning Corp. (silicones, shoe saver, sight savers)

MINNESOTA

MINNEAPOLIS

BBDO*

1640 *Northwestern Bank Bldg., Minneapolis, Minn. Federal* 8-8401

Hale Byers, head timebuyer

Cream of Wheat, General Mills, Iron Mining Industry of Minnesota, Minnesota Mining & Mfg. Co., Northwestern Telephone Co., Jacob Schmidt Brewing Co.

BRUCE B. BREWER & CO.*

400 *Foshay Tower, Minneapolis* 2, *Minn. Federal* 3-8101

Mary Ann Schultz, media buyer

Am. Crystal Sugar, Cargill (hybrid corn), Lan-O-Sheen, Inc. (Lan-O-Sheen & Lan-O-Wipe cleaners), Nutrena Mills (feeds, dog food)

CAMPBELL-MITHUN*

1300 *Northwestern Bank Bldg., Minneapolis, Minn. Federal* 9-7383

Arthur H. Lund, v.p., radio-tv dir.; Phil Archer, timebuying supervisor; Pat Brouwer, Marian Clark Manzer, Rudi Marti, Evon Prose, Katherine Thulin

Chamnin Paper Mills (paper prods.), **Marti;** Fenn Brothers (candy), **Thulin;** Gold Seal Co. (glass wax, snowy powder bleach, wood cream), **Brouwer;** Theo. Hamm Brewing Co. (Hamm's beer), **Prose;** Kroger Co. (St. Louis), **Marti;** Land O'Lakes Creameries (dairy prods.), **Prose;** Land O'Lakes Feeds, **Prose;** Larsen Co. (frozen, canned vegs.), **Thulin;** Malt-O-Meal Co. (hot wheat cereal), **Brouwer;** Munsingwear (lingerie, sleepwear), **Brouwer;** Nash Coffee Co., **Manzer;** Nash-Finch Co. (canned foods), **Manzer;** Northwest Airlines, **Brouwer;** Pillsbury Mills (Ballard flour & biscuits, grocery prods., refrigerated prods. and Globe flour), **Brouwer;** Pillsbury Mills (flour), **Marti;** Pillsbury Mills (feed & soy div.), **Manzer**

FIRESTONE-GOODMAN ADVERTISING AGENCY

1801 *Nicollet Ave., Minneapolis, Minn. Federal* 5-3114

Allan Firestone, Archie L. Goodman, Richard J. Firestone

The Lustra-Silk Corp., **R. J. Firestone**

JOHN W. FORNEY*

Foshay Tower, Minneapolis 2, *Minn. Federal* 6-3643

Joan M. Jackson

Great Northern Railway Co., Russell-Miller Milling Co. (family flour), Sweetheart Associated Cos. (bakeries)

FOULKE AGENCY

2340 *Rand Tower, Minneapolis* 2, *Minn. Federal* 9-5581

R. W. Foulke, Eugene H. Gould

Henepin Federal Savings & Loan, **Foulke**

GOUSHA ADVERTISING*

130 *S. 10th St., Minneapolis* 2, *Minn. Federal* 9-6831

Harry M. Gousha, Jr., Fred J. Major, Jr.

Bayport Chemical, **Major;** Carr-Cullen Co. (millwork), **Major;** Forman, Ford & Co. (paint, glass), **Gousha;** Jiffy Balling Co. (nursery equipment), **Major;** Margo-Kraft (hobby distr.), **Gousha;** Rollco Robot, Inc. (water softeners), **Major;** Streater Lumber, **Gousha;** The Salisbury Co. (mattresses), **Gousha**

ART GRUBER ASSOC.*

4401 *E. Lake St., Minneapolis, Minn. Parkway* 1-1661

Art Gruber, Norman Vinitsky

Cronstrom Mfg. Co. (portable coolers), **Gruber;** Garelick Mfg. Co. (marine supplies), **Gruber;** Kline Oldsmobile, **Gruber;** Margo Kraft (hobby & toy dist.), **Vinitsky;** Midway Chevrolet (St. Paul) & Downtown Chevrolet (Mpls), **Vinitsky;** Midway Ford Co., **Gruber;** Old Home Creameries (Old Home cottage cheese), **Vinitsky;** Pepsi-Cola Bottling Co. of St. Paul & Minneapolis), **Gruber**

RALPH HOBBS ASSOC.*

638 *Midland Bank Bldg., Minneapolis* 1, *Minn. Federal* 9-0026

Ralph W. Hobbs, William T. Cornish, Edith Shepherd

Anaconda Co., Fertilizer Div., **Hobbs;** Milk Foundation of the Twin Cities, **Hobbs;** Minneapolis Nash, **Cornish;** Minn. (AFL-CIO) Federation of Labor, **Cornish;** Pheoll Mfg. Co. (fasteners), **Cornish;** St. Paul Milk Dealers, **Hobbs;** Sunset Equipment Co. (milk coolers), **Hobbs;** Taber Bushnell Co. (Steel-X), **Cornish;** Twin City Milk Producers Assn., **Shepherd;** Twin City Rambler Dealers, **Cornish**

RAY C. JENKINS ADV. AGENCY*

1240 *Builders Exchange, Minneapolis* 2, *Minn. Federal* 2-4421

Ray C. Jenkins, Kenneth L. Nordstrom, Allan Royse

Fairchild's Orange Butter, **Jenkins;** M. A. Gedney Co. (processors of pickles & salad dressings), **Nordstrom;** Jewel House, Inc. (Co-op jewelry org.), **Jenkins;** Mitchell-Boyer (Lincoln-Mercury), **Jenkins;** Jacob Ries Bottling Works (Rock Spring beverages), **Jenkins, Nordstrom;** August Schell Brewing Co. (Deer brand), **Jenkins**

KEN NELSON ASSOC*

1244 *Baker Bldg., Minneapolis* 2, *Minn. Federal* 6-4102

Kenneth A. Nelson, Walter Swanson, Ralph Robertson

Cook Appliances (magic chef ranges, warm morning incinerators), **Robertson;** F. C. Hayer Co. (RCA Whirlpool, RCA Victor, Hoover), **Robertson;** Henderson Mfg. Co. (Block Heaters Mfrs.), **Robertson;** Nutri-Seal Stainless Steel (kitchen utensils), **Robertson;** Reinhard Bros. Co. (Norge, Zenith TV), **Nelson, Robertson;** S & H Mfg. Co. (silage unloaders & chippers), **Robertson;** Slocum-Bergren Co. (food stores), **Nelson;** Stark Radio Supply Co. (Sentinel TV), **Nelson;** Bryant Whitesell Co. (heating, air conditioners, water heaters), **Nelson**

LLOYD W. NELSON*

501 *Syndicate Bldg., Minneapolis* 2, *Minn. Federal* 8-4753

Lloyd W. Nelson, Richard M. Day

Arthur Murray Studios (Mpls., St. Paul), Sigwald Engineering Co., W. F. Smith Tire & Battery Co.

OLMSTED & FOLEY*

1200 *Second Ave., So., Minneapolis* 3, *Minn. Federal* 3-8166

Warren T. Way

Clover Leaf Creamery Co., Marshall-Wells Co. (paint, appls.), N. Am. Life & Casualty Co., Owatonna Canning (Festal vegs.), Waterman-Waterbury Co. (Furnace air cond.)

KNOX REEVES ADVERTISING*
600 *First National Bank Bldg., Minneapolis, Minn. Federal* 9-0071

John Hackett, Rita Wallerius

General Mills (Wheaties, Bisquick & Bisquick refrigerated biscuits, Purity Oats, Red Band, Red Star, Purasnow, Bakers, Rex & White Deer flour), Mars (Milky Way, Snickers, Three Musketeers, Forever Yours & Mars), Minneapolis Brewing Co. (Grain Belt beer), Pacific Gamble Robinson Co. (Sno Boy, Standby foods, Empress coffee)

PALMER N. REFSDAL AGENCY
482 *Sexton Bldg., Minneapolis* 16, *Minn. Federal* 3-8896

Palmer N. Refsdal

Spray-Brite Co.

E. W. SANN & ASSOC.
402 *Plymouth Bldg., Minneapolis* 3, *Minn. Federal* 7085

C. W. Stevenson

Federated Mutual Implement & Hdw. Ins. Co., Peoples Federal Savings & Loan Assn.

SAVAGE-LEWIS*
1807 *Lyndale Ave., S., Minneapolis, Minn. Federal* 9-7286

Robert L. Sturgis, media dir.; Carroll E. Crawford, media mgr.

William Barnes (soft drinks, preserves), The Farmhand Co. (farmhand implements), Great Western Sugar Co., The Lavoris Co. (mouthwash), McKesson & Robbins (Drug Mfr. & Wholesaler)

STEIN ADVERTISING AGENCY*
1030 *Midland Bank Bldg., Minneapolis* 1, *Minn. Federal* 9-0589

N. H. Stein, Jack Perper

M. Capp Mfg. Co. (Capp homes), Excel Garment Co. (Snofo winter wear), International Sash & Door Co. (millwork dealer), The Silcrest Co. (Millwork Mfr.), Universal-Standard Alum. Corp. (alum. windows, doors, awnings, jalousies)

ST. CLOUD

THE STOCKINGER CO.
St. Cloud National Bank Bldg., St. Cloud, Minn. Blackburn 1-2140

Jack Dominik, E. L. Stockinger

Cold Spring Beer, **Dominik;** Lakeland Bakeries (wholesale), **Stockinger**

ST. PAUL

DAVID ADVERTISING AGENCY*
First National Bank Bldg., St. Paul 1, *Minn. Capital* 4-3832

Quentin J. David, Q. J. David, Jr., Rosemary Castor, Roger H. David

C & N W System (Omaha div.), **H. David;** Crane Co. of Minnesota, **H. David;** Minnesota Brewers Assn., **J. David;** Minn. Crop Improvement Assn., **Q. J. David;** Peters Meat Products Co., **J. David, Castor;** Sanitary Farm Dairies, **J. David;** Schuneman's (dept. store), **Castor**

THE HARPER CO.
818 *Pioneer Bldg., St. Paul* 1, *Minn. Capital* 4-7854

F. L. Harper, Paul Mandell

Montgomery Ward & Co., **Harper;** Parade of Homes, **Mandell**

E. T. HOLMGREN*
E-717 1st National Bank Bldg., St. Paul 1, *Minn. Capital* 5-6585

E. T. Holmgren, pres.; T. V. Drevescraft, v.p.

Industrial Credit Co. (I C Plan loans), **Drevescraft;** Minn. Farm Bureau Service Co. (fertilizers), **Holmgren**

JOHN H. McGUIRE ADVERTISING AGENCY*
470 *S. Snelling Ave., St. Paul* 5, *Minn. Mi* 9-4978

John H. McGuire, Harriet E. McGuire

Buster Brown Shoes—Twin City Dlrs., Graybar Elec. Co. (appliances), Willard Johnson (Mfrs. reps.), N. W. Office Suppliers, Assn.

ARNOLD M. NIEMEYER & ASSOC.*
1018 *Pioneer Bldg., St. Paul* 1, *Minn. Capital* 4-3369

Arnold M. Niemeyer

Downtown St. Paul, Northwestern Refining Co., Pearson Candy Co.

MISSISSIPPI

JACKSON

ROBERT J. PEETS ADVERTISING*
Court Square South, Tombigbee at President, P. O. Box 1082, *Jackson, Miss.* 4-2763

Robert J. Peets, Dean C. Dubois

Magnolia Discount Stamp Co. (trading stamps), Miss. Industries for the Blind (brooms), Tillman Finance Co. (loans)

MISSOURI

CLAYTON

AL MAESCHER ADVERTISING*
[illegible]

Joan Conrey

Bryant Mfg. Co. (heating equipment), Dixie Mills Co. (Dixie feeds), Eckert Orchards Associates (Eckert's Appleberry sauce, Apple juice), R. E. Funston (Funston Nurs.), General Elec. Appl. Co. (Mayer appls.), General Elec. Co. Portable Appl. Dept., Meletio Co. Golden Dipt Div. (Golden Dipt breading, etc.)

COLUMBIA

NEDS & WARDLOW ADVERTISING AGENCY*
Miller Bldg., Columbia, Mo. Gibson 2-3443

R. G. Neds

Dairy Queen of Missouri (stores), Dalton Co. (Butler Bldg., distrib.), MFA Oil Co. (MFA oil, grease, gasoline), Ranch Homes (Ranch Homes meat prods.), Uregas Service (Uregas, LP gas)

JEFFERSON CITY

JACKSON, HAERR, PETERSON & HALL*
302 *Adams St., Jefferson City, Mo.* 6-4107

Lynn Bickett, Ferne Bret

Griffith Hatcheries (eggs & meat), **Bickett;** Quisenberry Mills (feed), **Bickett**

KANSAS CITY

BOZELL & JACOBS*
1016 *Baltimore, Kansas City, Mo. Ba* 1-4997

Bert Bremson, Bob Hughes

Associated Grocers, **Bremson;** Schreiber Mills (Sweet Lassy & Lassy [illegible] feeds), **Bremson**

CARL LAWSON ADVERTISING*
4722 *Broadway, Kansas City 12, Mo. Jefferson* 1-3355

Jane Carder, Nancy Cherry

Antioch Merchants Assn. (Shopping center), Plaza Merchants Association (Shopping center), Wallpaper Horizons (pattern), **Cherry;** E. H. Wright Co., Ltd. (Bar-B-Q smoke), **Cherry**

POTTS-WOODBURY*
2238 *Grand Ave., Kansas City 8, Mo. Grand* 1-5775

William J. Brewer, Radio-TV dir.; Gene W. Dennis, Al Christy

American Sheep Producers Council, **Christy;** Behlen Mfg. Co. (farm equip.), **Brewer;**

Black, Sivalls & Bryson (steel & fabr. prods.), **Christy;** The Coleman Co. (furnaces and air conditioning), **Dennis;** Comfort Equipment Company (farm sprayers and tractor heaters), **Christy;** D-X Sunray Oil Co. (petrol. prods.), **Dennis;** Interstate Bakeries Corp., **Brewer;** Pen-Jel Corp. (Pectin), **Christy;** Rival Mfg. Co. (housewares), **Brewer;** Roll-O-Matic Co. (tire chains), **Christy;** Sheffild Steel Div., Armco Corp., **Dennis;** Staley Milling Co. (feeds), **Dennis;** Standard Milling Co. (Ceresota, Aristos & Hecker flours), **Christy;** Russell Stover Candies, **Brewer**

ST. JOSEPH

AYRES, SWANSON & ASSOC.*
309 *KFEQ Bldg., St. Joseph, Mo.* 3-0229

R. W. Fletcher, H. J. Enright

Anchor Serum Co. (animal health aids), **Fletcher;** Chesmore Seed Co., **Enright;** Etchall (DeRUSTall & Etchall), **Fletcher;** Great Western Mfg. Co., **Enright;** Kellogg-Kelly Seed Co., **Fletcher;** Kirwan Furniture Co., **Enright;** Letts Thermoseal Window Co., **Enright;** Perma Stone St. Joseph Co., **Enright;** Research Laboratories, **Fletcher;** Seitz Packing Co. (meats), **Fletcher;** Vineyard Construction (Perma-Stone), **Enright;** Western Dairy Ice Cream Co., **Fletcher;** Wire Rope Corp. of America, **Fletcher**

ST. LOUIS

BATZ-HODGSON-NEUWOEHNER ADV.*
112 *N. Seventh St., St. Louis, Mo. Central* 1-8907

Hiram W. Neuwoehner, Jr., Harry Honig, Jr.

Bettendorf Stores, Cheer Up Co. (soft drink), Connelly Heating Co., Costello Cottage Cheese Co., Francis Chevrolet Co., International Oil Burner Co., Kaufmann Co. (salads), Klees Oldsmobile, Metro Motors (Dodge-Plymouth), Ravarino-Freschi (Macaroni Prods.), Royal Crown Bottling Co., Salmica (alum. siding)

FRANK BLOCK ASSOC.*
212 *Kingshighway, St. Louis, Mo. FO* 1-6200

Syd Blumenthal, media dir.; Evelyn Langan

General American Life Insurance, Knapp-Monarch Co., Midwest Consumers of Waste Paper, Ozark Airlines

D'ARCY ADVERTISING CO.*
Missouri Pacific Bldg., St. Louis, Mo. Central 1-6700

Harry K. Renfro, radio-tv dir.; J. Dolan Walsh, Don Brady

Anheuser Busch (Budweiser), Banquet Canning Co. (canned, frozen foods), Fedders Air Conditioning, Lincoln Engineering Co. (power lubrication systems), McQuay-Norris Mfg. (automotive parts), Missouri Pacific Railroad, Reardon Paints (Bondex, Dramex, etc.)

GARDNER ADVERTISING CO.†
915 *Olive St., St. Louis* 1, *Mo. Central* 1-3200

Frank E. Heaston, media dir.; Frank Clayton, Earl Hotze, Ray Schoenfeld, Grance McMullan, Barbara Frodeman, Mary Howard, Pat Schinzing

Anheuser-Busch (Busch Bavarian beer), Barton Mfg. Co., Godefroy Mfg. Co., Pet Milk Co., Granite City Steel Co., Procter & Gamble Co., Wabash Railroad Co.

HIRSCH, TAMM & ULLMAN*
309 *N. 11th St., St. Louis* 1, *Mo. Central* 1-2389

Maurice L. Hirsch, pres.; Paul B. Ullman, v.p; Emil Tamm, v.p., & sec'y.

Freund's Jewelers, **Ullman;** Goodwin Div., Old Judge Foods Corp., **Hirsch;** Hanley & Kinsella Div., Old Judge Coffee Co., **Hirsch;** Heifetz Pickles, **Ullman;** Old Judge Coffee Co., **Hirsch**

KELLY, ZAHRNDT & KELLY*
2343 *Hampton Ave., St. Louis* 10, *Mo. Mission* 5-2684

Walter W. Zahrndt, Robert Kelly, William H. Thomson

Jos. A. Mrazek Moving & Storage, Marco Sales, United Van Lines, United Van Lines (Canada) Ltd.

KRUPNICK & ASSOC.
520 *N. Grand Blvd., St. Louis* 3, *Mo. Jefferson* 3-1723

Fred Wuellner

The Branchell Co. (Color Flyte Melmac Dinnerware), Mercantile Trust Co., Roberts Johnson Rand Div. of International Shoe Co. (Poll Parrot & Scamperoos)

LYNCH, HART & STOCKTON ADVERTISING CO.*
25 *So. Bemiston, St. Louis* 5, *Mo. Parkview* 7-8867

Richard C. Lynch, pres.; John T. Hart, v.p. & sec'y.; Richard B. Stockton, v.p.; Robert J. Woltering, v.p., media dir.; Stewart McCormick, art dir.; Rose Adams, production mgr.; Jean Connors, office mgr.

Curtis Mfg. Co. (air compressors, automotive & industrial, air conditioning equipment, residential and commercial hydraulic lifts, automotive and industrial saws, clutch discs), Dairy Queen Advertisers' Assn., Material Handling, Inc. (designers and manufacturers of material handling facilities for ready mixed operators), National Oats Co. (agric. feeds), Sterling Aluminum Prods. (steel casting), U. S. Royal Tire Service (tires), Vane Calvert Paint Co.

MAXWELL ADVERTISING CO.*
108 *Olive St., St. Louis* 2, *Mo. Garfield* 1-0661

Joseph A. Maxwell

Lindell Trust Co., Lucky Club Co. (soft drinks)

PRATER ADVERTISING AGENCY
705 *Chestnut St., St. Louis* 1, *Mo. Garfield* 1-6490

Barbara Block, radio-tv dir.

Falls City Brewing Company (beer)

RIDGWAY ADVERTISING CO.*
8008 *Carondelet Ave. St. Louis* 5, *Mo. Parkview* 1-3755

E. A. W. Schulenburg, Biron Valier, Casper S. Yost, J. J. Horan

Campbell Chem. Co. (insecticides), **Valier;** The Emerson Elec. Mfg. Co. (fans, motors, air conditioners), **Horan;** Lion Oil Co. (petrol. & chem. prods.), **Yost;** Oyster Shell Prods. Corp (crushed shells), **Schulenburg;** Phelan-Faust Paint Mfg. Co., **Yost;** St. Louis Dairy Co. **Valier**

RUTLEDGE & LILIENFELD*
Ten Hundred Market St., St. Louis 1, *Mo. Main* 1-3252

John G. Rutledge

Colonial Sugars, Diagraph-Bradley (shipping suppls.), Eagle Stamp Co. (trading stamps), A. C. L. Haase (olives), National Food Stores (super markets), Pevely Dairy Co. (dairy prods.)

WINIUS-BRANDON CO.*
1706 *Olive St., St. Louis* 3, *Mo. Chestnut* 1-6380

Vernon L. Morelock, radio-tv dir.; Herbert P. Halpern, timebuyer

Bar-B-Quick Co. (frozen ribs, bacon), Carling's Beer, H. C. Cole Milling (flour), Deep Rock Oil (petrol. prods.), Endicott Johnson Corp (shoes), Meeker Company (leather goods), Mexican-Am. Hat Co., Missouri-Kansas-Texas RR, Schlueter Mfg. (galvanized ware), Senoret Chemical Co. (Ant killer)

MONTANA

GREAT FALLS

WENDT ADVERTISING AGENCY
618 *Strain Bldg., Great Falls, Mont. Glendale* 2-8581

W. E. Wendt, Zelma Hay Schroeder

Beatrice Foods (Magic Freeze, ice cream, milk, turkeys), Great Falls Breweries (Great Falls Select Beer), Midland Implement Co. (Norge, Zenith, Ironite), Montana Flour Mills (flour, feeds, Sapphire flour, Ceretana feed), Montana Physicians Service (Blue Shield)

NEBRASKA

OMAHA

ALLEN & REYNOLDS*

1300 *W.O.W. Bldg., Omaha, Neb. Atlantic* 1445

Milt Stephan, radio-tv dir.; Don Amsden

Carpenter Oil Co. (Corvell Gas), Fairmont Foods (dairy foods, frozen foods), Merchants Biscuit Co. (Supreme Salad Wafers and Club Crackers), Miller Chemical Co. (farm fertilizers), Missouri Valley Steel Co., Nebraska-Iowa Electrical Council, Omaha Public Power District, Paxton & Vierling Steel Co., P. F. Petersen Baking Co. (Peter Pan Bread), Sidles Conditioned Air Co., Tekseed Hybrid Co. (seed corn), Uncle Sam Breakfast Foods

BOZELL & JACOBS, INC.

510 *Electric Bldg., Omaha, Neb. JA* 8030

F. C. Miller, exec. v.p. & gen. mgr.; Clair Gross

Mutual of Omaha, **Miller;** Ak-Sar-Ben Races, J. L. Brandeis & Sons, Center Bank, Easy Parking Co., First National Bank, Ray Gain Florist, Major Appliance Co., Marshall Nurseries, Metropolitan Utilities District, Andrew Murphy & Son, Nebraska Clothing Co., Omaha Steel Works, Byron Reed Co., Safeway Stores, Skinner Mfg. Co., Sidney Rodeo, tock Yards National Bank, Storz Brewing Co., Schneider Pontiac, **Gross**

THE CAPLES CO.

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James D. Farris

Union Pacific RR

UNIVERSAL ADVERTISING AGENCY*

311 *South 15th St., Omaha* 2, *Neb. Jackson* 8448

James L. Lipsey, Millard H. Rosenberg

Louis Alberts & Son (salad dressing) **Rosenberg;** American Propane Gas Co., **Lipsey;** R. W. Barnes & Sons (Gold Crest honey), **Rosenberg;** Blotcky Beverage Co., **Rosenberg;** Chardon Co. (furniture mfr.), **Lipsey;** Commercial Optical Co., **Rosenberg;** Dividend Oil Co., **Rosenberg;** L. G. Doup Co. (Serta mattress & furn.), **Lipsey;** Frito Midwest Co., **Rosenberg;** Frontier Homes Corp. (trailer mfr.), **Lipsey;** Imperial Casualty & Indemnity Co., **Lipsey;** Jolly Grant Food Stores, **Rosenberg;** Marquis Department Stores, **Rosenberg;** Mobile Oil Co., **Rosenberg;** Mutual Distributing Co. (toys), **Lipsey;** Provident Loan Co., **Rosenberg;** The Rehnite Corp. (Rehnite Stockton Swimming pools), **Rosenberg;** Saxe-Freeman Co. (dry cleaning equipment distributors), **Lipsey**

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E. G. de St. Aubin, Kevin Cash, Burton E. Nichols

Associated Grocers of N. H., Association Canado Americaine, Cote Bros. (Sunbeam bread), Foster Beef Co., Foster Frozen Foods, Pepsi-Cola Bottling Co. of Manchester, State Operating Co. (theaters, amusement parks)

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CLIFTON

RIEDL AND FREEDE

424 *Lakeview Ave., Clifton, N. J. Gregory* 1-7900

Robert J. Guthrie, media dir.

Bonat & Bonat (permanent waves, shampoo, etc.), Magle Products (ironing board covers, pressing cloths), Marcalus Mfg. Co. (Marcal paper products), G. N. Coughlan Co. ("Cops" Copper cleaner, Easy-Aid oven cleaner, Chimney Sweep)

FANWOOD

PRESS RELATIONS ORGANIZATION

18 *Fourth St., Fanwood, N. J.* 2-8248

Marl W. Davey

Olympic Park (Irvington-Maplewood)

[illegible]

PAUL M. HEALY ADV. SERVICE

[illegible] *Bloomfield Ave., Montclair, N. J. Pilgrim* 3-1100

Paul M. Healy

[illegible]

[illegible]

A. H. P. ADVERTISING AGENCY*

[illegible] *Market St., Newark, N. J. Mitchell* 2-2453

Joseph J. Pinkus

[illegible]

KARDONNE ADVERTISING AGENCY

90 Branford Place, Newark 2, N. J. Market 3-1200

Joseph Kardonne

Bedding Industries of America (customer), Quiet Heat Mfg. Corp. (oil burners)

J. M. KESSLINGER & ASSOC.*

37 Saybrook Place, Newark 2, N. J. Market 3-0007

Mrs. H. C. R. Kesslinger

O. E. Linck Co. (Di-Met Crab Grass Killer), Quickee Products (Quickee waterless hand cleaner)

KEYES, MARTIN & CO.*

11 *Hill St., Newark 2, N. J. Market* 3-1830

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PLAINFIELD

GREGORY RUFFA ADVERTISING

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Gregory Ruffa

Q-W Laboratories (toiletries)

SOUTH ORANGE

REAST & CONNOLLY

[illegible] *Orange* 3-1616

R. H. Connolly, E. George Chandler, Jr., R. Haldy

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Channel SIX maximum power

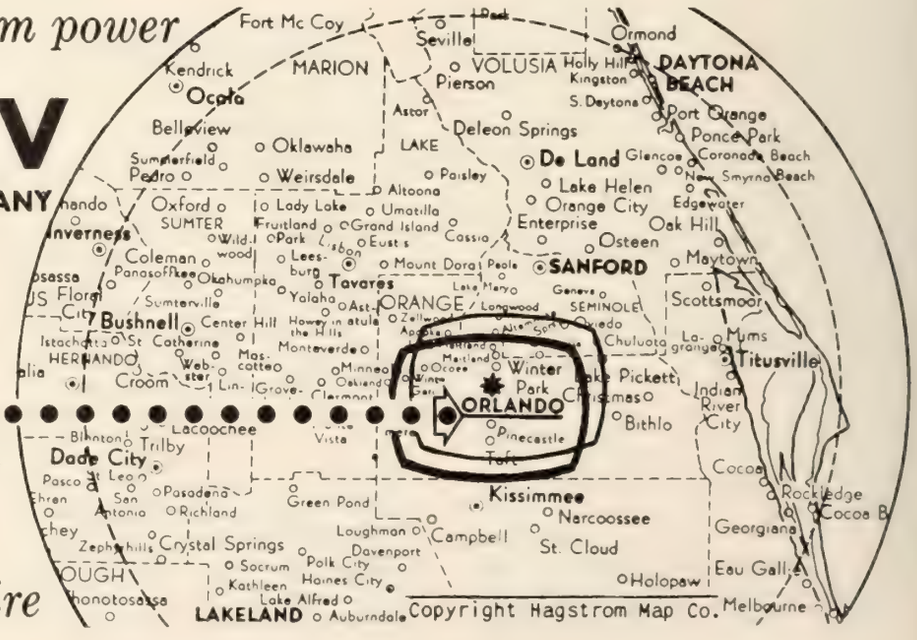
WDBO-TV

CHERRY BROADCASTING COMPANY

Orlando ★ Florida



Serving the Sun Empire



NOT LOCAL ...

REGIONAL

WRGB
SCHENECTADY-ALBANY-TROY, NEW YORK
CHANNEL 6



A prestige station that delivers the advertiser's message to a maximum audience in a vital market

America's Pioneer Television Station serves Eastern New York and Western New England. Meeting our responsibilities, we deliver the finest in programming to more than half a million families in this prosperous region. Thousands depend completely on WRGB's V-signal—their only source of television.

WRGB, Channel 6 **Represented nationally by NBC SPOT SALES**



KYW
radio

THE BEST FOUNDATION
FOR BUILDING SALES
IN CLEVELAND

WBC

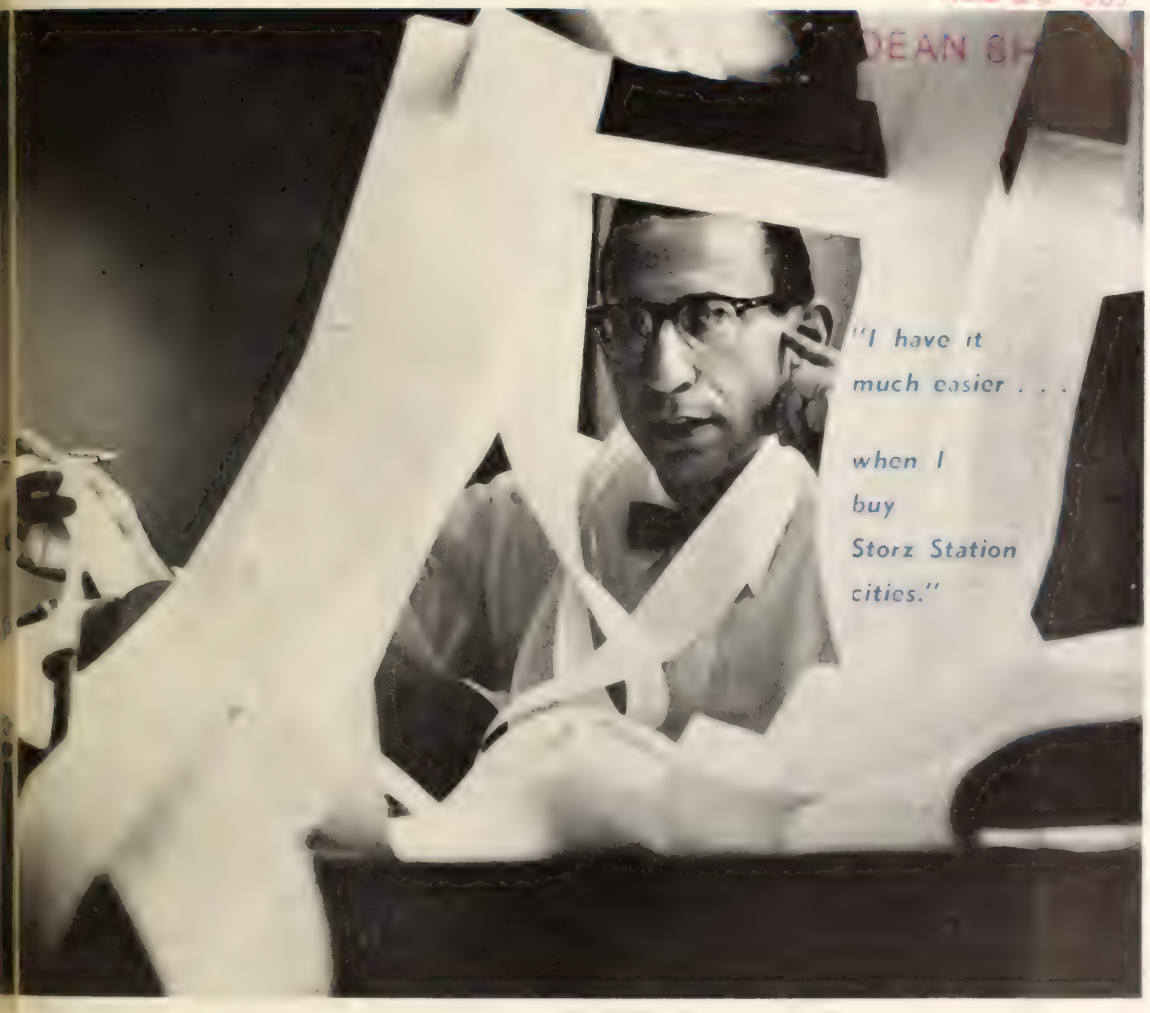
Westinghouse Broadcasting Company, Inc

3 AUGUST 1957
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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In each of these major markets it isn't even close: more radios are tuned to the Storz Station than to any other.

MINNEAPOLIS-ST. PAUL . . . WDGY =1
Hooper, Trendex, Pulse—all Aug.-Sept. Blair or G.M. Jack Thayer

KANSAS CITY . . . WHB =1
Metro Pulse, Nielsen, Trendex, Hooper—Area Nielsen, Pulse. Sept. Blair or G.M. George W. Armstrong

NEW ORLEANS . . . WTIX =1
Hooper, Pulse. Sept. Adam Young or G.M. Fred Smithdeal

MIAMI . . . WQAM =1
Hooper, Pulse, Trendex. Sept. Blair or G.M. Jack Sandler

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.
TODD STORZ, PRESIDENT
WTIX *New Orleans*

THE MEDIUM THAT MOLDS MARKETING

By pre-selling consumers and pushing new products into rapid national distribution, television has revolutionized marketing tactics

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How to make each radio dollar work like ten

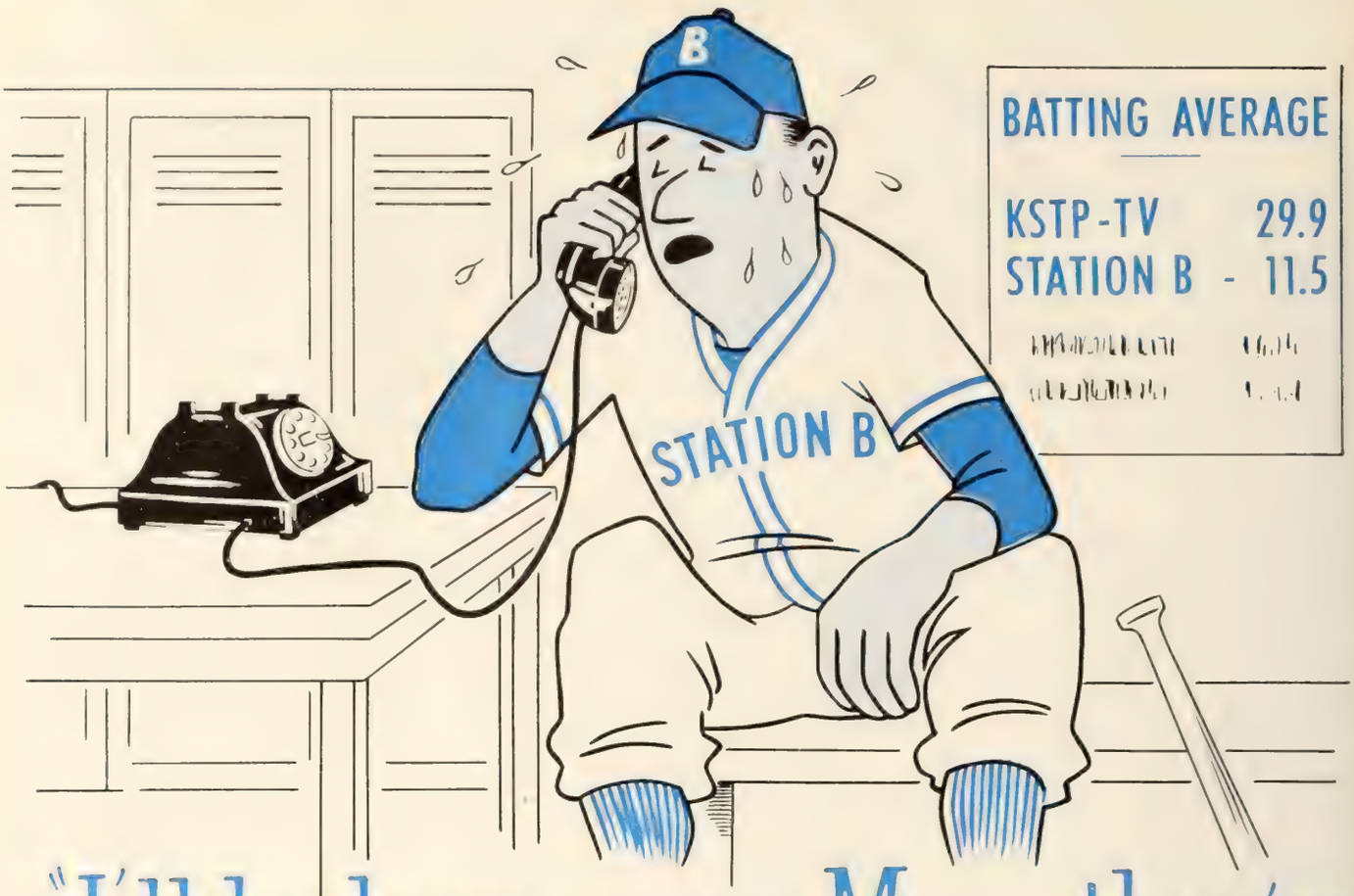
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The "Freud" of Madison Avenue: Dr. Dichter

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Tv Basics show sponsors, costs, net programing

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"I'll be home soon, Ma... they're starting to throw curve balls!"

In the Twin City market you're facing real big league competition when you start swinging against the 10:00 p.m. offerings of KSTP-TV and its famous news operation (voted "Finest in the Nation" in national competition).

Last March, KSTP's competitor began identical News-Weather-Sports programming in this time period backed by a heavy promotion barrage. The midseason ratings (June ARB) show this has resulted in a 21% drop in their batting average compared with June, 1956.

At the same time, KSTP-TV is sporting a lusty gain with a 29.9 Monday-through-Sunday ARB average.*

All of which proves that KSTP-TV . . . reaching its fans in more than 700,000 TV homes . . . is best equipped to make *your pitch* in this important, major market. For further information contact your nearest Petry office or a KSTP-TV representative.

**ARB Metropolitan Area Report, June 1956, June 1957*

KSTP-TV CHANNEL 5
100,000 WATTS

MINNEAPOLIS • ST. PAUL Basic NBC Affiliate

"The Northwest's Leading Station"

Represented by Edward Petry & Co., Inc.



America's longest running hit show
Kraft Television Theater is seen by an average
of 20 million people every week

Television's first 10-year-old!

Now in its 11th year, Kraft Theater has been on television longer than any other show.

It has produced more than 520 hour-long dramas.

Last year it gained a bigger audience than any year in its history and now is seen by about 20 million people a week.

Last year, it produced more *big* shows—sold more scripts to the film industry than any year in its history.

Television's first 10-year-old was the first commercial network show . . . the first weekly drama show to go on a color schedule.

It has presented such widely acknowledged television masterpieces as "*A Night To Remember*," "*Patterns*," "*A Profile in Courage*." It can make a new star overnight, as it did this year with "*The Singin' Lady*."

Kraft Television Theater productions are selected, cast, directed and otherwise wholly produced by Kraft and the J. Walter Thompson Company.

. . .

If you would like to discuss any aspect of television as an advertising medium, get in touch with the J. Walter Thompson Company office nearest you . . . or write 420 Lexington Avenue, New York 17, New York.

J. WALTER THOMPSON COMPANY

New York, Chicago, Detroit, San Francisco, Los Angeles, Hollywood, Washington, D. C., Miami and principal international markets

3 AUGUST 1957 • *Vol. 11, No. 31*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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27 Tv has revolutionized marketing by pre-selling the consumer, pushing new products into national distribution. Here admen view its impact

How to make every radio dollar work like ten

30 With a network radio spearhead, North American Van Lines and its agency stretched a $250,000 budget to many times its face value

Inside Dr. Dichter

33 What is he like this man who is the symbol of motivational research? Here is an intimate personality profile of the Freud of Madison Avenue

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37 Most extensive list of timebuyers yet published links timebuyers with their accounts, gives agency's address, phone and executives

Tv Basics/August

47 Tv Basics this month features average program costs for eight show types; how competing clients compare; program index and schedules

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Barter's dangers

With barter of tv time no longer an oddity, buyers and sellers both are taking long hard look at the dangers: to ad effectiveness, media standards

Strictly by the numbers

If you've ever had to explain to either your client or your customer why numbers alone are an inadequate measure of time slot values, you'll enjoy this three-act play on how a spot campaign gets rolling

American Gas Association case history

Here's how American Gas Association and Lennen & Newell turned 167 individualists into an informed democracy and effective network tv sponsor

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Sponsor Publications Inc.

Speaking of BARGAINS . . .



You get Iowa's TOP radio bargain when you buy WHO. *More Iowa families listen to WHO regularly, daytime, than to all the 56 other Iowa stations COMBINED*!*

**Source: 1956 Iowa Radio Audience Survey*

WHO

for Iowa PLUS!

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.,
National Representatives

WHO Radio is part of Central Broadcasting Company, which also owns and operates WHO-TV, Des Moines WOC-TV, Davenport

News is a significant personal experience for viewers of WCCO Television's 10 O'Clock News every night. Twenty-two trained newsmen back Newscaster Dave Moore, Weatherman Bud Kraehling, Sports Expert Dick Enroth. The emphasis is on *Be There* and quality production. The result: Arresting scope and dimension. Ask Peters, Griffin, Woodward about the more than a million impressions available every week.

WCCO television MINNEAPOLIS ST. PAUL **Channel 4**



NEWSMAKER of the week

On 26 July at 2:45 a.m. a check for a six-figure sum changed hands at 1440 Broadway in New York and Mutual Broadcasting System, formerly headed by Thomas F. O'Neil as a subsidiary of General Tire and Rubber Co., became the property of a syndicate headed by Paul Roberts from L. A.

The newsmaker: Paul Roberts, new president of MBS, is one man who's totally sold on the value of network radio today, and willing to put up cold cash to prove his faith in the medium. Convinced that MBS can be a good property, he persuaded a syndicate of Armand Hammer, president of Occidental Petroleum Corp., Los Angeles, and Roy Roberts, realtor and oil operator of Ojai, California, to help him back up the purchase, which, according to Roberts, involves over $700,000.

"Hell, I organized an 11-station fm network on the Coast and made it pay," he told SPONSOR. "People are buying commercials on it. Besides, you see 3,000 or more stations on the air in the country and not going out of business, so they must be making money."



Paul Roberts

Other factors, beyond MBS's profit and loss sheets, which stimulated his interest are the growing numbers of car radios (35 to 36 million today) and the report of the set manufacturers for the first six months of 1957 which indicates that for the first time since tv, more radio than tv sets were sold during that period.

"Another thing that attracted us to this buy is the way MBS sells to the station," he told SPONSOR. He's referring to MBS's virtually continuous programing plan under which the network provides its programing to the stations but does not share the revenue from its network sale with them. The stations will have full rights to adjacencies to the "vigorous, new programing" Roberts intends to introduce.

"We plan to continue and improve the 'Triple Advantage Plan' under which Mutual recently signed new advertisers," he says.

Under this system, MBS has lined up such advertisers as L&M, General Motors, Pontiac, S. C. Johnson and others.

Former newspaperman Roberts has big plans for increasing Mutual's sales staff, promotional activities and stepping up the caliber of its programing with such tentative ideas as "getting big names for the news." The programing emphasis will be on special events "and that type of programing that not only gets peak audience, but thereby also benefits our affiliates." Working with Roberts as MBS executive v.p. will be Bert Hauser, former MBS v.p.

Says Roberts: "I've torn up my plane ticket to L. A. From now on, 1440 Broadway is headquarters for us."

THE

tower in Eastern U.S.
(4th highest in the world)

is being erected right now at

Augusta, Ga.

1,292 feet tall
1,375 feet above average terrain
1,677 feet above sea level

will serve . . .
1½ million people

will cover . . .
more of S. C. than any S. Carolina station, PLUS . . .
more of Ga. than any station outside of Atlanta.

maximum power . . .
100,000 watts
low band VHF
NBC & ABC networks

WJBF
CHANNEL 6 AUGUSTA
Represented by Avery-Knodel, Inc.


WE
ST



Smart customer...

Trust MAMA to spend money wisely. Her newly syndicated series is helping advertisers across the nation get the most for their dollars. Nationwide Insurance Company has bought MAMA in 32 markets in a ten-state region, and a number of other major areas have been sold, but your market may still be available. If you're a smart customer, you'll place your order now for 26 half-hours of MAMA (16 are brand-new). Because, as Variety notes, "MAMA is burning up the syndicated track!"*

CBS Television Film Sales, Inc.

"...the best film programs in all stations."

---

*Here are three other special event testimonials:

HARRIET VAN HORNE, N. Y. WORLD-TELEGRAM & SUN: *"I wouldn't dream of going out and missing Mama. Here is television at the top of its form."*

BEN GROSS, N. Y. DAILY NEWS: *Mama is one of the most entertaining series on television.*

TV GUIDE: *"Probably no other program feature has aroused as much audible wrath from the affections of the viewing public."*

*Audiences agree. Mama averaged first in her time period during a three-year run on CBS Television, with an average 26.7% Nielsen share of audience.

serving its many communities through civic programs

WGAL-TV

Lancaster, Penna.
NBC and CBS

One of the basic objectives of WGAL-TV programming is to uphold and assist important civic projects. Strategically scheduled programs and announcements are carried daily, in a never-ending effort to serve the hundreds of worthwhile organizations vital to the life of the many communities in the WGAL-TV coverage area.

CHANNEL 8 MULTI-CITY MARKET



STEINMAN STATION
Clair McCollough, Pres.

Representative
THE **MEEKER** COMPANY, INC.
New York Chicago
San Francisco Los Angeles

West significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

3 AUGUST

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SPONSOR PUBLICATIONS INC.

Timely hint to broadcasters: Get the red carpet slicked up: you're in for a lot of visits from agencymen.

Especially those with **automotive accounts** will be hitting the road in full force for personal contacts in behalf of their new spot campaigns. They want to:

1) **Insure satisfactory and amply-spaced spots** between car commercials.

2) **Personalize what the factory is doing** by informing local dealers of the dimensions, etc., of the air campaign on home ground.

The tv networks this week took the price wraps off their new daytime strips. Program costs quoted to agencies per gross quarter-hour segment are:

- **ABC:** Bandstand, $1,500; Lady Luck, $2,500; Do You Trust Your Wife, $3,000.
- **CBS:** Hotel Cosmopolitan, Beat the Clock, and You Are the Jury, $3,500 average.
- **NBC:** Arlene Francis show and Treasure Hunt, $3,200 each.

General Foods will have about $5 million riding on daytime network tv during the 1957-58 season (through Y&R).

The outlay represents a 400% increase in this category. **NBC will carry four daily strips; CBS, two.**

For GF the splurge marks quite a reversal of policy: It was only three years ago that the company deemed daytime network tv "too unrealistic" and concentrated on nighttime.

The Canadian Bureau of Broadcast Measurement this week updated its count of tv homes for the Dominion. The estimates show:

POPULATION	HOUSEHOLDS	TV HOUSEHOLDS	PERCENTAGE
16,503,100	4,051,600	2,657,300	66%

Quebec and Ontario account for 71% of all Canada's tv homes, each province being 76% saturated.

Spot radio now shares this phenomenon with the newspapers: **Thursday and Friday schedules have become top-heavy with grocery items.** This week the trend was emphasized when:

- **Flako (Quaker Oats)** stipulated that its bulky schedule of minutes and time signals be slotted on the two big food-shopping days.
- An upper New York state station informed its rep that **to accommodate Flako's order its schedule would be loaded with a grocery store item about every 15 minutes** during the day.
- Meantime **weekend spot radio continues its march toward a sell-out.** Buyers of saturation are getting in the habit of including Saturdays and Sundays.

Tv spot this week showed signs of snapping out of the summer doldrums. Requests for availabilities are starting to come in.

Consensus among the reps is that tv spot **buying will move into high gear about the middle of this month.** They base this on inklings from agencies.

Now that the tv networks are pretty well squared away with their fall nighttime commercial schedules, **an updating of time costs is possible.**

A check with each of the networks by SPONSOR-SCOPE this week shows that **the prices—minus discounts—that advertisers will be paying for their hookups this fall are:**

HALF HOUR ON	AVERAGE STATION LINEUP	MAXIMUM STATION LINEUP
ABC TV	$42,000	$60,000
CBS TV	60,000	68,000
NBC TV	65,000	68,350
ONE HOUR ON		
ABC TV	30,000	97,000
CBS TV	110,000	118,000
NBC TV	108,000	113,800

Tv's costs and franchise expenditures are forcing the heavy network spenders to develop or acquire new products.

For instance, Pharmaceuticals needed a summer product to fill in for Geritol; so it bought the J. B. Williams Co. and got Skol.

(For more on the influence that tv exerts on expansion **see article, The Marketing Medium, page 28.)**

Take it from Nielsen, **37% more homes listen to radio between 6-9 a.m. weekdays during the average minute than in 1948 (when there wasn't any tv competition).**

These figures apply to January-February of this year and 1948. During this interval **listening homes per average minute rose from 4.3 to 5.9 million.**

The latest breakdown of the audience by time period shows: 6-7, 2.8 million; 7-8, 6.5 million; 8-9, 8.4 million.

In terms of sheer numbers, **toiletry products keep mounting as users of network tv.**

Twenty-seven appeared on the three networks during the first six months of 1957. **Food and food products alone had an edge** over the self-prettifying field:

CLASS	ABC TV	CBS TV	NBC TV	TOTAL
Apparel	1	0	1	2
Appliances	2	4	4	10
Autos & Auto Products	6	5	5	16
Beer & Wines	3	2	0	5
Candy & Soft Drinks	2	1	2	5
Drugs & Remedies	5	3	10	18
Food & Food Products	12	17	10	39
Gasoline & Oil	0	2	1	3
Household Soaps, Cleansers	2	5	10	17
Industrial Material	0	1	5	6
Institutional, Misc.	4	6	8	18
Jewelry, Cameras	1	0	5	6
Tobacco	4	6	5	15
Toiletries & Toilet Goods	3	12	12	27
TOTAL	45	64	78	187

Gulf Oil has $3 million earmarked for tv this fall via Y&R, but how the money will be used was still up in the air this week.

The agency, among other things, has been **mulling an evening half-hour on ABC TV.**

Last week, **as the tv networks were revving themselves up for the final fall sales push, they got a rare windfall in a rare medium—the New York Times.**

It happened when the Times, at great length and with some documentation, front paged a story that network tv sales are rather "soft." **That was all the networks and TvB needed to get in their side of the story** for almost a solid week—duly printed by the Times in the interests of fair play. The gist:

- **ABC: Already has sold 16½ hours of evening time, as against 15½ in mid-August last year.** Late afternoon sales are up 20%.
- **CBS: Better picture than a year ago.** Only two half-hour evening periods available.
- **NBC:** As of 2 July, **nighttime sales showed an edge** of 1 hour and 15 minutes over the year before. **Daytime sales are almost double**—58¼ hours vs. 30 in July 1956.

Moral (if one is necessary): 1) It will be an **enormous network tv season** if the present pace holds (2) raw figures on hours sold (such as The Times used) are pretty flimsy statistics—you have to calculate **size of hookup,** too, and (3) unless you **include the specials, one-shots, etc.,** you haven't got all of the pretty picture.

Reactions against comedy commercials are beginning to set in thick and fast along Madison Avenue.

The general complaint: The latest specimens tend to be **cornied up to the hilt and/or loaded with pointless dialogue.**

So the trend toward the light-touch commercial—sparked for a while by imaginative characterizations and clever writing—could turn out to be a fairly brief one.

Predicted the head commercial writer for an agency loaded with radio billings to SPONSOR-SCOPE this week:

"They'll be going back to the jingle soon in hordes. Nothing sticks in the mind so effectively as a batch of catchy words put to catchy music."

CBS Radio's big score this week was the sale of 10 five-minute news periods a week to Miles Laboratories ($24,000 a week in time and talent).

The Miles order becomes effective in September and for 39 weeks.

Other CBS Radio sales were to **Singer Sewing Machine, Nucoa** (Best Foods), **Libby-McNeill & Libby, Bon Ami,** and **General Foods.**

Women may become almost as rich a market for electric shavers as men.

The trade estimates that **2 million women's electric shavers will be sold in the next year** (the field as a whole has grown 65% in four years).

Advertising note: **All five of the top selling electric shavers**—Remington-Rand, Schick, Norelco, Sunbeam, and Ronson—**will be in air media this fall. Norelco is gearing for the Christmas trade with an eight-week tv spot campaign.**

Don't expect the continuing attacks on filter-tip cigarettes to reverse the sales and advertising trend on this item. Here's why:

1) Once the consumer is sold on any built-in protective device, **he hesitates to abandon the "improvement."**

2) **Cigarette makers are inextricably caught in the "homogenized" trend**—recovering every speck of the tobacco leaf so that there's almost no waste. "Homogenized" is fine for filter-tips especially.

Meantime **R. J. Reynolds' sales and profits for the second quarter set a new peak,** and sales for the first half topped a year ago by $52 million.

P. Lorillard's second quarter was 9.4% better than a year ago in sales and up 30.6% in profits. The filter brands—**Kent and Newport**—now account for 54% of all Lorillard cigarette sales.

Judging by the phone inquiries SPONSOR-SCOPE got from agencies the past week, the technique, problems, and prices of barter time continue to be of high-riding interest.

Here are a couple sidelights on barter methodology:

- **The barter merchant isn't inclined to disclose the complete list of stations** he can furnish until the deal with the agency or advertiser is closed.
- **It takes about six months for the deal to get into full operation**—since the barter operator must pick up station as the contract progresses.

You will find these opening gambits in general use among the merchants who barter film for time:

1) An offer of a big package of markets—perhaps 80 or 100—with the price about 20% below card rate. (This is the starting point for negotiations.)

2) Assurance of maximum discounts, even though the account may not earn them.

3) Rate protection for as much as five years.

A memo left with a Park Avenue agency this week by a barter operator listed these price comparisons for seven announcements a week for 52 weeks.

NO. MARKETS	SCHEDULE TIME	MAXIMUM DISCOUNT CARD RATE	BARTER PRICE
100	Daytime	$2,053,000	$1,579,000
100	Late evening	2,382,000	1,762,000
80	Daytime	1,834,000	1,397,000
80	Late evening	1,971,000	1,579,000

(For timely opinion among station managements on the subject of barter, **see new SPONSOR weekly feature, FILM-SCOPE, page 61.)**

CBS Radio thinks there's a good chance of the segmentation trend reversing itself this fall: **Sponsors may start a return to the "old-time religion" of buying half or quarter hours.**

The cause of the network's sudden optimism is the interest of several advertisers in **exclusive sponsorship of the Jack Benny and Stan Freberg shows.**

Time and talent for the Benny half-hour is $13,000; Freeberg, $10,000.

Two more reasons why manufacturers must pre-sell their brands via stepped-up advertising:

1) **Food Fair,** considered a bellwether in the grocery chain field, is going in for **discount appliances** in its Florida operations.

2) **National Tea,** Midwest grocery chain, has made a **deal with the mail-order house, Alden's, to sell via the latter's catalog.**

Colgate's domestic sales for the second quarter continued to run under the 1956 mark, but earnings were over double the year before (the result of economies and deadwood-trimming).

The quarterly comparison: 1957 sales, $68 million (profits, $848,985); 1956 sales, $78 million (profits, $336,150).

Though their names weren't on the official list, **Y&R had a substantial delegation on hand for Henry J. Kaiser's gathering in Hollywood two weeks ago** to stir the promotional fires for his forthcoming Maverick series on ABC TV.

Sigurd Larmon himself headed the Y&R contingent, drawn from the N. Y., L. A., and San Francisco offices.

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 63; Spot Buys, page 66; News and Idea Wrap-Up, page 70; Washington Week, page 79; SPONSOR Hears, page 82; and Tv and Radio Newsmakers, page 88.


THE BAY THAT TURNED
INTO AN OCEAN
...OF
SALES
another SPONSORed
success story of
resultful advertising

this is case history #2

of **SPONSOR***ed advertisin*

send for #1 — **NOW!**

watch for #3 — **NEXT MONTH!**

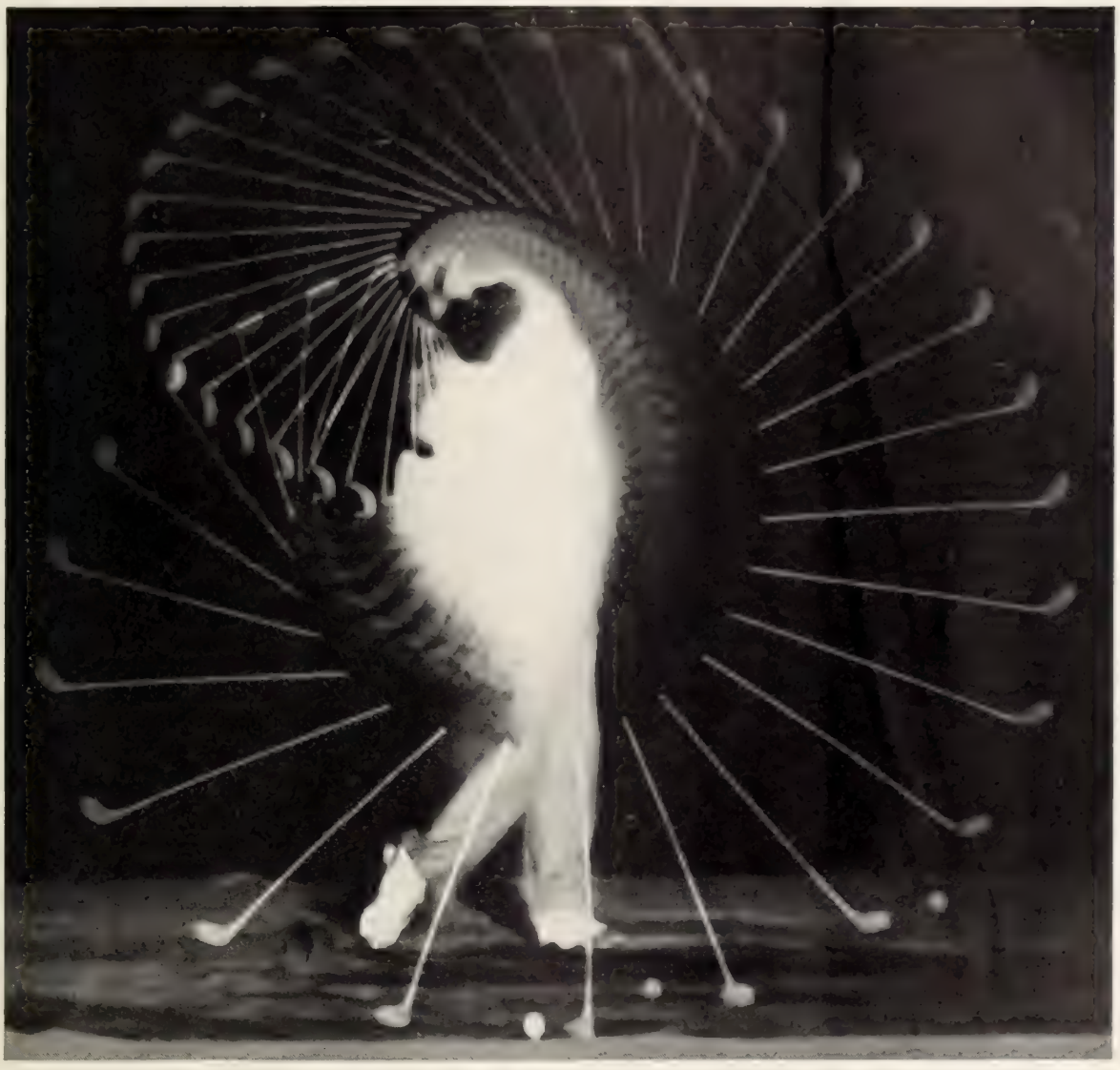


40 East 49th Street, New York 17, New York

Chicago, Illinois • Los Angeles, California • Birmingham, Alaba

YOUNG & RUBICAM, INC.
Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · SAN JUAN · TORONTO · MEXICO CITY · SAN JUAN · LONDON



Follow through!

One way to get better results . . . not only on the *tee* . . . but on TV! . . . is to "follow through" on your spot commercials.

By personal visits to local markets and stations, Y & R's Local Service Representatives often find better ways to integrate the commercial into programs.

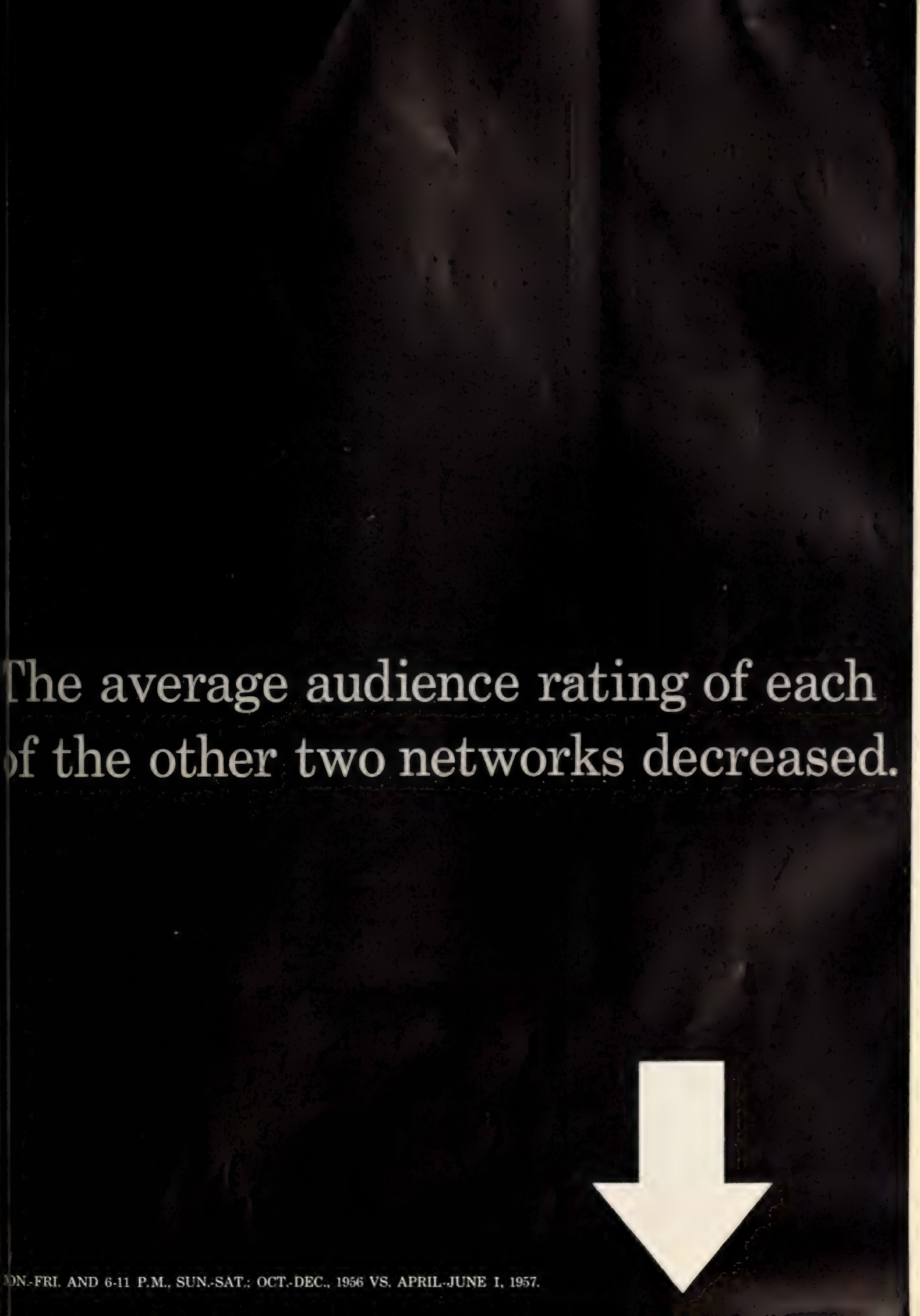
They gather new information on the value of current time slots—bring about energetic, imaginative local merchandising—and return home with a picture of a client's spot activities all over the country.

What it all adds up to is this: making friends with the local TV market can be an important step in getting customers to make friends with the products you advertise.



NBC is the only television network that increased its national average audience rating, both nighttime and daytime, during the 1956-57 season.

SOURCE: NIELSEN TELEVISION INDEX AVERAGE AUDIENCE RATING – 7 A.M.-6 P.M.


The average audience rating of each
of the other two networks decreased.
ON.-FRI. AND 6-11 P.M., SUN.-SAT.: OCT.-DEC., 1956 VS. APRIL-JUNE 1, 1957.

SOUTHERN CALIFORNIA INTERURBIA



IS COVERED BY only 3 stations

INTERURBIA . . . "a complex of cities, towns, suburbias which have grown together . . ." is startlingly illustrated in the solidly packed strip from Santa Barbara through Los Angeles and San Bernardino-Riverside to San Diego.

NCS #2 CONFIRMS individual city ratings . . . only 3 radio stations are popular and powerful enough to deliver complete this multi-million super-market.

OF THIS TOP TRIO, KBIG is

- the only independent
- the least expensive
- LOWEST in cost-per-thousand by one yard stick
- SECOND by the other.

Any KBIG or Weed man would like to show you the documents.



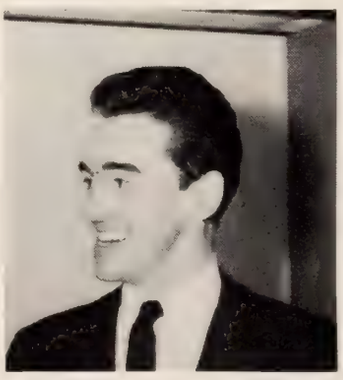
JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 3-3205
Nat. Rep. WEED and Company

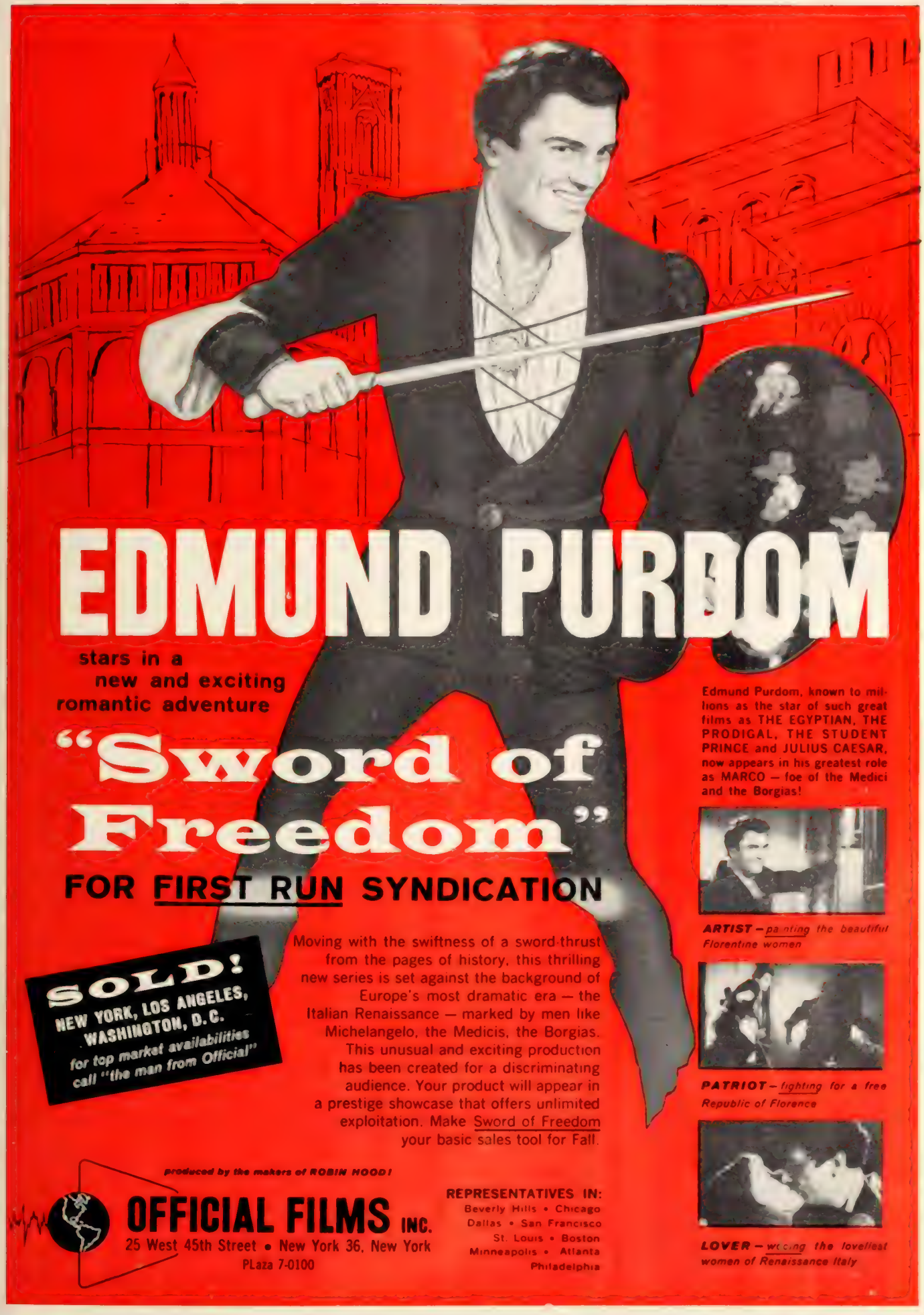
Timebuyers at work

Joan Stark, Grey Advertising Agency, New York, thinks that "too few people recognize timebuying as a profession." Like any other profession, she points out, skill is developed through knowledge, experience and practical application. Consequently, no definite formula or set rules can be prescribed. "Buyers must be flexible and learn to change their methods to fit the client and product," Joan says, "to allow for more creative planning and buying. In some instances, pure instinct and insight into a market alone can play the major role. That would happen, of course, only after the evaluation of the availability situation, cost-per-1,000, social and economic patterns in a market. work and travel hours. weather conditions, to mention just a few of the factors that a good buyer considers." Joan feels that media will reach its highest professional level through sharing the responsibilities with copy for the success of campaigns. "Copy and media are interdependent," she says. "Neither can be effective without the other. The finest copy will fall flat without the proper exposure; likewise, a solid media plan will go askew when copy lacks punch."



Bill Harmon, Leo Burnett Co., Chicago, timebuyer for Charles Pfizer Co. (feed supplement and animal health division) and other accounts, says: "For Pfizer's Agricultural division, we have developed an interesting combination of marketing and media data, based on the animal population according to the United States Census figures. We can't use 'people' presentations! We combine Nielsen coverage data for stations with Census figures on the animals and come up with the cost-per-1,000 hogs, cows or chickens. When plugging a poultry product, we'll want the leading counties in egg production or, perhaps, the number of chickens more than four months old on a county-by-county basis. We like to reach the farm housewife because she has an especially significant say in chicken raising. We have used network radio to introduce a new product, fast, and then supplemented in farm areas with spot radio. We favor radio farm directors' programs for news and market reports. Farm directors' endorsements and good local testimonials are added helps in selling our products. But advertising is basic and pretty much the same rules apply for all products."





EDMUND PURDOM

stars in a new and exciting romantic adventure

"Sword of Freedom"

FOR FIRST RUN SYNDICATION

SOLD!
NEW YORK, LOS ANGELES, WASHINGTON, D.C.
for top market availabilities call "the man from Official"

Moving with the swiftness of a sword-thrust from the pages of history, this thrilling new series is set against the background of Europe's most dramatic era — the Italian Renaissance — marked by men like Michelangelo, the Medicis, the Borgias. This unusual and exciting production has been created for a discriminating audience. Your product will appear in a prestige showcase that offers unlimited exploitation. Make Sword of Freedom your basic sales tool for Fall.

Edmund Purdom, known to millions as the star of such great films as THE EGYPTIAN, THE PRODIGAL, THE STUDENT PRINCE and JULIUS CAESAR, now appears in his greatest role as MARCO — foe of the Medici and the Borgias!

ARTIST *— painting the beautiful Florentine women*

PATRIOT *— fighting for a free Republic of Florence*

LOVER *— wooing the loveliest women of Renaissance Italy*

produced by the makers of ROBIN HOOD!

OFFICIAL FILMS INC.
25 West 45th Street • New York 36, New York
PLaza 7-0100

REPRESENTATIVES IN:
Beverly Hills • Chicago
Dallas • San Francisco
St. Louis • Boston
Minneapolis • Atlanta
Philadelphia

HIGH VALUE MARKET



OFFERING OUTSTANDING VALUES IN



The Columbus, Ga. metropolitan area ranks 11th in the nation in Per Family Income, 97th in Population, 98th in E.B.I.



TV COVERAGE

In our 53-county coverage area of 159,846 TV homes WRBL-TV ranked first in 92% of all Class AA ¼ Hours, first in 87.3% of all Class A ¼ quarter hours, and 68.8 in all Class B ¼ hours.—(March Telepulse)

RADIO PENETRATION

WRBL radio leads in homes delivered by 55% —day or night monthly. WRBL—over 54,420. Station B—34,940. Best buy day or night, weekly or daily is WRBL (NCS No. 2)



COMMUNITY PREFERENCE

Community confidence and sales results are proven by a continuously growing family of local advertisers. Your Hollingbery man has proof of local preference for WRBL.

WRBL
AM - FM - TV

CALL HOLLINGBERY CO.

COLUMBUS, GEORGIA

by Bob Foreman

Agency ad libs

The one-shot in tv advertising



Since the word "spectacular" connotes the flamboyant and today, in addition, what is excessive in cost and questionable in value, it will be carefully avoided in this brief but poignant discussion of the "one-shot" in television.

Infrequent or intermittent programing should not be considered advertising in the usual sense. Advertising per se is the *regular* use of commercial copy. Frequency of impression is as vital to its success as is the soundness of what appears or the size of audience reached.

The most effective advertising utilizes frequent impressions against its prospects. This applies whether the product advertised is in its introductory phase or is well along in years. Or whether it's an *idea* that is being advertised.

For the one-shot, of course, there is no frequency. There is little more, from an ordinary advertising standpoint, to the two- three- or four-shot. Hence what are the values of these intermittent broadcasts. if any? How can they be used, if at all? What shapes and sizes do they come in? Your jovial leader on these little excursions will attempt to provide some of the answers below.

It's used as a change of pace

First and foremost among the purposes of the one-shot in tv is as a sudden, attention-getting and effective pace-changer . . . a change of pace *on top of* the normal magazine schedule and weekly or alternate weekly television program . . . slotted on a date that ushers in a season, a new model, a sale, an important anniversary . . . a change of pace that alters the traditional approach being used by the advertiser.

Thus the newness of the effort and the shift in attack will kindle an awareness for the messages that perhaps had been dimming year after year. Such a change of pace will come to (if the effort is properly selected, produced *and promoted*) the happiest of conclusions in the trade or among employees or both.

In order to take full advantage of this change of pace, it is necessary to make the program itself different. It must be something of an event. It cannot be typical of those which fill the logs of the channels during the course of the week. This requires money. Usually carloads of it. Two hundred and fifty thousand dollars (time *not* included) might be considered par for the course. Though some types come for less, the biggest of extravaganzas are far more expensive.

How long a show? Well, usually it is necessary to program for at least an hour-and-a-half, this length being out-of-the-ordinary. However, by judicious selection of material, stars, and prayers, it is possible to do an hour-long one-shot that will be "an event;" i.e. documentaries such as *Project 20* productions so ably produced by NBC's Henry Salomon. In the dramatic form, it is difficult however

Storer
Broadcasting
Company

announces the appointment of

The
Katz
Agency
Inc.

as national representative for

WIBG

RADIO 99, Philadelphia

Philadelphia's Most Powerful
Independent

KOBY
in San Francisco
No. 1

KOBY dominates the nation's 7th largest market—May-June Pulse! weekends 6 a.m. to mid 11.7; Sat. 13.0; Sun. 14.3! May-June Hooper: weekdays 7 a.m. to noon 21.6;—noon-6 p.m. 24.0 . . . 22.8 all day average. Nielsen agrees — rates KOBY at 21,100 NSI 6 a.m. to mid. KOBY operates full time . . . 10,000 watts—the bay area's most listened to and most powerful independent. Contact Edward Petry & Company, Inc.

KOSI
in Denver
No. 1

All ratings are soaring sky high for KOSI—Denver's No. 1 station. May-June Hooper, 19.4 a.m.—22.1 p.m. share. February Pulse; 15.5 all day average. KOSI sells full time—to a big, big audience in the mile high Denver area. KOSI operates at 5,000 watts. . . Represented nationally by Forjoe.

MID-AMERICA
BROADCASTING CO.

in Greenville, Miss., WGVM

No. 1 in both Hooper & Nielsen

See: Devney & Co., Inc.

to give stature to an hour program. To do so requires special material and superb casting. It is my belief (as well as hope) that Rexall's *Pinocchio* will fall into the category of great "hours." With Mickey Rooney, Walter Slezak, Fran Allison, Jerry Colonna, Mata and Hari, Stubby Kaye, plus the most refreshing book as well as superb music and the choreography of Hanya Hobus, it can and should make its 60 minutes a real occasion.

Why then are there so many nursery tales scheduled as one-shots this year? You hear this question often. The answer is a simple and obvious one. With a single chance to pull an audience, familiarity is vital. During the early evening hours, when youngsters as well as adults are available, it is doubly important. The music, too, is helped if it is familiar. Few, if any, original scores will ever get the benefit of the months of pre-program plugging which was done for Richard Rodgers' Cinderella tunes. Once is all!

Which brings me to the last point of this tract. Promotion is essential. All the on-the-air plugs possible. Publicity in the magazines and newspapers. Merchandising to the trade. To home, office and factory personnel. To customers. Tie-ins with all other advertising running. Without these helps, the show can very well go unnoticed. With them, plus a good time period, a great cast and sufficient luck—your one-shot could make you a Big Shot!

How to promote a one-shot show

Foreman says, publicity-promotion-merchandising campaign for a one-shot would fully exploit these four areas:

A—Publicity

1. Direct mailings to tv editors
2. Telephone interviews for editors in key cities with cast
3. Complete coverage of all related media—house organs, religious, fraternal outlets and all publicity space that is off the tv pages
4. Unusual novelty mailings and unusual press party ideas*

*For *Timken Televent* "Eleven Against The Ice" it was suggested that they invite newspaper editors to spend a few minutes in a room with temperatures approximating Antarctica or that they send out such mementos as a plastic ice cube, souvenir thermometer, bottle of melted ice from Antarctica, etc.

B—Station promotion

1. Trailers on the show, ad mats for local newspapers
2. Letters from stars of the show to station managers
3. Contest ideas and contest kits
4. Ready-to-use on the air announcements and briefs
5. Special promotion kits that will include recorded excerpts of show or other recorded announcements about the show

C—Station merchandising

1. Product pix and stories
2. Window streamers, counter cards
3. List of district managers
4. Other Promotion pegs

D—Internal promotion ideas

1. Special promotion kit to company salesmen
2. Weekly mailings on the show to client's customers
3. Novelty mailings to build excitement in shows
4. Personal appearances of show personalities at plants
5. Direct announcements to employees, stickers for cars, buttons for children, etc.
6. Letter from company president to stockholders announcing shows and questionnaire to invite comments
7. Copies of mailing pieces, newsletters and other promotion items to stockholders

COMING THIS FALL FROM MGM-TV

THE THIN MAN

STARRING

PETER LAWFORD · PHYLLIS KIRK

AND ASTA

SOLD
TO
COLGATE-PALMOLIVE
NBC-TV NETWORK
HALF HOUR, FRIDAY NIGHTS
9:30 P.M. E.S.T.
STARTING FALL OF 1957



Five more BIG MGM-TV series are now in preparation for production at the fabulous M-G-M Culver City Studios

"NORTHWEST PASSAGE"
"THE FEMININE TOUCH"
"MIN & BILL"
"YOU'RE ONLY YOUNG ONCE"
"GOODBYE, MR. CHIPS"
Boreham Wood Studios, London, England)

For more information about this great programming opportunity write, wire or phone Charles C. "Bud" Barry, Vice President, 1540 Broadway, New York City 36, JUdson 2-2000

MGM-TV
A Service of Loew's Incorporated

.. it's a growing market!



• MIDLAND
• ODESSA
• BIG SPRING

IN

"OIL-RICH" WEST TEXAS

with a continuous population growth.

	Midland	Odessa	Big Spring
'40	9,350	9,550	12,600
'50	21,700	29,500	17,300
'57	58,800	74,700	31,000

*CSI PER HOUSEHOLD

MIDLAND	$7,403
ODESSA	$7,102
BIG SPRING	$5,920

*SRDS

YOU GET ALL THREE ON . . .

KMID-Tv
CHANNEL 2
NBC 100 KW abc
Represented by
Venard, Rintoul & McConnell, Inc.
South—Clarke Brown Company

News and views for women in advertising and wives of admen

Women's week

Business parties: More and more wives of admen are eager to join in their husbands' business-social activities to the point where a number of exurbanite young wives have bought commutation tickets to Manhattan simply to attend business cocktail parties.

Their rules for being an asset rather than liability at these times:

1. Generally, make your appearance at the party casual, or it looks as though you're butting in. In fact, several wives mention offhandedly at parties that they're joining their husbands for dinner, to make appearance seem less specifically tied to the party.
2. If husbands get involved in business discussion, move discretely away to avoid distracting talk.
3. Dress conservatively.
4. Do not discuss children, maids or cooking except with other wives.
5. Unlike strictly social cocktail parties, don't make an effort to meet other people, but wait until they're introduced to you.
6. If left alone, sit down at a table and quietly sip your drink. There's no such thing as a wall-flower at a business party, just a discrete wife who's reluctant to interrupt business talk.
7. Follow your husband's cue on making future invitations or engagements at a business party, or you might get too chummy with his toughest competitor.

Programing needs the woman's touch: As Myrtle Tower, program director of WABC, New York, points out, Patti Searight of WTOP, Washington, D. C., isn't the only gal whose talents in programing for a radio station have been recognized.

"Sorry, Patti, but here I am," she says. "And since there's no claim like a new claim, I'm staking that I'm the only woman program director of a 50 kw. *owned-and-operated* station in the U.S."

In the New York market, where Myrtle's bailiwick extends to 135 program hours a week, there are 28 other program directors (all male), 10 on am outlets, nine on am-fm stations, seven on tv and two on fm. Four years ago, when Myrtle first became WABC program director, her responsibility was for 85 show hours weekly.

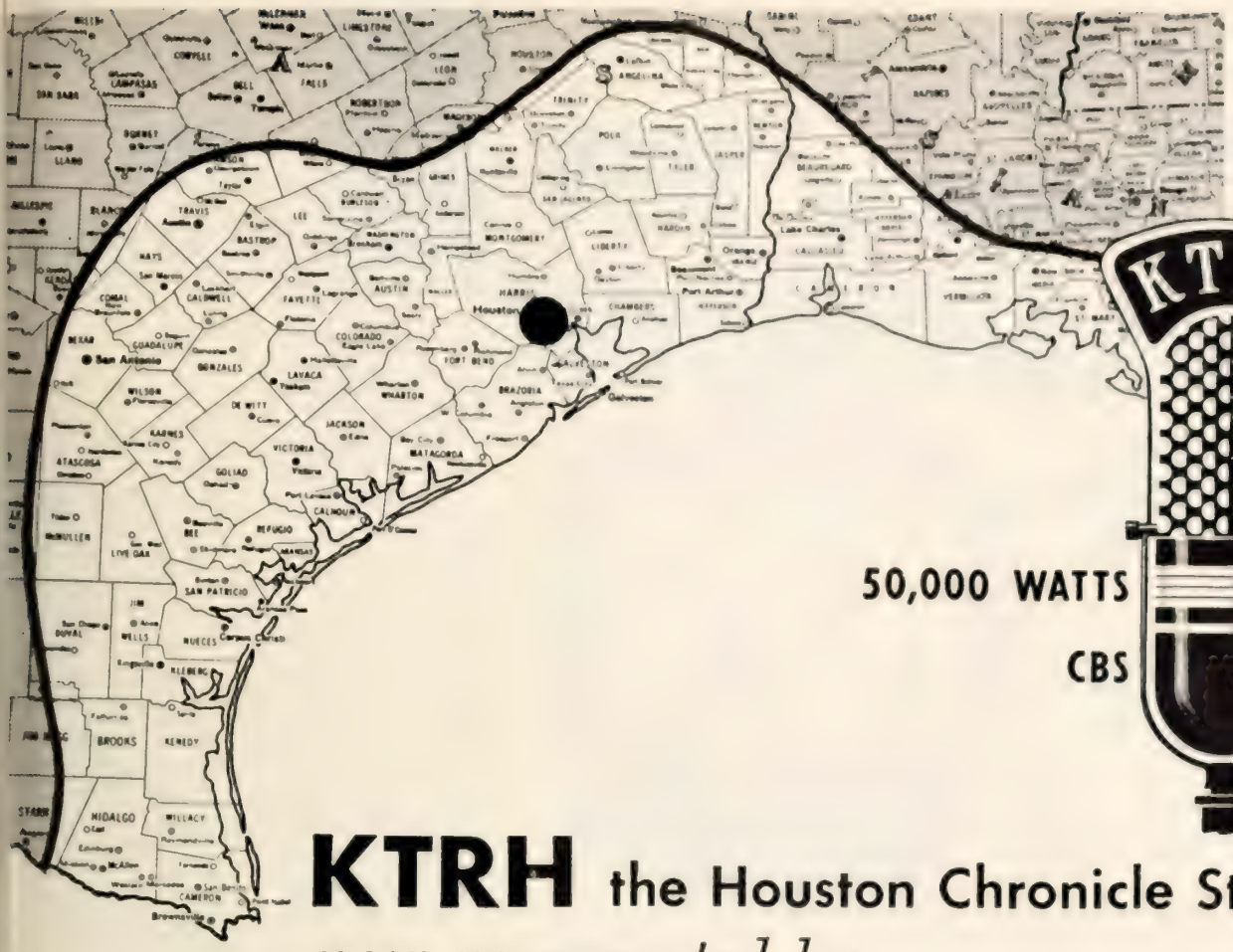
Myrtle worked her way up from the ranks to become New York operations supervisor, then director of program operations. She decided on a radio career in 1945, starting at ABC as a typist.

Myrtle Tower maintains there is no single formula for women in finding careers in broadcasting, recalling, "I got my job through the *New York Times*."

"Sell, Smile, Sing": A new slogan for happiness in the home and in a radio or tv station comes from Virginia Atter, staff announcer and lady m.c. of *Open House*, Mondays through Fridays 4:00-5:00 p.m. on WMBR, radio and tv, Jacksonville, Fla.

"Sell, smile and sing, if you have to," she says, "but major in sell."

Ginny, who's a beautiful, unattached female with earnings well in the five figures, has parlayed the "three S's" into a daily show that's sold-out where future clients are concerned.



KTRH the Houston Chronicle Station

now represented by...

PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives since 1932

KTRH first in HOUSTON

57 County-Area Pulse in and out of home—Spring—1957

- **first in the Morning**
  (23 out of 24 quarter hours—6 AM to Noon)
- **first in the Afternoon**
  (23 out of 24 quarter hours—Noon to 6 PM)
- **first at Night**
  (23 out of 24 quarter hours—6 PM to Midnight)
  (Mon.—Fri.)



NEW YORK	CHICAGO	DETROIT	ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
0 Park Avenue	2 Prudential Plaza	Penobscot Bldg.	Glenn Bldg.	406 W. Seventh St.	1750 North Vine St.	Russ Building
Ukon 6-7900	FRanklin 2-6373	WOodward 1-4255	MUrray 8-5667	EDison 6-3349	HOllywood 9-1688	SUtter 1-3798

AN Essential BUY IN WASHINGTON STATE



KPQ
WENATCHEE
The AA STATION

The MIDDLE of Washington State, growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS 560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ **Wenatchee, Wash.**

GUARANTEE
TO OUTPULL all other North Central Washington media
TWO to ONE

National Reps:
FORJOE AND CO., INC.

Portland and Seattle Reps:
ART MOORE & ASSOCIATES

One of the Big 6 Forjoe Represented Stations of Washington State

49th and
Madison

Pretty good at figures

Your issue—13 July 1957, page 10, paragraph 6 (SPONSOR-SCOPE):

"With the average bra retailing at $3.00, Exquisite will have to sell 800,000 to break even. That adds up to $24 million (in a trade whose total is about $200 million)."

According to the way we'uns in the deep South figure it, 800,000 times $3.00 worth of anything comes out $2,400,000, not $24,000,000. If the party who did that calculating is available, I'd like to have them do my accounting on everything but taxes.

Am I among the first to call this to you'alls attention?

Clarence Feibelman, *Partner Galenol Co., Atlanta, Ga.*

Radio silence isn't soothing

I have been in the radio broadcasting industry for many years. I have seen quite a few changes take place. Program formats, music styles and personalities have changed. I have also seen a marked increase in the use of "gimmicks." Gimmicks come and go and, if worked cleverly, can be very effective while they last. Let's face it, we'll always have gimmicks of one kind or another in radio broadcasting.

The one gimmick (and I use this word for lack of a more appropriate one) that does radio no good is the use of a period of silence in place of a commercial. Of all the ridiculous ideas, this is it. How much more of an admission can a radio station make that their commercials are presented in an unfavorable manner.

If commercials are written intelligently and read pleasantly, how can they be annoying? Everyone in radio knows that a few seconds of silence preceding a commercial is an attention-getter. For a moment the listener, unaccustomed to silence, is startled into thinking that his electricity has been cut off or his radio has gone dead and listens intently for some sound to come through.

Then the commercial starts taking advantage of his attention. That's an old, tried and proven gimmick, but

can't be used too often. But to "sell" silence and explain it in such a way does nothing but make the station appear puerile. If the listener really wanted silence, a flick of a switch would accomplish this.

John T. Clayton
director, public affairs
WHLI, Hempstead, Long Island

Over-commercial restraints

KSFO deserves the accolade of your June 8 Sponsor-Scope for restraints against over-commercialization, including a maximum of 8-minutes commercial in a half-hour and no double-spotting of a minute announcement. KSFO's Bill Shaw and Bert West are bringing to San Francisco the high principles which made them so liked and respected among their fellow broadcasters here in Los Angeles.

At the same time I'm sure neither you nor they intended the impression that this clean policy is a newsworthy "first." Many fine radio stations have operated with even stricter restraints for years. Here at KBIG we've had a 3½-minute commercial maximum per quarter-hour, plus no doubling of minute spots the entire five years of our existence. The policy book is frustrating to salesmen and rep, but we believe it's good business for the long haul.

Robert J. McAndrews,
vice-president,
KBIG, Hollywood

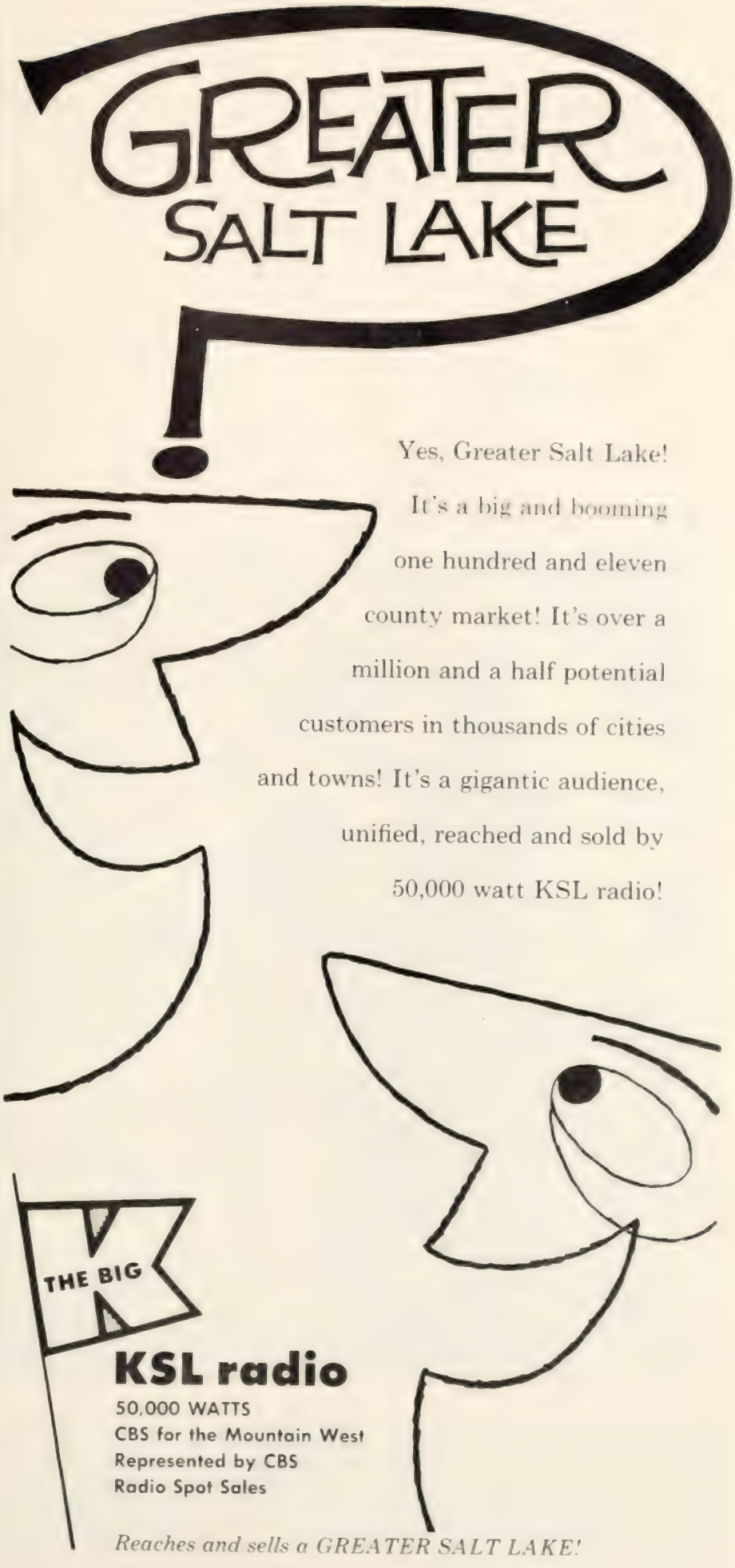
Alaskan television

I certainly want to thank you for the wonderful job your magazine has done over the years for radio and television. I have never known your publication to be biased or to show favoritism I'm sure it never will.

However, Mr. Bob Foreman's column July 20, 1957 consisted of a pitch and recommendation for KENI-TV, Anchorage, Alaska.

As you know I represent KTVA, Anchorage, Alaska, the CBS TV affiliate, which not only was the first and pioneer television station in Alaska but a completely locally owned station by citizens and businessmen of Anchorage. KENI is owned by the Midnight Sun Broadcasting, a branch of the Lathrop Corporation, but KTVA has every bit as much ingenuity, skill, unflagging devotion as KENI.

Roy V. Smith
Roy V. Smith Associates
New York City



Twin habit in the Twin Cities:

1. Listening to first place WDGY

2. Buying WDGY—advertised products

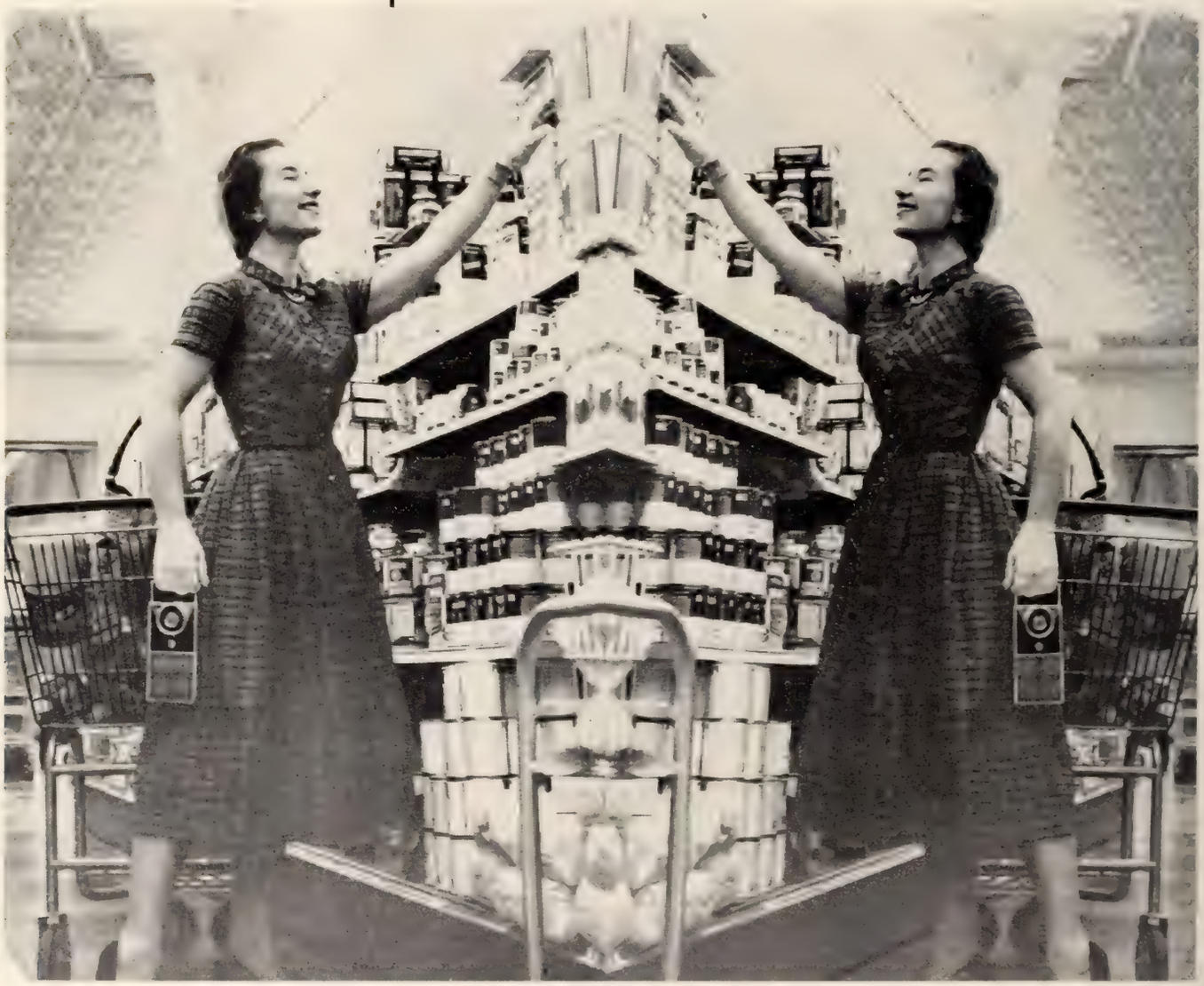
WDGY
50,000 watts
MINNEAPOLIS-ST. PAUL

WDGY has taken over first place in Minneapolis-St. Paul. June-July Hooper says it: WDGY has 28.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it: WDGY has 29.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Pulse says it: WDGY has 189 first place quarter hours, against 128 for next station.

Storz Station programming excitement has overturned radio-listening—and time-buying habits—of a generation. See your Blair man . . . or talk to WDGY General Manager Jack Thayer.

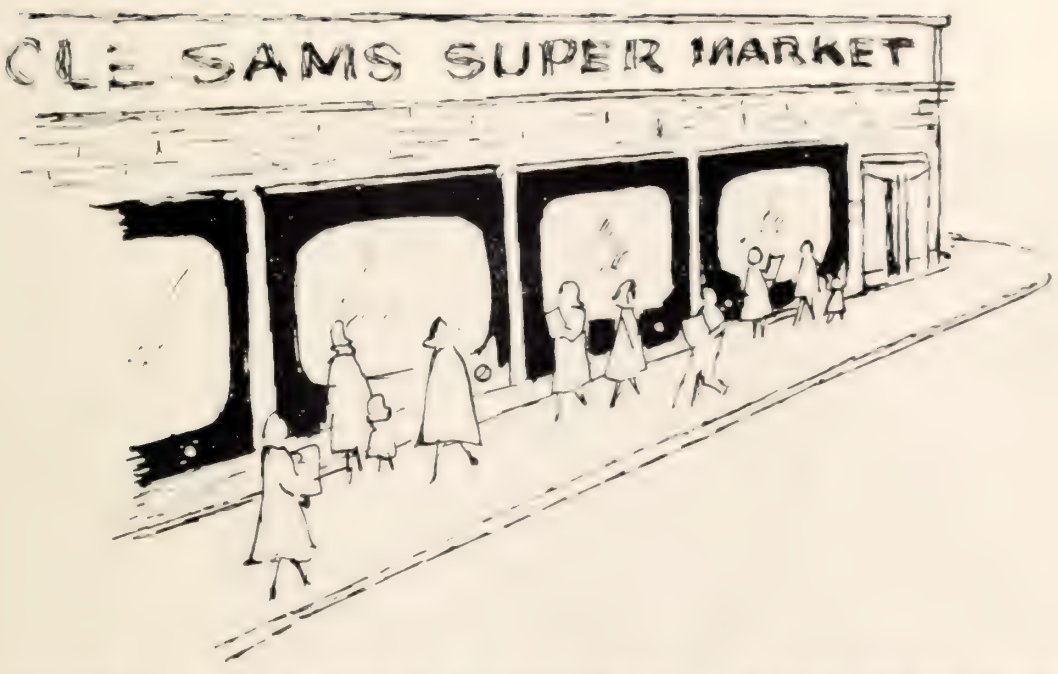


STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.



THE MARKETING MEDIUM

Television is revolutionizing business by literally spawning new products, creating company mergers, changing products. It's the first medium whose function goes beyond merely delivering messages

Television will achieve the ultimate in impact on the American economy when viewers can order merchandise from the screen by pushing a button. But this fantasy-gadget of the future is no more startling than the impact television has already worked on marketing in just seven years.

On the basis of extensive interviewing among manufacturer and agency executives SPONSOR concludes that television underlies and bolsters many of the trends which make business in the 1950's different from the way business has ever been. To wit:

1. **More new products** have been spawned during the last seven years than at any time previous. A substantial number of these have been introduced because (a) the availability of television meant there was opportunity to launch and profit from the product quickly; and in many cases (b) the company's commitments for television time virtually made the creation of new products necessary in order to amortize the tv investment. (See list of new products next page.)

2. **Companies have even merged** to get new products for television. The most recent example: Pharmaceuticals and J. B. Williams whose nuptials were announced this month. Pharmaceuticals with $12 million invested in tv needed a product with strong summer sales potential to balance its winter-oriented line of tonics and nostrums. J. B. Williams had Skol a suntan oil. (See details later.)

Many clients are rushing new products out of laboratories to capitalize on mass audience and sales effectiveness of their costly tv shows

3. Products themselves have been affected. Product engineers will tell you they start thinking of tv—and ways to give products demonstrable characteristics—back in the laboratory.

4. Self-service retailing has accelerated in the tv era. Cause and effect? No one can know for sure. But it's an accepted assumption that tv in many cases is making up for the vanished sales clerk—and even the salesman of higher-priced items like appliances and automobiles. Who can say but that the discount house with its drastic effects on distribution could not have grown without a medium which brought Betty Furness into millions of homes and made the clerk on the floor superfluous.

5. Manufacturer sales forces have been affected. In some cases they have been virtually eliminated, made unnecessary because of television. In other cases they have been expanded to keep up with company growth which television has stimulated. Everywhere salesmen in major companies are more aware of advertising, particularly tv, are better trained to talk about it and use it.

6. Strategy in marketing, all told, has changed drastically for many products. The time needed to launch a new product is much shorter now. The time in which a company can find itself dumped out of product leadership is similarly shorter. While the American economy was always dynamic, there has been nothing like this ever before. Companies have literally changed their methods of ad budgeting so as to allow for rapid tv decisions.

Television has not been the only major force at work in reshaping U. S. business during the 1950's. This is, after all, the decade in which the need to achieve distribution became the primary problem of an economy which had solved its production problems.

The stimulus of war-developed technology, the spread-out from the cities, the hunger for homes and conveniences have all played their massive role. But if there had been no television during this period, many of the trends in marketing would have been muted.

For television, through no particular genius of those who organized it, is by its nature a different kind of advertising medium. It is actually a *marketing* medium. It achieves not just "impressions" on its audience. It frequently achieves sales decisions because it substitutes for the process of standing at the counter and examining products.

It is this simple factor of sales impact, the many who have experienced its results will tell you, which underlies all else that has happened because of television. It is this which makes it possible for television to open up distribution channels for a product in anticipation of demand—faster than anything else ever could. It is this that allows television to play a role in many phases of the marketing process over and beyond the classic function of advertising which has been merely to deliver a message.

Here are some specifics:

Distribution: Many products that are household words today were virtually unknown one year ago. A partial list of outstanding newcomers shows that each of these is a heavy tv advertiser from Lestoil to Jet Bon Ami to Lever Brothers' Wisk and Dove to such new

These 50 are among new products which used heavy tv advertising *

- Alcoa Wrap
- Ban
- Big Top Peanut Butter
- Campbell's frozen soups
- Chem-O-Cell Sponges
- P&G's Comet
- Dove
- Esther Williams pools
- Flav-R-Straws
- Johnson Wax's Glade (air freshener)
- P&G's Gleem (toothpaste)
- Block Drug's Greenmint Mouthwash
- Charles Antell's Hair Curlers
- International Latex's Iso-Aspirin
- International Latex's Isodine
- Jet Bon Ami
- Corn Products' Kasco (dog food)
- Helene Curtis' King's Men After-shave Lotion
- Lestoil
- Mennen's Electric Pre-Shave Lotion
- Carter's Nair
- P. Lorillard's Newport
- Pharmaceuticals' Niron
- Noxzema's Nozain (medicated cream)
- Corn Products' Nusoft (for washing clothes)
- Block Drug's Nytol
- Liggett & Myers' Oasis
- Johnson Wax's Off (insect repellant)
- Profile Bread
- Rath Chopettes
- Pharmaco's Regutol
- Revlon's men's line
- 5-Day Roll-On Deodorant
- Salem
- Charles Antell's Sando Reducing Aid
- Max Factor's Sebb (hair shampoo)
- Block Drug's Sentrol
- Charles Antell's Slim Magic
- Mennen Skin Magic
- Pharmaceuticals' Sominex
- Staff Bread
- Charles Antell's Star Nail
- Bristol-Myers' Theraban (dandruff remedy)
- Fabron's Tipette
- General Mills' Trix Cereal
- International Shoe's Weather-Bird shoes
- Wisk
- Wonder Buttermilk Bread
- Wonder Poppyseed Brown & Serve Rolls
- Pharmaceuticals' Zarumin

* Products were introduced in last two years.

cigarette brands as Salem, Oasis and Hit Parade.

"The rule of thumb in drugs used to say that you expected a dollar for dollar relationship in the first year, that is one dollar sold for every dollar spent," George Abrams, marketing v.p. of Revlon told SPONSOR. "You didn't expect to show real profit until the third year. Now in the case of a company with an established sales force, you can expect to get national distribution right off the bat. But even there tv has its effect in terms of the penetration of your distribution. Or when a company doesn't have the strength to push distribution strictly through its other products, tv has been a huge wedge with wholesalers."

Perhaps the most telling result in terms of distribution has been on products that are not directly related to the consumer. Take shoe soles as an example. Certainly few men, women or children buy shoes because of the brand of soles on them. Yet when one company put its shoe soles on tv, the brand became so well known nationally that, according to the agency account supervisor, "Retailers were more willing to stock up because of the pressure from consumers coming into stores as a result of the commercials and asking for the product."

Says John Rees, senior v.p. and director of Compton: "Television can be as important, if not more so, to the company that sells through wholesalers and jobbers rather than directly to retailers. Wholesalers get the reaction from the trade and as long as retailers are made aware of a product through tv stimulated consumer demand, the wholesaler can get faster and bigger orders. Tv has helped open up new markets for companies whose products had previously never sold there."

New products: Examples of tv-induced new products abound, but perhaps the clearest and most recent case of a major management decision implemented by tv is the late-July purchase of J. B. Williams Co. by Pharmaceuticals. It's no secret that Pharmaceuticals' main product, Geritol, was built on tv. Pharmaceuticals' media director, Fredric Apt, is quick to give credit to the medium. "About 90% of our total advertising budget is tv and mainly network," he told SPONSOR.

In the past three years, the firm has added three new products (Zarumin, Sominex and Niron) to its three original items (Geritol, Serutan and RDX). The bulk of the sales still come from Geritol which sells best during the winter when people are more likely to think about their health.

At the same time, Pharmaceuticals has been hip-deep (to the tune of $12 million this year) in network tv, with three major year-'round properties. The choice was obvious. You either ride with the big tv investment and figure that it pays out during the peak winter season, or you try to capitalize on show popularity and vast circulation by adding another summer product or several products. J. B. Williams Co., with Skol suntan preparation as its main product, was a natural.

Packaging: Without question, packaging has been most drastically affected by television and this refers not only to the design and color of new packages, but also the trend toward combination packages for price promotions or new product introductions and visual, demonstrable gimmicks.

The new Marlboro, Salem and Newport packages are only a few of those designed with tv advertising as a major influence on color, lettering, shape and visual gimmick. But in many instances the demonstrable feature is even more clearly incorporated into the product as well as the package, as in the case of Jet Bon Ami.

"People are designing products with

(*Please turn to page 33*)

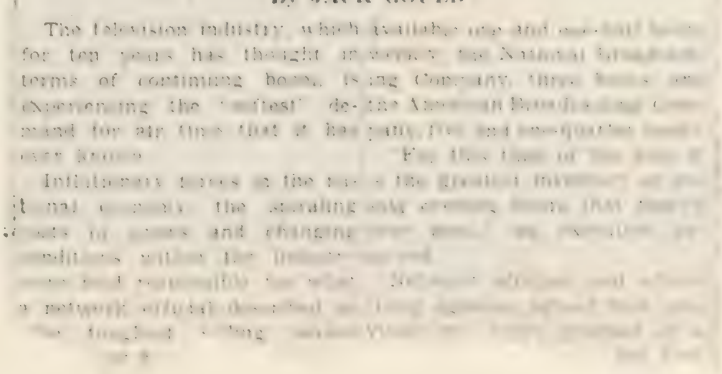
MARKETERS (AND THE FACTS) REFUTE "TIMES" TV STORY

The nation's marketers apparently disagree with *The New York Times*, which, on 25 July 1957 stated in a front-page story that tv for the first time in its history is experiencing difficulties in selling nighttime network time. As TvB stated in a reply, far from suffering such a decline, the medium as a whole, including daytime, network and spot, has shown continued growth over 1956. Said TvB: "ABC, CBS and NBC have more dollar sales firmly contracted for the 1957-1958 season than ever before. SPONSOR last year reported 18 half-hour nighttime network availabilities and, in contrast, its Tv/Radio Basics will show 15 half-hour opportunities this year." As the article in these pages states, tv is unique in the number of marketing functions it performs. It's also unique in the degree to which it is spotlighted by printed media. TvB and others contend front-paging a media story by the *Times* is unprecedented.

(*See editorial, page 90*)

Poor Demand for Time Besets TV; 'Toughest Season' in Ten Years

By JACK GOULD



HOW TO MAKE EVERY RADIO DOLLAR WORK LIKE TEN

When North American Van Lines and its Hoosier ad agency put heads together on investing a $250,000 budget, they stretched it to many times its face value. Using network radio show spearhead, they wound up with about $530,000 worth of publicity and bonus of $260,000 in local radio

Getting the most mileage out of its rolling stock is one aim of any public carrier, but North American Van Lines, Inc., a long-distance moving organization with world headquarters at Fort Wayne, Ind., has gone a step farther. It knows how to get maximum mileage from its radio advertising budget.

NAVL, to use its trade name, does not have a multi-million advertising appropriation. But in its network radio program, begun last November, every dollar of its relatively modest $250,000 outlay for broadcasting worked overtime.

As a result of this $250,000 time-talent-promotion investment, NAVL agents invested another $260,000 in local spot radio, and all of this together, the company estimates, has produced some $350,000 worth of publicity and about $180,000 worth of plugs on network and individual stations.

Applegate Advertising Agency, Inc., of Muncie, Ind., which has served NAVL since 1949, developed the campaign. Its job was to create nationwide public acceptance for NAVL among two types of prospects: (1) individual families and (2) business firms. Since long-distance moving is ordered on the basis of confidence, both in the local mover and the van line he represents, North American's president, James D. Edgett, felt that a

Any sponsor can profit by using North American's check off list for radio success

While you are reading this article, 2,500 *families are moving via the vans of North American. Much of this success is due to their intelligent use of radio in which they parlayed a* $250,000 *budget into many times that value in accrued advertising through individual spot radio agent tie-ins with the parent company's show amounting to* $260,000; *through state salutes that brought roughly* $530,000 *worth of publicity in the press and on the air across the nation.*



☑ **Tailored programing**

Alex Dreier (r) on NBC's Monitor for NAVL, interviews van lines president, James Edgett. Dreier was natural for theme "Man on the Go for Van on the Go"



☑ **Built in publicity**

Governor Williams of Michigan records greeting for Dreier's "Salute" to his state. Salutes got one million lines of publicity

dignified yet friendly radio program was needed, one to build prestige rather than merely amuse or entertain.

A news or commentary type of program was indicated. Numerous commentators were considered, but one had a natural advantage. Alex Dreier, veteran NBC war correspondent and news analyst, had been known for years as "Man on the Go," a title tied perfectly to a moving business theme. John Lukens, former NAVL ad manager and now account executive with Applegate, suggested the slogan, "Man on the Go for the Van on the Go"—and that was it.

Beginning last November, Dreier was presented in a series of five-minute segments every weekend on NBC Radio's *Monitor*. One segment was scheduled for Saturday morning to reach homemakers, one for Saturday evening, another for Sunday afternoon aimed at the auto traffic audience. The main feature was a 10-minute (two five-minute segments) show on Sunday evening that consisted of a "Salute" to one of the 48 states.

One of the factors that led NAVL and its agency to spearhead its 1957 campaign with *Monitor* was the increase in the popularity of radio as a local advertising medium among its 1,100 agents across the U. S. A survey three years ago showed that only 8% used radio; in 1956, 30% were using radio. This year the percentage is well over 50. A special analysis among NAVL's agents who produce the most business revealed that 81% of them advertise on local radio stations. The Alex Dreier programs gave these agents a fine tie-in opportunity and accounted for a large part of this year's increase in their use of local radio.

These tie-ins were accomplished in this way: NAVL and Applegate Agency had Dreier record a series of special five-minute programs and made them available to NAVL agents for use on local stations of their choice. These programs were prepared at the rate of three a week, and offered at a nominal cost. Agents who signed up for NAVL's co-op advertising fund could have 50% of the cost refunded, making their net charge for talent per program minimal.

These programs had the same newsy flavor of the *Monitor* shows, but contained no spot news so that they could be used locally at any time. Some 150 NAVL agents signed up for these local shows, and on an annual basis it is estimated they will invest more of their own money on time charges than the parent company does on *Monitor*.

While these local shows are aimed at long-range growth rather than at immediate orders, many agents are reporting direct results. One NAVL agent in Virginia pinpointed eight local and three long-distance moves within the first month (On long-distance moving contracts, agents receive a commission from NAVL). Another agent in the Midwest found his storage business had gone up 100% since he began using the Dreier recordings. One California agent wrote the parent company saying: "Our phone-ins have increased. Company-paid moves are going up. Our salesmen are being welcomed in the home to make estimates."

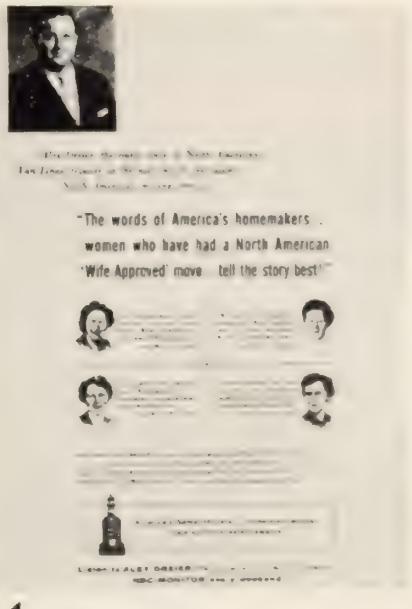
How has this double-edged radio campaign worked for the over-all business of North American Van Lines? Since the start of the *Monitor* show less than a year ago (it will be resumed in September after a summer hiatus) business volume has increased more than 20%. Since May, bookings on long-distance moving jobs have stood at near-capacity and continue solid through August. By year's end, William L. Sneltjes, NAVL's vice president in charge of sales, foresees an all-time high gross of well over $30 million.

The parent company's $250,000 budget has been stretched in all directions through intelligent merchandising and promotion of its *Monitor* spearhead. The "State Salutes" segments on Sunday nights are one example of the Hoosier savvy that went into the whole campaign. First, public officials in the state to be saluted are contacted for background data, and arrangements are made for the governor of the state to introduce the "Salute" with a recorded greeting. Among prominent governors who have sent such greet-



Merchandising star

"Man on the go" meets the "van on the go" when NBC's Alex Dreier chats with driver of NAVL van. Van signs advertise the program



Print support

Color spreads in *Saturday Evening Post*, *Life* and *Fortune* feature editorial material stated by Dreier and also advertise the radio show



Agent promotion

This tabloid was just one of several pre-show promotion pieces sent to NAVL agents who tied in to campaign with local radio buys

Nothing was left to chance in developing this campaign that gave long mileage to relatively low budget

ings to "Man on the Go and Van on the Go" are Knight of California, Lausche of Ohio, Herter of Massachusetts, Leader of Pennsylvania, Harriman of New York.

Next, news releases describing the upcoming program are sent to every daily, weekly and Sunday paper in the state. Pictures of Dreier are included. A follow-up story is mailed to arrive in time for Monday papers covering the show. In the first six months, an estimated 500 pages of clippings were received, totaling about a million lines, boosting the show and in most cases mentioning North American. Requests for reprints of the "Salutes" have poured in and publicity has spread well beyond the daily press. Georgia's Department of Commerce Bulletin carried Dreier's "salute" to that state in full. Connecticut used their "Salute" as the lead article in its brochure, "Connecticut Holiday."

Meanwhile, NAVL and the Applegate Agency have been merchandising the show to its own agents through its house organs and through special promotion pieces. Personal appearances are made by Dreier from time to time at regional meetings of NAVL agents. Large decals have been sent to each agent to spot on his trucks. These bear the slogan: "Tune in 'Man on the Go!' Alex Dreier on *Monitor*, NBC Radio," thus turning several thousand trucks into rolling billboards advertising the radio campaign.

But they didn't even stop selling the show there. Tying in with its *Monitor* series, North American has used several full-color double spread ads in *The Saturday Evening Post*, *Life* and *Fortune*. These advertisements are in the nature of editorial pieces with the by-line of Alex Dreier. Each also promotes the "Man on the Go" series.

To help its agents promote the Alex Dreier broadcasts in local newspapers, NAVL has available for them mats advertising both the *Monitor* programs and the agents' own local shows. The sheets for ordering these mats were just part of a promotion package that went out in advance of the show's start. It also included a record that carried a typical Alex Dreier broadcast along with a recorded message to the agents from NAVL's president, James Edgett. Also in the package was a tabloid newspaper explaining the purpose of the campaign, how agents could take full advantage of it and a biography of Alex Dreier. Finally, there was a question-and-answer sheet explaining such things as the fact that although the *Monitor* series was on NBC, agents were free to use, for their own local shows, any stations they felt would do the best job.

The commercial copy theme of both the *Monitor* programs and the agents' own shows is built around the NAVL trade-mark slogan, "Wife-Approved Moves." This appeal was chosen after extensive research showed that in family movings the wife is the most influential factor in the selection of the van line in 86% of all cases.

In the coming radio season, NAVL plans for Dreier include extending the Sunday night "State Salutes" to pay tribute to Canada, Alaska, Hawaii (North American has 100 agents around the world) and what states remain to be saluted. After that, a different format may be adopted.

The agency that developed the NAVL campaign and correlated all the arms of promotion and merchandising that stretched the $250,000 budget into one with many times that valuation is headed by M. Ray Applegate. Harry L. Bird is its vice president in charge of radio. It also is one agency that in recent years bought its own airplane for the use of executives.

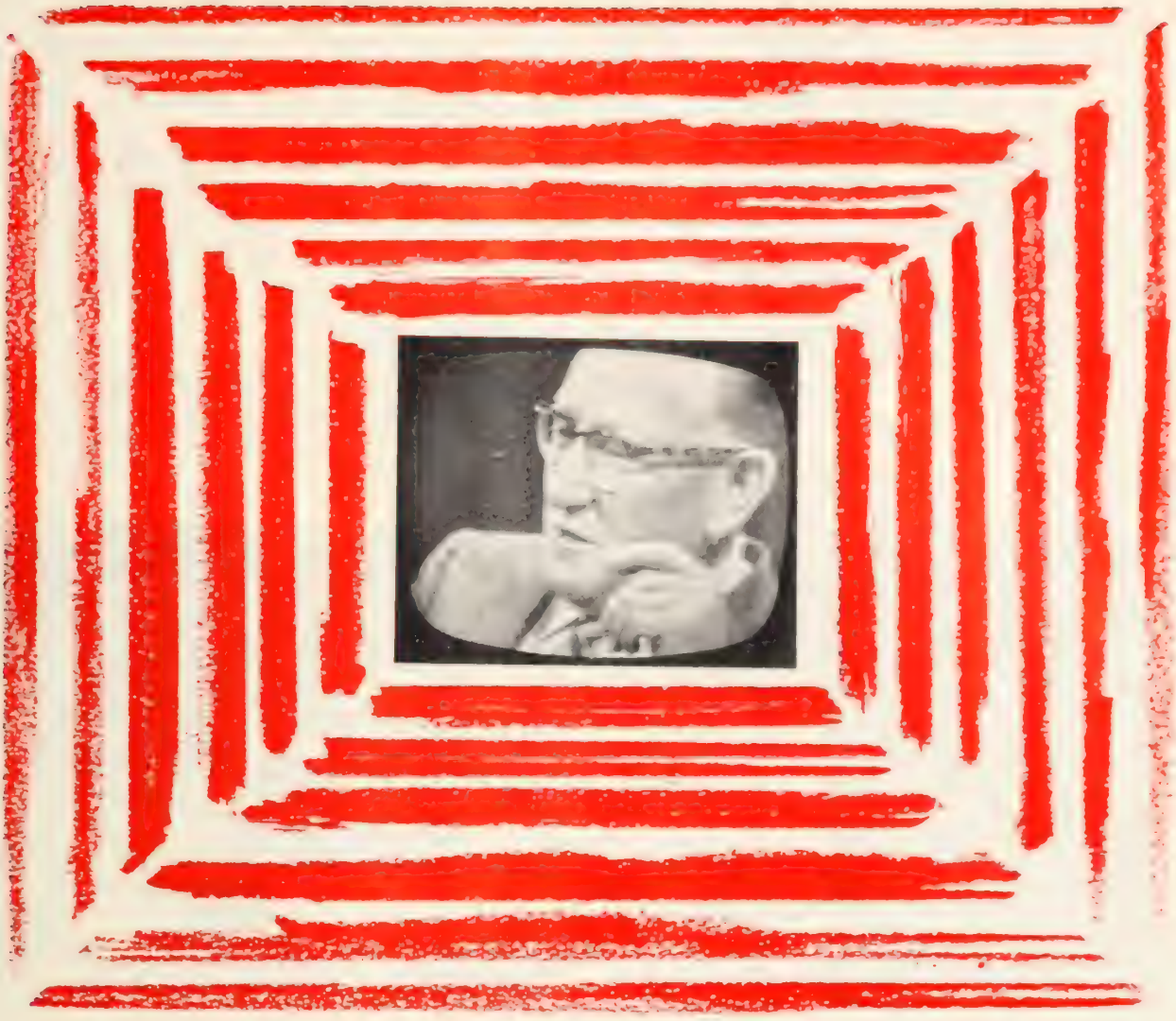
The Applegate handling of North American Van Lines budget in order to get the maximum mileage for its radio dollars demonstrates once again that Madison and Michigan Avenues do not have a monopoly on ingenuity and progressive advertising techniques. Main Street, U.S.A., is strong in this department, too.



Star meets admen: NBC's Dreier visits Louis E. Hoffman, NAVL ad manager (r.), Herbert V. Carlson, v.p. of Applegate Agency

Press clips aplenty: Some of the more than 500 clips collected in the first six months of Sunday night "Salute to States" on *Monitor*. About one million lines in the press resulted from this series. NAVL estimates this newspaper publicity was worth at least $350,000





INSIDE DR. DICHTER

What is he like—this man who has become synonymous with Motivational Research and who may be remembered as the Freud of Madison Ave.? How does his Institute test a tv commercial? What makes a commercial work?

by Bill Miksch

"Naturally I was impressed by the great inventive genius of the guy," said an intimate business acquaintance of Dr. Ernest Dichter who remembers him in the years between his arrival in America and his founding of the Institute for Motivational Research. "But what impressed me more strongly," this friend recalls, "was Dichter's own great feeling of insecurity.

"Maybe it was because he left school as a kid to support his family, then nearly starved to death in Paris and finally made it to the United States just a hop, skip and jump ahead of der Fuhrer's invasion of Austria. Anyhow, he never could be involved in too many money-making projects at once. He had to run faster and think quicker than anybody else."

How correct this layman's analysis is of one of the great mass psychoanalysts of our era is anyone's guess. But it well may have been a lack of security that drove Dr. Dichter, in less than 20 years, to such a lofty position that the industrial giants of the world come to him for marketing guidance. It may also explain why Dichter chose for the site of his Institute, the highest peak (elevation 530 feet) in Croton-on-Hudson, New York. If anything can motivate a sense of complete security, the Doctor's view of the Hudson River Valley should do it.

From this acrid, ruddy-complexioned,

rusty-haired Dr. Dichter directs the activities of some 75 staffers and clerical workers "in residence" (actually they do not live at the Institute but in such nearby places as Peekskill, Ossining, Harmon and Croton), a corps of 1,000 trained interviewers scattered across the U. S. and in Mexico, as well as staffs of branch Institute offices in Canada, France and Switzerland. He will shortly add branches in Germany and England.

Out of this vast web of research come five basic services to clients and advertising agencies: (1) complete and pilot studies; (2) testing services, including the new Motivating Response Patterns testing of tv commercials; (3) continuous services for long-range guidance; (4) creative research memos on specific questions, and (5) creative consultations on sales and advertising problems.

Innocuous as these services sound, they have lately been hauled out into the public square and branded as "terrifying." Perhaps the phrase that Dr. Dichter himself coined to describe his techniques —"Motivational Research" —and its subsequent shortening to "MR" has a vaguely ominous and bureaucratic ring that suggests the American consumer is being manipulated into buying, voting or living as "Big Brother" thinks he should.

"The Hidden Persuaders," a best-selling book on MR by free-lancer Vance Packard, now in its sixth printing, has been described by the *New York Times* as "Fascinating . . . frightening." Advertisements for it carry the provocative heading: "What are they doing to YOU?" Since Dr. Dichter is mentioned on 50 pages of this book, about three times oftener than is any other practitioner of MR, it is often referred to as "That Dichter book."

Yet there is nothing "frightening" about Dr. Dichter. Peppery, yes. A fast-rising, quick-cooling temper—product perhaps of Viennese temperament and red hair—is the closest he comes to inspiring "fright." Offsetting this is a lode vein of good humor and understanding reflected in an infectious grin and twinkling blue eyes behind horn-rimmed glasses. The brain behind it all might well be capable of forcing its will on others, but it won't. It would rather let you make up your own mind, meanwhile anticipating exactly how you're going to do it.

"A lot of research looks back over its shoulder," says George Huntington, vice president of Television Bureau of Advertising, for whom Dr. Dichter did a study on the impact of media on women in super markets. "But Dr. Dichter always looks ahead."

Nor is Motivational Research "frightening." It is nothing more than the psychological and social scientific techniques applied to the study of consumer buying habits.

"I'm not a 'hidden persuader,' " said Dr. Dichter. "If I was, I could more often manage to persuade my kids to do what I tell them."

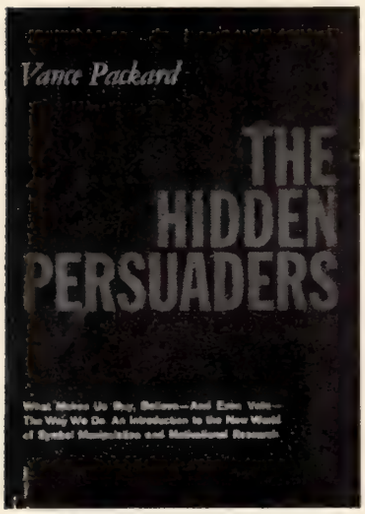
"There is nothing terrifying about MR," one adman told SPONSOR. "It is as simple as the guy who runs the corner grocery store trying to understand his customers."

MR, Dichter explains, does not impose the will of a manufacturer upon the consumer in order to force him into buying a certain product. It is rather the tailoring of the product and its advertising to meet the real wants of the consumer. Since Dichter has always stressed the "emotional" factor in advertising ("To women, don't sell shoes—sell lovely feet"), and because he has pointed out that the public's swing away from its old "puritan complex" has made the desire for comfort and luxury and prestige the major sales appeals, the question of the morality of MR has been raised.

It has probably been raised again since the July-August issue of Dr. Dichter's monthly marketing magazine, *Motivations,* which baldly stated that "The trouble with American advertising today is that the power of real, unadulterated sex is almost completely lacking." This was based on an analysis of 100 tv commercials and 200 magazine ads. "Put the libido back into American advertising," *Motivations* advises.

This does not mean that Dichter advocates replacing tv commercials with French postcards. It is simply a recognition of the truth that sex has a pretty basic appeal.

"Dr. Dichter always came through with truthful answers," says Monroe Greenthal, president of Monroe Green-



"Frightening" is *NY Times* description of book on MR. Ads ask "What are they doing to YOU?"



"Not frightening," is reply of Dr. Ernest Dichter, founder of Institute for Motivational Research. "MR is simply the application of psychological and social scientific techniques to the study of consumer buying habits. I'm no 'hidden persuader'; I can't even persuade my kids"

thal Co., New York, who was one of Dichter's first clients and went on to use his services in the years since. "He never tried to get you the answers you wanted to hear; whatever his findings, that's what you got.

"Another thing that struck me," Greenthal said, "was the intelligent way he tackled a problem. Most market researchers want guidance and more guidance from the client. But Dichter *gave* the guidance. He told us what questions should be asked."

In speaking to a number of other Dichter clients past and present (His institute has completed more than 800 studies—many ranging from $20,000 to $30,000—in almost every field of consumer research), the words most frequently used to describe him were "dynamic," "vital," and "stimulating."

Langdon Littlehale, advertising director and sales manager for Mosler Safe Co., for whom Dichter has been conducting several studies in the past years, told SPONSOR, "The Doctor does more to stimulate your own thinking than anyone else you're ever likely to deal with. He can spout ideas faster than you can keep up with them and always comes up with a fresh approach." Mosler Safe advertising has traditionally used the fear approach ("What if you are robbed or wiped out by fire?"). Now it is switching to a more positive tack ("You'll never have to worry if you have a Mosler Safe") because Dr. Dichter found that, in these troubled times, it's better not to frighten people.

"He's really at his best when he's free-wheeling with ideas," another adman said of Dichter. "It's a tremendous experience sitting in a conference room with him."

"The earlier Dichter's in on a problem," says another client, "the better the chances for a quick solution."

But not everyone in advertising has unqualified praise for "Mr. Mass Motivations." Some, although unanimous in admiration of Dichter's personal bounce and brilliance, question the wisdom of complete reliance on MR. Since its foundation is the "depth" (long and exploratory) interview of a sometimes small group rather than the less "deep" questioning of greater numbers, they feel that it may not adequately present the feelings of the masses.

"If any weakness lies in MR," one researcher told SPONSOR, "it is this business of looking at the public as a single patient lying on the psychiatric



Misery of Choice: MR turned up fact that customers agonize before too many brands. Here a boy member of Institute's control group acts out "Misery" in Living Lab



On the air: Dichter's Institute sponsors weekly MR program on WLNA, Peekskill



Living Laboratory: Children from Croton, N. Y., express feelings they get from ads

Tv testing: As relaxed as in their own living rooms, members of Institute executive panel watch tv commercials, express reactions that point up weak and strong ad points





When Saran-Wrap was introduced, Dichter conducted studies of the product and its tv commercials. Findings resulted in improvement of the wrap and changes in commercial

couch. We're too complex for that."

For a well-rounded market survey, this researcher along with many of his confreres feels you need to count more noses than MR is prone to do. "Maybe the difference is the Atlantic Ocean," he went on. "The American psychologist is strong on proof; the European psychologist is strong on insight."

Dichter is a European psychologist. He was born in Vienna in 1907, left school at 15 to help support his family by working as a window decorator, sign painter and sales clerk in a Vienna department store. Through a special government test for impecunious but deserving youngsters, he was later able to enter the University of Vienna, then went on to the Sorbonne in Paris. His Parisian sojourn was a lean one, and he was forced to work at all sorts of jobs simultaneously to make ends "nearly" meet.

In Paris, Dichter found his "first love"—a girl psychologist. But the whirlwind romance got suddenly star-crossed when the girl up and fell in love with another fellow. Dichter returned to Vienna without the girl but with a greater interest in psychology than ever.

After his doctorate from the University of Vienna and his *Licencie es lettres* from the Sorbonne, he established a psychoanalytic practice in Vienna on Berggasse, directly across the "gasse" (street) from Freud. "I only used to see him," Dichter recalls. "I never met him. He was an old man then and no longer practicing." In addition to his psychological work with individuals, Dichter also did commercial market research. MR was getting underway.

During this period, Dichter fell in love again, this time with a concert pianist—a pretty brunette named Hedy. They married, and it is Hedy who today serves as treasurer and interior decorator for the Institute at Croton, manages the Dichter resort-art colony estate at Montrose, N. Y., looks after their two children (Tommy, age 16 and Susan, 14) in the Dichter home at Ossining, N. Y., and still finds time to give piano lessons.

Whatever plans the Dichters might have had for remaining in Vienna were short-lived. Storm clouds were gathering across the border as Hitler eyed Austria. "Friends began advising me to get out of Vienna," says Dichter, whose name had begun turning up with uncomfortable frequency in the Nazi press. That was all the motivation he needed.

They made it to Paris a few months before the Austrian invasion and applied for visas to the U. S. The vice consul was concerned about Dichter's ability to support himself and his wife if they came to the U. S. Dichter unfolded his dream for Motivational Research, and the vice consul gave him his personal affidavit. The Dichters arrived in America in 1938.

Three days after landing in New York, Dichter had a job with Market Analysts, a small research organization. He stayed long enough to try to interest them in MR, then struck out for himself. His first assignment on his own was from Ed Battey, now vice president and director of research for Compton Advertising; the client was Ivory Soap. In typical fashion, Dichter eschewed statistics and numbers in favor of "the psychology of bathing." As a tv advertising executive recently said: "Dr. Dichter has always been the exact opposite of an IBM brain."

His big break came in 1939 when he interested Chrysler and its agency, J. Stirling Getchell, in motivational research for Plymouth. The results of this survey, which showed motorists were far more wrapped up in the thrill of the open road than in how many nuts and bolts were in the engine, brought Dichter national recognition by *Time* and other magazines. Getchell gave him a secretary.

"What do I do with her?" asked Dichter, who had become accustomed to operating solo.

For the next four years, Dichter remained with Getchell, conducting more than 30 surveys. Then, at the suggestion of Dr. Frank Stanton, he joined CBS as a research psychologist, made the first full-scale study of tv programs and commercials in 1945. A year later, he founded his Institute for Motivational Research on his 20-acre farm at Montrose, N. Y.

The Montrose farm represented Dichter's only deviation from market research. Indulging a whim for farming, Dichter stocked it with a herd of cattle and 2,700 chickens. When half the chickens suddenly died, the Dichters turned the coops into bungalows and started a summer colony on the theme, "Vacation *From* Yourself." It was, in Dichter's words, the "psychological equivalent of a Catholic retreat." The first ad he prepared stressed only the benefits to one's psyche, ignored the facilities offered—yet drew 300 replies from a single newspaper insertion.

Small wonder that Dr. Dichter has sometimes been described as "a better adman than scientist."

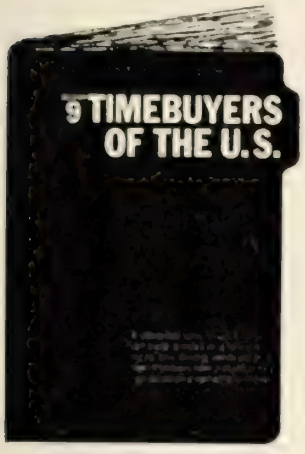
"I never know just how to take it," Dr. Dichter says, "—as a compliment or an insult. Actually the whole charge is absurd. In order to be a good scientist, you must be creative. The ability to see several apparently unrelated things together, then relate them creatively into good advertising is certainly a science. I don't see where being an adman lowers the stature of a scientist."

Once he had set up the Institute,

(*Please turn to page 57*)

PART TWO

Reprints of the Timebuyers of the U. S. in its entirety will be available later this summer. Write: SPONSOR Services Inc., 40 E. 49th St., New York 17, N. Y. Next installment will appear in the 10 August issue



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose second installment starts on the next page, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for $15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 49th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

The list, which started in the Tv Radio Basics issue, will be continued in succeeding issues until complete. An addendum, if required will be published with the final installment of the listing.

NEW MEXICO

ALBUQUERQUE

WARD HICKS ADVERTISING*

315 *Gold Ave., S.W., Albuquerque, N. M.* 7-3811

Tom Jones

Navajo Freight Lines (trucking), Oden Motor Co. (Chevrolet-Goodyear), Edgar D. Otto & Son (concrete prods.), Valley Gold Dairies (dairy prods.)

DUKE KERSTEIN ADV. AGENCY*

117 *Marquette Ave., N.W., Albuquerque, N. M.* 7-9686

H. Duke Kerstein

Driver-Miller Plumbing Corp. (Eljer, Mission), Electric Supply Co. (GE distributor), McClain Music Co. (Lester Pianos), NM Motor Carriers Assn., Paris Shoe Stores, Southwest Moving (North Am. Van Line agt.), State Wide Mfg. (Zip Potato Chip & Food Products)

NEW YORK

ALBANY

DAVE FRIS ADVERTISING*

277 *Lark St., Albany* 10, *N. Y.* 5-1429

R. David Fris, Harry B. Rezzemini, Owen Norton, Catherine A. O'Connor, Mary E. Humphrey, Donald J. Moore

Canada Dry Bottling Co. of Albany, **Moore;** Dobler Brewing Co., **Fris;** Frank Adams (jeweler), **O'Connor;** Saratoga Quevic Spring Corp., **Norton;** T. Southworth Tractor & Machinery Co., **Norton;** Stevens & Thompson Paper Co. (tissue, paper plates, towels, Soft Spun tissue products), **Humphrey**

GOLDMAN & WALTER ADV. AGENCY*

17 *Elk St., Albany* 7, *N. Y.* 5-8864, 5-8865

Jack Goldman, pres.; Norman D. Tillman, Eileen M. Andrews, Edward J. Ryan

ABC Awning Co., **Goldman;** Capitol Beverage Co., **Ryan;** Empire Super Markets, **Goldman, Andrews;** Fort Orange Dist. (TV sets, etc.), **Goldman;** A. Greenhouse Dist. (food prods.), **Andrews;** Ben Katz (furniture), **Tillman;** King Cadillac-Oldsmobile, **Ryan, Goldman;** Montague Furniture Factories, **Ryan;** Nash-Ringel (Amana), **Goldman;** Nehi Beverages, **Goldman;** Rayco Auto Seat Covers, **Tillman;** Regent Sandwich Shops, **Goldman;** Seven-Up Bottling Co., **Tillman;** Tru-Ade Beverages, **Tillman**

BINGHAMTON

KOKIS ADVERTISING AGENCY*

305 *Capitol Bldg., Binghamton, N. Y.* 3-5431

Jacob Kokis

Dyer-Fitts Construction Co., E. G. Gale (wieners), Whipples Lumber Yards

BUFFALO

BBDO

1614 *Rand Bldg., Buffalo* 3, *N. Y. Cleveland* 7915

Michael E. Carnahan, media dir.

Barcalo (reclining chairs), **Carnahan;** Bravo Macaroni (macaroni & spaghetti), **Carnahan;** N. Y. State DeSoto Dealers, **Snyder;** Niagara Mohawk Power Co., **Carnahan;** Pfeiffer's Food Products (salad dressings), **Snyder;** Taylor Instrument Co., **Carnahan;** Wildroot Co. (hair tonic), **Scanlon**

COMSTOCK & CO.*

651 *Delaware Ave., Buffalo* 2, *N. Y. Lincoln* 6187

Herbert E. Moore, media dir., timebuyer

Don Allen City Chevrolet, Canadian Carborundum Co., Ltd. (abrasives, heating elements, resistors, deoxiders), Frontier Oil Refining Co., Hospital Service Corp. of Western N. Y. & Western New York Medical Plan (Blue Cross and Blue Shield Plans), Jamestown Finishing Products (industrial finishes, plastic fabric, Vinyl dispersions), Keebler Biscuit Co. (crackers, cookies),

FLAGLER ADVERTISING

107 *Franklin St., Buffalo* 2, *N. Y. Cleveland* 0925

Morse Flagler, C. Edward Scofield

W. Atlee Burpee Co. (seeds), Cov-r-Gro Corp (plastic mulch), Ra-Pid-Gro Corp. (plant food), Sudbury Laboratory (soil test kits)

MacLAUGHLIN ADVERTISING AGENCY*

601 *Ellicott Square, Buffalo* 3, *N. Y. Mohawk* 5703

F. R. MacLaughlin, owner; Helen Malanowicz

J. Allen Bentley (New Idea corn picker), F. C. Ortner Dist. (Revco, chill chest freezers), Perry's Ice Cream Co.

RICH ADVERTISING CO.*

220 *Delaware Ave., Buffalo* 2, *N. Y. Mohawk* 5692

Arthur H. Rich, Frederic N. Davis

Pease Oil Co. (Cities Service), Rich Ice Cream Co., Rich Products Corp. (whip topping & frozen eclairs)

ELMIRA

MELLOR ADVERTISING AGENCY*

Perry Bldg., Elmira, N. Y. 3-5691

George A. Mellor, pres.; William A. Verity

Cortland Baking Co. (McDonald's farm bread), **Mellor;** Fawn Beverage Co. (soft drinks), **Verity;** Paul Harris Co. (paint), **Mellor;** Seneca Grape Juice Corp. (frozen fruit juice), **Mellor**

GREAT NECK

ABNER E. KOHN ADVERTISING

15 *Bond St., Great Neck, N. Y., Hunter* 7-8408

NEW YORK CITY

A. D. ADAMS ADVERTISING

562 *Fifth Ave., New York* 36, *N. Y. Circle* 6-2940

A. D. Adams

Dynavox Corp. (phonographs)

ALLAN ASSOC.*

(*Foreign Language Advertising*), 137 *W. 72nd Street, New York* 23, *N. Y. Trafalgar* 3-9854

W. Allan Sandler, Art Sandler, Pat Brown

Briones & Co. (liquor importers), **W. Sandler;** Cristal Beer, **W. Sandler;** Finlay Straus Clothing Stores, **A. Sandler;** Malta de Pabst, **W. Sandler;** Unanue & Sons (Goya foods), **W. Sandler**

THE RALPH ALLUM CO.

34 *East 51st St., New York* 22, *N. Y. Murray Hill* 8-6485

Howard Webb

Clark-Cleveland (Fasteeth, new products), J. C. Penny Co.

ANDERSON & CAIRNS*

130 *E. 59th St., New York* 22, *N. Y. Murray Hill* 8-5800

Victor Seydel, v.p. ch. radio-tv; Anne Burkholder, ass't.; Frank Lowe, producer

Aborn's Coffee, Alderney Dairy, Dow-Corning Silicones, Dynel Div. of Union Carbide & Carbon (synthetic fibers), Jetspun—Div. of Am. Enka Corp, C. H. Masland & Sons (rugs and carpets), Seeman Bros. (White Rose tea)

ARCADIAN ADVERTISING AGENCY*

230 *W. 41st St., New York* 36, *N. Y. Pennsylvania* 6-1327

Arthur B. Levine

Pedigreed Seed Co. (lawn seed), Rosedale Nurseries, Louis Smirnow (Peonies)

ATHERTON & CURRIER*

420 *Lexington Ave., New York* 17, *N. Y. Oregon* 9-5055

Hubert R. Sweet, media dir.; Midge Krone, timebuyer

Allied Chemical (Sta-Fresh), Cuticura Products, Harold F. Ritchie (Brylcreem, Eno)

N. W. AYER & SON*

30 *Rockefeller Plaza, New York* 20, *N. Y. Circle* 6-0200

G. M. McCoy, mgr. broadcast media dept.; Richard S. Bunbury, supervising timebuyer; Frank Carvell, Helen Hartwig, Mary Hartman, Sol Israel, Paul Kizenber-

ger, Fred McClafferty, William Miller, Lea Peters, Al Randall, Isabele Ziegler

AT&T, **McClafferty;** American Viscose Corp., **Kizenberger;** Armour & Co., **Israel;** Atlantic Refining Co., **Millar;** Avis Rent A Car, **Israel;** B. C. Remedy Co., **Carvell;** Bissell Carpet Sweeper Co., **Carvell;** Butcher Polish Co., **McClafferty;** Carrier Corp. (air conditioning), **Millar;** Cannon Mills, **Carvell;** Chrysler Corp. (Plymouth Div.), **Hartwig;** Container Corp., **Israel;** General Electric (small appliances, clock & timer), Hills Bros. Coffee, **Kizenberger;** Charles E. Hires Co. (beverages), **Carvell;** Johnson & Johnson, **McClafferty;** Knouse Foods Corp., **Millar;** National Dairy Prods. (Sealtest), **Carvell;** The Ohio Oil Company, **Millar;** The Pennsylvania Company, Penn Fruit Co., **Millar;** Philip Morris, **Ziegler, Peters;** Polk Miller Products, **Kizenberger;** Seabrook Farms, **Kizenberger;** SeaPak Corp., **Millar;** Tasty Baking Co., **Kizenberger;** United Air Lines, **Randall;** Western Maryland Farms, **Kisenberger;** Stephen F. Whitman & Sons, Yardley of London, Zippo Mfg. Co., **Kizenberger**

LYNN BAKER*

720 *Fifth Ave., New York* 19, N. Y. *Judson* 6-3900

James D. Evans, v.p.; William Dollison, ass't.

Ar-Ex Products Cor. (Hypo-allergenic cosmetics), Coast Fisheries Div. of Quaker Oats (Puss 'n Boots cat food), Whitehall Pharmacal Co. (Jo-Cur, Heather Rogues), F. W. Woolworth (variety stores)

TED BATES & CO.*

630 *Fifth Ave., New York* 20, N. Y. *Judson* 6-0600

Norman Chester, George Detelj, Lawrence Donino, John Dougherty, Nat Gayster, Conant Sawyer, Jack Sinnott, Chester Slaybaugh, Alan Sloan, Gregory Sullivan, Charles Theiss, Frank Thompson, Charles Valentine, Gerard Van Horson, William Warner

American Chicle Co. (Beeman's Pepsin, Chiclets, Rolaids, Clorets), **Daugherty;** American Sugar Refining Co. (Domino, Franklin & Sunny cane sugars), **Valentine;** Anahist Co. (Anahist, Super Anahist, Anahist Nasal Spray, Cough Syrup), **Slaybaugh;** Brown & Williamson Tobacco Corp. (Kools, Viceroy, Tube Rose snuff), **Chester, Sinnott;** Carter Products (Carter's little liver pills, Nair, Effisan, Arrid super spray, Miltown), **Sloan, Sullivan;** Colgate-Palmolive Co. (Colgate dental cream, Palmolive soap, Palmolive shave creams, Palmolive after shave lotion, Octagon products, Palmolive soft shampoo, Fab), **Theiss, Van Horson;** Dromedary Div. of Natonal Biscuit Co. (cake mixes), **Warner;** Food Manufacturers (M & M's candies, Uncle Ben's converted rice), **Thompson;** Minute Maid Corp., **Warner;** Morton Frozen Foods, **Warner;** Standard Brands (Blue Bonnet margarine, Royal products, Pet Food Div.), **Donino, Sawyer**

BBDO*

383 *Madison Ave., New York* 17, N. Y. *Eldorado* 5-8300

Fred Barrett, v.p. in charge of media; Dick McKeever, radio-tv operations;
Radio-Tv Network Buying: **John Bestecki, Joan Illmensee, Mary McHugh, Anne Slattery, Grace Stewart**

Radio-TV Spot Buying: **Donn Duffy, Millie Eberhard, Trow Elliman, Ed Fleri, Hope Martinez, Mary McMichael, Elenore Scanlan, Ted Wallower, Doug Yates, Jacqueline Moore, Millie Padova**

Vote: All buyers are frequently reassigned to various accounts to meet precise client needs, so any listing of individual buyers for specific accounts would be inaccurate.

American Radiator & Standard, American Safety Razor Co. (Blue Star & Treet blades), American Tobacco Co. (Luckies, Hit Parade), Armstrong Cork (floor coverings), Bausch & Lomb, Bristol Myers (Ban, Trushay, Sentry, tooth paste), California Oil Co., Campbell Soup Co., Consolidated Edison Co., Continental Can Co., Cream of Wheat Corp., DeSoto Div., Chrysler, Doughboy Industries, FORT Pitt Brewing Co., General Baking Co., General Electric (institutional), General Mills (grocery prods.), B. F. Goodrich Co. (tires & tubes), Holiday, George Hormel Co., International Salt., Ladies Home Journal, Lever Bros. (Swan, Surf, Breeze), Libby, McNeill & Libby (frozen foods), M. J. B. Co., Minn. Mining & Mfg. (Scotch tape), National Cranberry Assoc., National Gypsum, New England Coke Co., Niagara Mohawk, Northrup King, Oneida, Penick & Ford (My-T-Fine desserts), Pfeifer's Foods, Philco Corp., Rapinwax, Readers Digest Assoc., Revlon (All products), Rexall Drug Co., F. & M. Schaefer Brewing Co., Scott-Atwater, Schenley, Shreve, Crump & Lowe, Standard Oil of Calif., Timken Roller Bearing Co., United Fruit, U. S. Steel, Vitamin Corp. of Am. (Rybutol), Westclox, Wildroot (hair preparations)

BEN-MAR AGENCY

310 *E. 22nd St., New York, N. Y. Oregon* 4-8880

East Point House (restaurant), Homemakers Products (Diaparene)

VICTOR A. BENNETT CO.*

6 *East 45th St., New York* 17, N. Y. *Murray Hill* 7-2186

Edward D. Kahn

BOAC (air travel), Longines-Wittnauer Watch Co. (watches & clocks)

BENTON & BOWLES*

444 *Madison Avenue, New York* 22, N. Y. *Murray Hill* 8-1100

David P. Crane, v.p., in charge of media

Group #1

Michael Donovan, associate media dir.; asst. media dirs.: Tom Mahon (cereals); Bill Murphy (coffees)
Timebuyers: **Roger Clapp, Bob Innes, Bob Meyers, Grace Porterfield, Dick Walken, Irv Wilson**

Bliss Coffee, **Walken;** Bran Flakes, **Innes;** Gaines Dog Food, **Walken;** General Foods Institutional, **Porterfield;** Grape Nuts and Grape Nuts Flakes, **Innes;** Instant Maxwell House Coffee, **Porterfield;** Krinkles, Post Toasties, Raisin Bran, **Wilson;** Post Toasties, **Innes;** Regular Maxwell House Coffee, **Clapp;** Sugar Crisp, **Wilson;** Yuban Coffee, **Meyers**

Group #2

Lee Rich, v.p. and assoc. media dir.; Asst. media dirs.: Lee Currlin, Bern Kanner
Timebuyers: **Don Chapman, Peter Dalton, Justin Gerstle, Bern Kanner, Hank Linden, Dave Wedeck, Alan Yoblon**

Canadian P&G, **Chapman;** Crest, **Linden;** Ivory Snow, **Dalton;** Prell, **Linden;** Schick, **Kanner;** Tide, **Gerstle**

Group #3

Milton Kiebler, v.p. and assoc. media dir; John Collins, asst. media dir.
Timebuyers: **Jack Giebel, Helen Kowalsky, John Nuccio**

Continental Oil Co., **Nuccio;** Florida Citrus Commission, **Giebel;** Grove Laboratories, **Kowalsky;** Norwich Pharmacal, **Kowalsky**

Group #4

D. Harris, assoc. media dir.
Timebuyers: **Sam Haven, Dave Lambert, Sam Tarricone**

American Express, **Tarricone;** Ansco, **Haven;** Assoc. of American Railroads, **Lambert;** Carling's Red Cap Ale, **Tarricone;** International Business Machines, **Haven;** Parliament Cigarettes, **Lambert;** Western Union, **Tarricone**

Group #5

Hal Miller, assoc. media dir.; Peter Berla

S. C. Johnson & Son, **Berla**

CARL S. BROWN CO.

630 *Fifth Ave., New York* 20, N. Y. *Plaza* 7-4610

Ray Healy, media dir.; Rose-Marie Vitanza, Dick Trea

National Brands Div., Sterling Drug Co. (Dr. Caldwell's, Fletcher's Castoria, Z.B.T. Baby Powder), **Vitanza;** Colgate-Palmolive Co. (Halo shampoo, Vel beauty bar), **Trea**

FRANKLIN BRUCK ADV. CORP.*

1270 *Sixth Ave., New York* 20, *N. Y. Circle* 7-7660

Note: After May 1st name change: Heineman, Kleinfeld, Shaw & Joseph)

Alice Ross, radio-tv timebuyer

Artistic Card Co. (greeting cards), Fashion Frocks, Hi-V Co. (orange juice), Rad, Rhodes Pharmacal, Shopwell Foods, Simplicity Patetrns, Sitrue (tissues)

BUCHANAN & CO.*

1501 *Broadway, New York* 36, *N. Y. Bryant* 9-7900

Mildred Ingvall

Eskimo Pie Corp. (ice cream), Paramount Pictures (motion pictures), Reynolds Metals Co. (aluminum), Tidewater Oil Co. (Flying-A-Gasoline, Veedol motor oil)

CALKINS & HOLDEN

247 *Park Ave., New York* 17, *N. Y. Plaza* 5-6900

Thomas H. Young, media dir.; Robert Rowell, timebuyer

Bavarian Brewing Co., C. F. Mueller Co. (food prods.), Oakite Products (Oakite cleanser)

CASMIR ADVERTISING CO.*

551 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 2-2014

Marvin Casmir

D'Amico (beauty consultant), Marianne Debreaux (cosmetics)

COHEN & ALESHIRE*

41 *East 42nd St., New York* 17, *N. Y. Oxford* 7-0660

Elizabeth Black, dir. radio-tv; Robert W. Kelly, Bernard Singer, Manny Klein

B. T. Babbitt (Glim & Am-O), Chattanooga Medicine Co. (Black Draught & Dyrid), Doeskin Prods. (facial and bathroom tissues, luncheon and dinner napkins, magic towels), Dormin, Inc. (Dormin), Grove Laboratories (4-Way cold tablets, Fitch dandruff remover shampoo, Fitch ideal hair tonic, Pazo), Lydia E. Pinkham Medicine Co. (compound and tablets), Pharma-Craft Corp. (Fresh cream deodorant, Ting, surgeons lotion, physicians & surgeons soap), West End Brewing Co. (Utica Club beer & ale)

HERBERT W. COHON CO.

565 *Fifth Ave., New York* 17, *N. Y. Plaza* 5-6624

Herbert W. Cohon

Garret Laboratories (Iod-Ise corn remover), Necchi-Elna Sewing Circles (Necchi & Elna sewing machines, Retail Div.)

COMPTON ADVERTISING*

625 *Madison Ave., New York* 22, *N. Y. Plaza* 4-1100

Head buyers: Bert Mulligan, U.S.; Graham Hay, Canada

***Timebuyers:* Joe Burbeck, Hal Davis, Graham Hay, Bob Liddel, Genevieve Schubert, Ethel Wieder, Dick Zuver**

American Can Co., **Davis;** Chesebrough-Pond's, **Wieder;** Goodyear Tire & Rubber Co. (Neolite), **Davis;** Kelly-Springfield Tires, **Davis;** Nehi Corp., **Schubert;** New York Life Ins. Co., **Davis;** Personal Products (Yes tissues), **Davis;** Procter & Gamble (Gleem, Ivory Soap, Ivory Flakes), **Wieder;** Procter & Gamble (Big Top, Duncan Hines), **Burbeck;** Procter & Gamble (Cascade, Dash, Duz soap), **Zuver;** Procter & Gamble (Drene, Comet, Blue Dot Duz), **Liddel;** Procter & Gamble (Crisco), **Hay;** Remington Rand (Typewriter Div.), **Schubert;** Socony Mobile Oil Co., **Davis;** Standard Brands (Chase & Sanborn), **Davis;** Sterling Brewers, **Schubert**

ROBERT CONAHAY*

261 *Madison Ave., New York* 16, *N. Y. Murray Hill* 2-5645

Marie Hughes

Chesapeake and Ohio Railway, Colonia (4711 Cologne)

ARTHUR CROSBY SERVICE

516 *Fifth Ave., New York* 36, *N. Y. Murray Hill* 7-5268

B. F. Landsman

Henry Lokos (men's clothing)

CUNNINGHAM & WALSH*

260 *Madison Ave., New York* 16, *N. Y. Murray Hill* 3-4900

Newman F. McEvoy, v.p., media dir.; Lucian R. Bloom, media dept. mgr.; Edward Mahoney, tv dir.

***Media supervisors:* Edward Baczewski, John Lucinatelli, William White**
***Timebuyers:* John Bray, James Ducey, Joseph Gavin, Robert Palmer, Gary Pranzo, Val Ritter, Jeremy Sprague**

American Cyanamid Co., **Baczewski, Palmer;** American Export Lines, **Baczewski;** Colgate-Palmolive Co., **White, Pranzo;** Decca Records, **White, Ducey;** Eversharp, **White, Ducey;** J. A. Folger & Co. (coffee), **White, Ducey, Ritter;** Italian Lines, **Baczewski;** Narragansett Brewing Co., **Lucinatelli, Sprague, Bray;** Squibb, **White, Ducey;** Sunshine Biscuits, **Baczewski, Gavin;** The Texas Co., **Lucinatelli, Bray, Sprague;** Universal-International, **White, Ducey;** The Wheatena Corp., **White, Ritter**

DANCER-FITZGERALD-SAMPLE*

347 *Madison Ave., New York* 17, *N. Y. Oregon* 9-0600

(Note: Please address mail to James Neale or L. T. Fischer)

James J. Neale, v.p.; L. T. Fischer, media dir.; assoc. media dirs.: C. Botway, S. Pogue, K. Torgerson, R. Wulfhorst

Baryamian, D. Behrend, R. Bobic, R. Bolge, R. Bruehl, J. Clinton, R. Decker, J. Dunn, H. Fisher, P. Foster, L. Gaynor, P. Hawley, F. Howlett, A. Karsa, J. Kearn, F. Mariarty, R. McClenahan, C. Millard, G. Myers, L. Salzberg, W. Santom, W. Teitz, P. Triolo, G. Walker, R. Williams

Am. Chicle Co. (all products), **Triolo;** B. T. Babbitt Co. (Bab-O), **Triolo;** Best Foods (Hellman's mayonnaise, Best Foods mayonnaise, condiments), **Triolo;** Falstaff Brewing Co., **Howlett;** General Mills (Cheerios, GMKT flour), **Gaynor;** Liggett & Myers Tobacco Co., **Clinton, Bruehl, Millard;** Lewis-Howe Co. (Tums), **Triolo;** Nestle Co. (Decaf, various products), **Walker;** Peter Paul (Mounds, Almond Joy), **Gaynor;** Procter & Gamble (Oxydol, Dreft), **Hawley, Teitz;** Sterling Drug Co. (various prods.), **Moriarty;** U. S. Army (recruiting), **Gaynor**

HERSCHEL Z. DEUTSCH & CO.*

30 *E. 60th St., New York* 22, *N. Y. Plaza* 3-1788

Madeleine Allison, Dorothy Glasser

M. J. Breitenbach Co. (Pepto Mangan), Household Prods. (Sulfur-8, Gloss-8), Kilmer & Co. (Swamp Root, Staze), Lander Co. ("Dixie Peach" & cosmetics)

DOHERTY, CLIFFORD, STEERS & SHENFIELD*

350 *Fifth Ave., New York* 1, *N. Y. Bryant* 9-0445

Donald H. Quinn, media dir.; Sam Vitt, Bob Widholm

Charles Ammen, Ltd. (Ammen's medicated powder), **Widholm;** Borden's (instant coffee), **Vitt;** Pioneer Ice Cream, **Widholm;** Bristol-Myers Co. (Ipana, Minit-Rub, Mum, Vitalis), **Vitt;** Bristol-Myers Co. (Theradan, Mum Mist), **Widholm;** Fulham Bros. (4 Fisherman frozen fish), **Vitt;** Lipton Tea Co. (new products), **Widholm;** Pharmaco (Feen-A-Mint, Chooz, Medigum, Regutol & new products), **Vitt;** Sonotone Corp. (hearing aids, high fidelity equipment); **Vitt;** The J. B. Williams Co. (Conti Castile shampoo), **Widholm**

DONAHUE & COE*

1270 *Ave. of Americas, New York* 20, N. Y. *Columbus* 5-2772

David S. Hogmer, media dir.; Marie Coleman, Charlotte Corbett, Tom Hardy, Evelyn Lee Jones, Art Topal

Bur Mil (Cameo stockings), Burlington Industries, Chemway Corp. (Lady Esther, Carae and Wakefield Div.), Columbia Pictures, Corn Products Refining Co. (Bosco & Kasco), DeLaval Cream Separators, Dr. Scholl's Zino Pads, F. F. Drew Co. (Fli-Nut margarine), Loew's, Metro-Goldwyn-Mayer, Melville Shoe Corp. (Miles shoes), Pearson Pharmacal (Emuls, Sakrin & Eve-Gene), Radio City Music Hall, River Brand Rice Mills (Carolina rice), Scripto, Southland Coffee Co.

DOREMUS & CO.*

120 *Broadway, New York*, N. Y. *Worth* 4-0700

A. Hundley Griffith, radio-tv dir.

Kidder Peabody & Co., Paine, Webber, Jackson & Curtis, Shearson, Hammill & Co., Diamond Match Co., Calvin Bullock, Ltd.

DOWD, REDFIELD & JOHNSTONE*

501 *Madison Ave., New York* 22, N. Y. *Murray Hill* 8-1275

Harry Torp, media dir.; Carol Diem, Betty Nasse

Chemway Corp. (Myna & Larvex), **Diem;** Cott Beverages Corp., **Diem;** Albert Ehlers (coffee), **Diem;** David Kahn (Wearever pens & pencils), **Nasse;** Charles Pfizer & Co. (Candettes & Bonadettes), **Nasse;** Revlon (Sun Bath, Silicare, Baby Silicare), **Diem;** Rilling Dermetics (Oramist & Fluid Facial), **Nasse**

DOYLE DANE BERNBACH*

20 *West 43rd St., New York* 36, N. Y. *Longacre* 5-7878

Harry Parnas, media dir.; Jean Simpson, Jan Stearns, Jerome Sachs

Barton's Bonbonniere (Barton's candy), **Simpson;** Buxton, Inc. (leather goods), **Simpson;** Chemstrand Corp. (Acrilan products), **Simpson;** Max Factor (cosmetics), **Stearns;** Fairmont Foods (specialized food prods.), **Simpson;** Gallo Wine, **Stearns;** A. Goodman & Sons (specialized food prods.), **Simpson;** Polaroid (Polaroid Land cameras), **Simpson;** Regal Shoe Co., **Simpson;** Venus Pen & Pencil Corp.

ROY S. DURSTINE*

655 *Madison Ave., New York* 21, N. Y. *Templeton* 8-4600

Dorothy Jean Barnett, radio-tv dir.

Baldwin Pianos (organs), H. C. Brill (Spanish rice, macaroni dinner), Cheramy Div., Houbigant Sales Corp. (cosmetics), Mayer Ad & Merchandising (Mayer pants), New York Dogan Bur. (Bureau coal board), Wine Advisory Board (California wine industry)

ELLINGTON & CO.*

535 *Fifth Ave., New York* 17, N. Y. *Murray Hill* 7-4300

Dan Kane, Jayne Smathers

American Standard (air conditioners), Boontonware (dishes), Celanese Corp. of America (fabrics), Cities Service Petroleum (gas & oil), Houbigant Sales Corp. (perfumes), Vick Chemical (Sea-Kan hand cream)

ERWIN, WASEY & CO.*

711 *Third Ave., New York* 17, N. Y. *Oxford* 7-4300

William Hunter, Robert Morton

Barbasol Co. (shaving cream, skin freshener, lotion, deodorant), Chilean Nitrate Educational Bureau (nitrate fertilizers), Consolidated Cigar Sales Co. (Harvester & Dutch Masters cigars), John H. Dulany & Son (frozen foods), Helbros Watch Co.

WILLIAM ESTY CO*

100 *E. 42nd St., New York* 17, N. Y. *Oxford* 7-4600

John Peace, media dir.; Richard C. Grahl

P. Ballantine and Sons (Ballantine beer and ale), Thomas Leeming (Ben-Gay), National Carbon (batteries, anti-freeze), Pacquins (hand cream, Silk N' Satin), R. J. Reynolds Co. (Camels, Cavaliers, Prince Albert, Winston, Salem), Underwood Corp.

FOOTE, CONE & BELDING*

247 *Park Ave., New York*, N. Y. *Murray Hill* 8-5000

Paul E. J. Gerhold, v.p. in chrge. of media & research; Arthur S. Pardoll, media group dir.; Charles Hofmann, media group dir.

Timebuyers: **Peter Bardach, Paul Clark, Richard C. Pickett, Penny Simmons**

Group #1

Arthur S. Pardoll, media group dir.
Clairol, **Simmons;** Lever Bros. (Imperial margarine), **Simmons;** Lever Bros. (Pepsodent), **Pickett;** S. A. Schonbrunn (Savarino coffee), **Pickett**

Group #2

Charles Hofmann, media group dir.
Liebmann Breweries (Rheingold), **Bardach;** Swiss Watch, **Clark;** TWA (TransWorld Airlines), **Clark**

ALBERT FRANK-GUENTHER LAW*

131 *Cedar St., New York* 6, N. Y. *Cortlandt* 7-5060

Lawrence Butner

Barbe & Co. (cosmetics), Financial World (magazine), Harte-Cotton (cosmetics), Prentice-Hall Publishers, The Kiplinger Washington Agency (magazine), United Business Service (financial service), C. J. Von Hoorn & Zoon (chocolates)

EDGAR FRANKEL

101 *Park Ave., New York* 17, N. Y. *Murray Hill* 5-5455

Edgar Frankel

Prairie Chief Co.

FRIEND-REISS ADVERTISING*

521 *W. 57th St., New York* 19, N. Y. *Plaza* 5-8050

Edward Ratner, radio-tv dir.

Cameo Curtains, DeJOR Cosmetics, Kern Bakeries, Lafayette Radio, Levolor Venetian Blinds, Playskool Mfg. Co. (toys)

RALPH D. GARDNER ADVERTISING*

745 *Fifth Ave., New York* 22, N. Y. *Plaza* 5-8151

Claridge Food Co. (frozen food div.), Cooper Rock Lobster Tails, Help-Yourself Foods, Lady Duff Lingerie, Swiss Kitchen Treats, Tiger Brand Swiss Gruyere Cheese

ROY GARN ADVERTISING CO.*

225 *Lafayette St., New York, N. Y. Rector* 2-0395

Roy Garn, Ed Felder, Brooke Farley, Elmer Ellentuck, Felice Feldman, Joe Zaro

Bedford Oil & Burner Service, **Garn;** Flushing Federal Savings & Loan, **Garn;** Llybrook Federal Savings & Loan, **Garn;** Wood-Mode Kitchens, **Garn**

GEYER ADVERTISING*

595 *Madison Ave., New York* 22, N. Y. *Plaza* 1-5300

Betty Powell, Ed Richardson

American Home Foods (Burnett's vanilla), **Richardson;** American Home Products (Boyle-Midway Div. and Boyle-Midway of Canada), **Richardson;** American Motors (Rambler, Nash, Hudson & Metropolitan automobiles and Kelvinator appliances), **Powell;** Paul Masson Vineyards (Masson wines, champagnes & brandy), **Richardson;** Olivetti Corp. of America (Olivetti typewriters & business machines), **Richardson**

GILBRALTAR ADVERTISING AGENCY*

17 *E. 45th St., New York*, N. Y. *Murray Hill* 7-7896

Frances Scott

Bonafide Mills (Bonfy Mack shoe-mat), Central Paint & Varnish Works

THE IRVIN GRAHAM AGENCY
9 *W. 57th St., New York* 36, *N. Y. Murray Hill* 7-4508

Irvin Graham, radio-tv dir.

The Jesters (giftware), Peerless Products (cosmetics), Stuyvesant Trading Co.

GRANT ADVERTISING
655 *Madison Ave., New York, N. Y. Templeton* 8-9393

Thomas J. Ellis, media dir.; Wm. C. Patterson, radio-tv dir.

Dodge Div., Chrysler Corp., Florists Telegraph Delivery Assn.

GREY ADVERTISING AGENCY†
430 *Park Ave., New York, N. Y. Plaza* 1-3500

Philip Branch, group media superv. and magazine coordinator; Broadcast and print buyers: Aileen Barry, Dorothy Houghey, Ken Kearns, Herb Lieberman, Allan Reed

American Toy (promotion), **Lieberman;** Block Drug Co., **Lieberman;** Girard, **Lieberman;** Hoffman (beverages), **Barry;** Ideal Toys, Macy's (department store), **Lieberman;** Procter & Gamble, **Kearns;** Topps (chewing gum), **Reed**

Thomas Reilly, group media superv. and newspaper coordinator; Broadcast and print buyers: Dave Keegan, John Kriete, Pat McIntyre, Tom Reilly, Joan Rutman, Clara Simmons, Ruth Zozula

Calvert (Distillers), **Simmons;** Dan River Mills, **Keegan, Kriete;** Exquisite Form (brassiere), **Keegan, Rutman;** Indian Head Mills, **Keegan, Kriete;** Industrial Rayon, **Kriete;** I. B. Kleinert Rubber, **Kriete;** The Lamport Co., **Keegan, Kriete;** McGregor-Doniger, **Keegan;** Prince Gardner, **Reilly, Zozula**

Helen Wilbur, group media superv. and broadcast coordinator; Broadcast and print buyers: Jack Cummings, Jerry Firestone, Marie Scotto

Canadian Converters, **Cummings, Firestone;** Dominion Textile, **Cummings, Firestone;** Samsonite, **Cummings, Firestone;** Spiegel (mail order), **Cummings, Firestone;** Union Underwear, **Cummings, Firestone;** Van Heusen, **Cummings, Scotto**

Andrew Zipprich, group media superv. and administrative coordinator; Broadcast and print buyers: Ken Allen, Tom Flanagan, Joan Stark, Manas Sternschein

Blumenthal (LeChic & LeMode), **Sternschein;** Chock Full O' Nuts (coffee), **Flanagan, Stark;** Chunky Chocolates, **Stark;** Firestone (Exon, Foamex, Velon), **Allen, Flanagan;** G.E. Flashbulbs, **Allen, Flanagan;** Magee Carpets, **Allen, Sternschein;** Mennen, **Flanagan, Stark;** NBC (Spot, Network, O&O, C.N.P.), **Flanagan, Stark;** Olin-Mathieson, **Sternschein;** RCA (Victor records), **Allen, Flanagan;** Union Pharmaceutical, **Stark;** Whitehall Pharmacal, **Stark, Sternschein**

LAWRENCE C. GUMBINNER ADVERTISING AGENCY*
655 *Madison Ave., New York* 21, *N. Y. Templeton* 8-1717

Paul G. Gumbinner, tv-radio dir.; Diane Neugarten, Anita Wasserman

Am. Tobacco Co. (Filter-tip Tareyton, Roi-Tan cigars), Bercut-Richards Packing Co. (Sacramento tomato juice), Bourjois (Evening in Paris), Brown Vintners Co. (Cherry Kijafa wine), Chap Stick Co. (lip balm, hand cream), Q-Tips (cotton swabs), Sutton Cosmetics

GUTMAN ADVERTISING SERVICE
505 *Fifth Ave., New York* 17, *N. Y. Oxford* 7-3098

Albert Gutman, C. Schiff

Cafe Grinzing, Jack's Furniture Co.

HAZARD ADVERTISING CO.*
444 *Madison Ave., New York* 22, *N. Y. Plaza* 9-3100

Daniel S. Heath

American Cyanamid (Melmac dinnerware), Bridgeport Brass (Aerosol prods.)

HEINEMAN, KLEINFELD, SHAW & JOSEPH* (Formerly Franklin Bruck Adv. Corp.)
1270 *Sixth Ave., New York* 20, *N. Y. Circle* 7-7600

Alice Ross, radio-tv timebuyer

Artistic Card Co. (greeting cards), Cohn-Hall-Marx Co. ("Contact"), Coty (cosmetics), Fashion Frocks, Rad (White Crystal bleach), Sitrue, Inc. (tissues)

HICKS & GREIST*
555 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 7-5600

T. J. Grunewald, v.p. tv-radio; Vincent J. Daraio, timebuyer; E. Jennings, asst. timebuyer

Dixie Cup Co., Walter H. Johnson Candy Co. (Power House candy bars), Lewyt Corp. (Lewyt vacuum cleaners), Sandura Co. (floor, wall & counter covering), Taylor-Reed Corp. (E-Z Pop popcorn, QT frosting, Cocoa Marsh)

HILTON & RIGGIO*
4 *West 58th St., New York, N. Y. Plaza* 1-3900

Maria Carayas, media dir.

Chr. Bjelland Co. (King Oscar sardines), Parfums Evyan (perfumes), Red L Foods Corp. (frozen foods), Stop & Save Trading Corp. (Triple S Blue Stamps), Swanee Paper Corp. (Swanee paper prods.), Wilbur-Ellis (Southern Star Bonito)

HUBER HOGE & SONS*
699 *Madison Ave., New York* 21, *N. Y. Templeton* 8-0200

Lynn Walker

Garden Research Labs. (RX-15 plant food, RX-15 Miracle Mixer, Green-Eze lawn food, Easymatic chemical garden kits), Para Labs. Sales (Queen Helene cosmetics), United Safeway (Ultratone)

HOOT, KIRK & HALLE*
15 *E. 40th St., New York* 16, *N. Y. Murray Hill* 6-3714

Harold Kirk, D. D. Halle

Chateau Martin, 707 Products, Goyescas Corp., Knickerbocker Beer (export), Kirby Foods, La Palermo Salad & Olive Oil, Seeco Distributors (phonographs)

BRYAN HOUSTON*
730 *Fifth Ave., New York* 19, *N. Y. Plaza* 7-6400

H. H. Dobberteen, v.p., media dir.; John Ennis and R. H. Boulware, assoc. media dirs.; Frances John, Richard Stevens

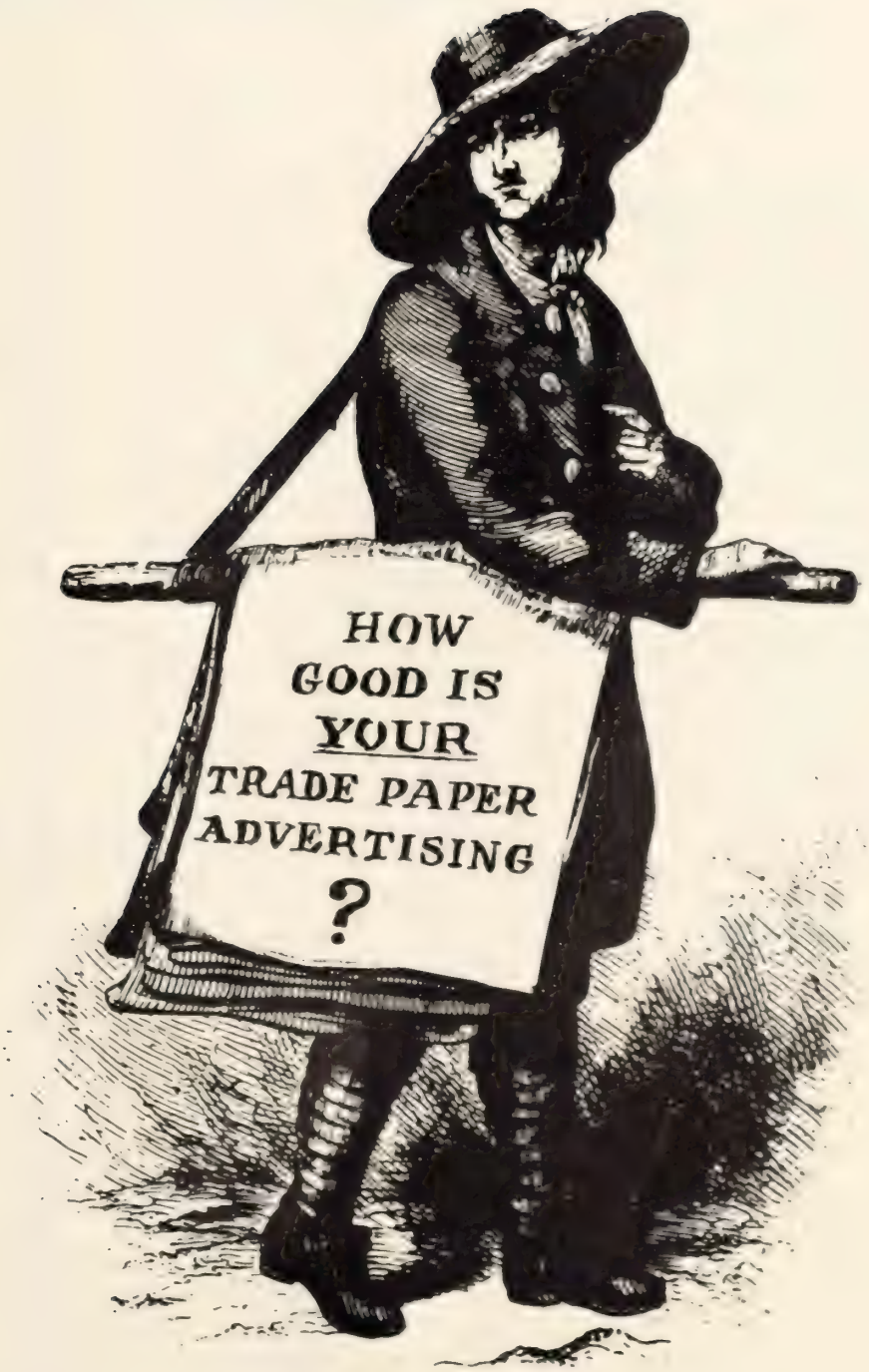
Colgate-Palmolive Co. (Ajax cleanser, Cashmere Bouquet cosmetics), **Boulware;** Colgate-Palmolive Co. (Cashmere Bouquet soap), **Ennis;** Heublein (Food Div., Liquor Div.), **Dobberteen;** The Nestle Co. (Nescafe), **Ennis;** J. P. Stevens & Co. (Newsweek mag.), **Stevens;** Whitehall Pharmacal Co. (Drial Nasal Mist, Gardrin Inhaler), **Boulware**

E. T. HOWARD CO.*
341 *Madison Ave., New York* 17, *N. Y. Plaza* 3-8720

Peter Hahn

American Bamboo Corp., Artloom Carpets, Kaywoodie Pipes, Medico Pipes, Sloane-Delaware (floor coverings), U. S. Plywood (Weldwood glue, contact cement, Kalistron, Flexwood), Yello-Bole Pipes

Timebuyers of the U. S. listing will continue in the 10 August issue and will conclude listings for New York City


HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

ONLY 2 WEEKS LEFT TO ENTER

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations — gross top hourly rate

Group 1.....*to $500*
Group 2.....*$500 to $1000*
Group 3.....*$1000 to $1500*
Group 4.....*$1500 to $2000*
Group 5.....*$2000 and over*

radio stations

Group 6.....*to $150*
Group 7.....*$150 to $300*
Group 8.....*$300 to $450*
Group 9.....*$450 to $600*
Group 10.....*$600 and over*

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 tion entry. The contribution will be in the to this organization for each tv and radio staname of the promotion manager of the station.

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA BROADCASTERS' PROMOTION ASSOCIATION, INC.

Chanin Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0565

OFFICERS

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David E. Partridge
Westinghouse Broadcasting Co., Inc.

First Vice President
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WBEN & WBEN-TV

Second Vice President
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KATV

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KMMT-TV

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WFIL

Gene Godt
WDSU-TV

Marion Annenberg
WFIL & WFIL-TV

Lee Zimmerman
WFIL & WFIL-TV

Joe G. Hudgens
KDNT & KDNT-TV

C. M. Kiley
WMBD & WMBD

Lamar Riley
KVOO

Howard W. Meyer
KMOX

Paul J. Woodland
KOMO & KOMO-TV

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising campaign for the Broadcasting industry.

fully few and far between, despite the healthy expenditures made

tion for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote this maximum number of entries among BPA member

Sincerely,

David E. Partridge

President

DEP:j

SPONSOR
THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE



YES! THIS IS A DRIVER'S SEAT!

With overdrive—and power drive and "horsepower" to spare. From behind your media-buying desk you can sit in this driver's seat and cover Hometown and Rural America with the swish of your ball point pen.

Hometown and Rural America is that rich, responsive market of more than 80 Million Americans, tuned regularly to the 957 Keystone Broadcasting Radio station affiliates.

In your driver's seat you can pick your route and the number of towns you wish to BLANKET with your sales message. Leave out the side roads and the backroads and the detours. Drive right down MAIN street via KBS . . . 90 stations or 900 . . . we'll draw your roadmap to suit the sales need that's pressing you most.

Ask us to prove our story. We'll love it.

KBS Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd.	57 Post St.
Sta 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you.

TV BASICS / AUGUST

SPONSOR's tenth Tv Basics section completes the third series of how competing clients compare in network show ratings. Industry categories covered this month include: food and grocery products, gasoline and oil, cleansers and polishes, laundry products, household appliances, general household products and tobacco. The alphabetical program index of all network shows includes information on sponsors, show costs, and agencies. The Tv Comparagraph features daytime and nighttime line-ups of the three networks with sponsorship information. Network program profile gives a SPONSOR index of average show costs for eight show types together with a breakdown of the number of each show type currently running. Also included is a breakdown of film vs. live hours in sponsored network time.

1 *Program profile provides costs, sponsored hours data* . . . see below

2 *Index of network tv sponsors has show ratings* . . . . . page 48

3 *Alphabetical index of all shows includes cost data* . . . page 51

4 *Comparagraph gives day-by-day chart of all net shows* . . . page 52

1. NETWORK PROGRAM PROFILE

AVERAGE COST OF SPONSORED PROGRAMING BY TYPES

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
$63,111	9	$25,382	17	$26,634	15	$59,499	8
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
$39,850	5	$29,998	12	$25,274	11	$10,429*	7

*Per week of [illegible]

NUMBER OF SPONSORED HOURS: LIVE AND FILM*

Daytime

Network	Sponsored hours	% live	% film
ABC†	3.0	0.0	100.0
CBS†	25.0	92.0	8.0
NBC	19.5	85.9	14.1

*For week of 28 July-3 August [illegible]

Nighttime

Network	Sponsored hours	% live	% film
ABC†	15.0	33.3	66.7
CBS	24.7	49.0	51.0
NBC	19.7	51.9	48.1

2. HOW COMPETING CLIENTS COMPARE

Third series of ratings by major clients and brands is completed here

Designed to aid advertisers in making quick comparisons between their show ratings and those of competitors, this regular Tv Basics feature runs in two parts. Data is based on material supplied by Broadcast Advertisers Reports, monitored off-the-air by tape recordings, plus weighted Pulse multi-market ratings. Industry categories here include food and grocery products, laundry products and tobacco. The next list will appear in 31 August Tv Basics

Industries covered here include food, grocery, laundry, tobacco products

Food and Grocery Products

American Dairy

Disneyland; ABC; W-N; dairy products — 25.4

American Home Products

Love Of Life; CBS; M,F-D; Chef Boy-Ar-Dee products — 9.7

Armour

Mickey Mouse Club; ABC; Tu,W-D; Dash dog food, Star meat products — 18.0

Best Foods

Galen Drake; ABC; Sa-N; Nucoa margarine, Skippy peanut butter — 4.3
Garry Moore; CBS; Tu-D; Hellmanns mayonnaise — 8.6
You Asked For It; ABC; Su-N; Nucoa margarine, Skippy peanut butter — 9.4

Borden

Fury; NBC; Sa-D; dairy products — 11.5
Queen For A Day; NBC; F-D; chilled biscuits, processed milk products — 11.2

California Packing

Garry Moore; CBS; F-D; Del Monte food products — 8.6

Campbell Soup

House Party; CBS; M-D; Franco-American food products — 9.6
Lassie; CBS; Su-N; canned soups, V-8 vegetable juice — 22.8
Garry Moore; CBS; M-D; Franco-American food products, frozen soups — 8.6
On Trial; NBC; F-N; canned soups — 19.4

Carnation

Burns & Allen; CBS; M-N; processed milk products — 28.9

Continental Baking

Howdy Doody; NBC; Sa-D; baked goods — 8.4

Corn Products Refining

It Could Be You; NBC; W-D; Mazola oil — 5.5
Matinee Theatre; NBC; W-D; Niagara starch — 7.2
Modern Romances; NBC; W-D; Mazola oil — 8.6
Queen For A Day; NBC; W-D; Mazola oil — 11.2

Derby Foods

Disneyland; ABC; W-N; Peter Pan peanut butter — 25.4

General Foods

Bengal Lancers; NBC; Su-N; Jell-O desserts & pie fillings, minute rice — 8.8
Captain Kangaroo; CBS; Sa-D; Kool shake mix — 9.6
December Bride; CBS; M-N; Maxwell House instant coffee, minute rice, Swans Down baking mixes — 27.8
Fury; NBC; Sa-D; Post dry cereals — 11.5
Arthur Godfrey; CBS; Th-D; Good Seasons salad dressing mix — 9.8
I Love Lucy; CBS; M-N; Sanka instant coffee — 36.1
Mickey Mouse Club; ABC; Th,F-D; Kool-Aid beverage mix — 18.0
Mighty Mouse; CBS; Sa-D; Post dry cereals — 14.7
Roy Rogers; NBC; Su-N; Baker's instant chocolate mix, Kool-Aid beverage mix, Maxwell House regular coffee, Post dry cereals — 12.7
Tales of Wells Fargo; NBC; M-N; Sanka regular coffee — 18.4
West Point Story; CBS; F-N; Maxwell House regular coffee, Post dry cereals — 19.2
Zane Grey; CBS; F-N; Maxwell House instant coffee — 20.2

General Mills

Bob Crosby; CBS; W,F-D; Betty Crocker baking mixes, Bisquick — 8.4
Wyatt Earp; ABC; Tu-N; dry cereals, Gold Medal flour — 23.8
Giant Step; CBS; W-N; Betty Crocker baking mixes, dry cereals, Gold Medal flour — 10.9
Lone Ranger; CBS; Sa-D; dry cereals — 12.2
Mickey Mouse Club; ABC; Tu-F-D; dry cereals — 18.0
Texas Rangers; CBS; Sa-D; dry cereals — 13.1
Valiant Lady; CBS; W,F-D; Bisquick, Gold Medal flour — 9.3

Gerber Products

Captain Kangaroo; CBS; M-D; baby & junior foods — 9.6
Bob Crosby; CBS; M-D; baby & junior foods — 8.4

Gordon Baking

Kukla, Fran & Ollie; ABC; M-F-N; Silver Cup bread — 6.4

Hartz Mountain

Captain Kangaroo; CBS; Sa-D; bird foods & supplies — 10.9
Circus Time; ABC; Th-N; bird foods & supplies, pet foods — 8.2

H. J. Heinz

Captain Gallant; NBC; Sa-D; food products — 8.0

Kellogg

Arthur Godfrey; CBS; Tu-Th-D; dry cereals — 9.8
Arthur Godfrey; CBS; W-N; dry cereals — 21.0
House Party; CBS; Tu,Th-D; Gro-Pup dog food, dry cereals — 9.6
Name That Tune; CBS; Tu-N; dry cereals — 17.3
Wild Bill Hickock; CBS; Su-D; dry cereals — 10.3

Kimberly-Clark

Danny Thomas; ABC; Th-N; Delsey tissues, Kleenex paper products — 11.7

Lever Bros.

Godfrey's Talent Scouts; CBS; M-N; Lipton soup mixes, Lipton tea — 28.3
House Party; CBS; W,F-D; Good Luck margarine — 9.6
Garry Moore; CBS; W,F-D; Good Luck margarine — 8.6
Sir Lancelot; NBC; M-N; Good Luck margarine — 15.0
Video Theatre; NBC; Th-N; Imperial margarine — 18.2

National Biscuit

Rin Tin Tin; ABC; F-N; Nabisco dry cereals — 17.5

National Dairy

Comedy Time; NBC; Th-D; Kraft cheeses, orange drink — 7.3
Kraft Theatre; NBC; W-N; Kraft cheeses, salad dressings & spreads — 23.1
Matinee Theatre; NBC; Th-D; Kraft oil, mayonnaise — 7.2
Modern Romances; NBC; Th-D; Kraft cheeses, jellies & preserves, marshmallows — 8.6
Tic Tac Dough; NBC; Th-D; Kraft cheeses, mayonnaise, salad dressings & spreads — 5.9

Nestle

Blondie; NBC; F-N; Decaf instant coffee — 17.6
Lone Ranger; CBS; Sa-D; Quik chocolate mix — 12.2
Oh Susanna; CBS; Sa-N; Nescafe instant coffee — 19.7

Pet Milk

George Gobel; NBC; Sa-N; processed milk products — 21.4
Red Skelton; CBS; Tu-N; processed milk products — 25.4

Pillsbury Mills

Arthur Godfrey; CBS; Tu,Th-D; baking mixes, Best flour, chilled rolls & biscuits & icebox cookies — 9.8
Arthur Godfrey; CBS; W-N; baking mixes — 21.0
House Party; CBS; Tu-Th-D; baking mixes, Best flour, chilled rolls & biscuits & icebox cookies, pancake mixes — 9.6
Mickey Mouse Club; ABC; Th-D; baking mixes — 18.0

Procter & Gamble

Brighter Day; CBS; Tu-Th-D; Crisco shortening — 7.2
I Love Lucy; CBS; M-N; Fluffo shortening — 36.1

Quaker Oats

Caesar's Hour; NBC; Sa-N; Aunt Jemima mixes, Puss 'n Boots cat food — 23.4
News; NBC; Tu-N; Ken-L dog foods — 10.0
Sgt. Preston; CBS; Th-N; Aunt Jemima mixes, dry cereals — 14.5

Ralston-Purina

Big Story; NBC; F-N; Purina dog chow — 21.7
Bold Journey; ABC; Th-N; dry cereals, Ry-Krisp — 7.4

Scott Paper

Father Knows Best; NBC; W-N; Cut-Rite waxed paper, Scotkins, Scotties — 22.0
Arthur Godfrey; CBS; Th-D; Scotkins, Scotties — 9.8

Data about how clients are using Broadcast Advertisers Reports for the week ending 4 May. Many factors, such as length and placement of commercials, can be found in BAR's daily publications. Not included here are buys in participation shows such as NBC's Today. Ratings are based on a Pulse 23 market weighted average material for the week ending 5 May. All ratings are averages for the week. Ratings for segments do not necessarily show the audiences for the actual segment sponsored by the client. All time purchased by advertisers follows name of network. "N" means night, "D" means day; days of week are abbreviated. For exact time of show, see Comparagraph itself.

2,000,000+  *all different families*

. . . different each survey, different all year

⊙ *Pulse rings doorbells, interviews families right in their homes. The one-and-only method used by Pulse since 1941*

2. HOW COMPETING CLIENTS COMPARE *continued . . .*

Standard Brands
Arthur Godfrey; CBS; M-D; Blue Bonnet margarine, Maxwell House coffee, Hunt Club dog food, Royal desserts & pie fillings — 9.8
House Party; CBS; M-D; Chase & Sanborn instant coffee, Tender Leaf tea — 9.6
Queen For A Day; NBC; Tu-D; Blue Bonnet margarine, Chase & Sanborn instant coffee, Royal desserts & pie fillings, Tender Leaf tea — 11.2
Tennessee Ernie; NBC; Tu-D; Blue Bonnet margarine, Chase & Sanborn instant coffee, Royal desserts & pie fillings, Tender Leaf tea — 5.7
Valiant Lady; CBS; M-D; Blue Bonnet margarine, Chase & Sanborn instant coffee — 9.3

Sterling Drug
Modern Romances; NBC; F-D; ironized yeast — 8.6
True Story; NBC; Sa-D; ironized yeast — 6.0

Sunkist Growers
Queen For A Day; NBC; Th-D; citrus fruits — 11.2

Swift
Bob Crosby; CBS; F-D; Pard dog food — 8.4
Disneyland; ABC; W-N; Premium frozen meats — 25.4
House Party; CBS; F-D; baby foods, Premium meats — 9.6
Lone Ranger; ABC; Th-N; canned meats, Premium frozen meats, Premium meats — 14.2
Garry Moore; CBS; F-D; canned meats, Pard dog food — 8.6

Welch Grape Juice
Comedy Time; NBC; Th-D; grape products — 7.3
It Could Be You; NBC; Th-D; grape products — 5.5

Wesson Oil & Snowdrift Sales
Comedy Time; NBC; M-D; Wesson oil — 7.3
Bob Crosby; CBS; Tu-D; Wesson oil — 8.4
Matinee Theatre; NBC; M-D; Wesson oil — 7.2
Valiant Lady; CBS; Tu-D; Wesson oil — 9.3

American Home Products
Love Of Life; CBS; Tu,W-D; Freezone — 9.7

American Oil
Person to Person; CBS; F-N; Amoco gasoline — 29.0

Gulf Oil
Life of Riley; NBC; F-N; gasoline — 21.5

Cleansers, Polishers

American Home Products
Douglas Edwards; CBS; Tu,Th-N; Aerowax, Easy Off oven cleaner — 10.6
It Could Be You; NBC; M,F-D; Aerowax — 5.5
Love Of Life; CBS; Tu,Th-D; Aerowax — 9.7
Queen For a Day; NBC; F-D; Aerowax, Easy off oven cleaner — 11.2
Secret Storm; CBS; M-F-D; Aerowax, Easy Off oven cleaner — 7.2

B. T. Babbitt
Caesar's Hour; NBC; Sa-N; Bab-O cleanser — 23.4

Brillo Manufacturing
It Could Be You; NBC; Th,F-D; scouring pads — 5.5
Matinee Theatre; NBC; F-D; scouring pads — 7.2

Colgate-Palmolive
Big Payoff; CBS; M,Tu,F-D; Ajax cleanser — 8.3
Strike It Rich; CBS; M-F; Ajax cleanser — 8.4

Drackett
Steve Allen; NBC; Su-N; Windex glass cleaner — 27.1

Gold Seal
Perry Como; NBC; Sa-N; Glass Wax — 35.7

S. C. Johnson & Son
Red Skelton; CBS; Tu-N; waxes & polishes — 25.4
Robert Montgomery; NBC; M-N; waxes & polishes — 18.8

Procter & Gamble
As The World Turns; CBS; M-F-D; cleanser — 7.8
Edge Of Night; CBS; M-F-D; Comet cleanser, Spic & Span cleaner — 8.0
Search For Tomorrow; CBS; M-F-D; Spic & Span cleaner — 10.5

Simoniz
Arthur Godfrey; CBS; W-D; waxes & polishes — 9.8
House Party; CBS; waxes & polishes — 9.6

S O S
Mickey Mouse Club; ABC; W-D; scouring pads — 18.0
Garry Moore; CBS; F-D; scouring pads — 8.6

Sterling Drug
Modern Romances; NBC; M,F-D; Energine cleaning fluids — 8.6
True Story; NBC; Sa-D; Energine cleaning fluids — 6.0

Laundry Products

Armour
George Gobel; NBC; Sa-N; Liquid Chilton detergent — 21.4

B. T. Babbitt
Today; NBC; Th-D; Glim detergent — 3.7

Colgate-Palmolive
Big Payoff; CBS; M-F-D; Ad, Fab, Vel detergents, Liquid Vel — 8.3
Strike It Rich; CBS; M-F-D; Ad, Fab, Vel detergents, Liquid Vel — 8.4

Corn Products Refining
Matinee Theatre; NBC; W-D; Nu-Soft fabric softener — 7.2
Modern Romances; NBC; W-D; Nu-Soft fabric softener — 8.6
It Could Be You; NBC; W,F-D; Nu-Soft fabric softener — 5.5

Gold Seal
Perry Como; NBC; Sa-N; Snowy bleach — 35.7

Lever Bros.
Comedy Time; NBC; W-D; Rinso — 7.3
House Party; CBS; W,F-D; Lux Liquid, Rinso — 9.6
Garry Moore; CBS; W,F-D; Lux Liquid, Rinso — 8.6
On Trial; NBC; F-N; Lux Liquid, Rinso — 19.4
Price Is Right; NBC; F-D; Lux Liquid, Wisk — 5.5
Sir Lancelot; NBC; M-N; Lux Liquid — 15.0
Truth Or Consequences; NBC; W,F-D; Lux Liquid, Wisk — 6.0
Video Theatre; NBC; Th-N; Wisk — 18.2

Procter & Gamble
As The World Turns; CBS; M-F-D; Ivory Snow, Oxydol — 7.8
Brighter Day; CBS; M-F-D; Cheer — 7.2
Bob Crosby; CBS; Th-D; Ivory flakes — 8.4
Edge Of Night; CBS; M-F-D; Dreft, Tide — 8.0
Guiding Light; CBS; M-F-D; Blue Dot Duz — 10.7
Hey Jeannie; CBS; Sa-N; Dash — 19.9
It Could Be You; NBC; M,Tu,F-D; Oxydol — 5.5
Lineup; CBS; F-N; Cheer — 26.6
Matinee Theatre; NBC; M-F-D; Tide — 7.2
Queen For A Day; NBC; M-F-D; Dash, Dreft — 11.2
Search For Tomorrow; CBS; M,Tu, Th,F-D; Joy — 10.5
Phil Silvers; CBS; Tu-N; Joy — 25.0
Tic Tac Dough; NBC; M-F-D; Dreft — 5.9
Loretta Young; NBC; Su-N; Tide — 20.6

Purex
Arthur Murray Party; NBC; Tu-N; Beads-O-Bleach — 13.3

Appliances

General Electric
Broken Arrow; ABC; Tu-N; GE major appliances — 18.6
Cheyenne; ABC; Tu-N; GE small appliances — 21.0

Hoover
Garry Moore; CBS; Tu-D; vacuum cleaners — 8.6

Radio Corp. of America
Perry Como; NBC; Sa-N; Whirlpool major appliances — 35.7
Matinee Theatre; NBC; M,F-D; Whirlpool major appliances — 7.2

Sunbeam
Perry Como; NBC; Sa-N; small appliances — 35.7

Sylvania Electric Products
The Buccaneers; CBS; Sa-N; major & small appliances — 14.6

Westinghouse
Studio One; CBS; M-N; major & small appliances — 23.9

Household, General

American Home Products
Love Of Life; CBS; W,F-D; Sani-Flush, Wizard Wick deodorizer — 9.7
Queen For A Day; NBC; F-D; Sani-Flush, Wizard Spring Bouquet & Pine Scent — 11.2
Secret Storm; CBS; M,Tu,Th-D; Sani-Flush, Wizard Spring Bouquet & Pine Scent — 7.2

Best Foods
Bob Crosby; CBS; Tu-D; Shinola shoe polish — 8.4
Garry Moore; CBS; Tu-D; Rit tints & dyes — 8.6

Colgate-Palmolive
Strike It Rich; CBS; F-D; Florient Aerosol — 8.4

Dixie Cup
Queen For A Day; NBC; W-D; paper cups & plates — 11.2
Tennessee Ernie; NBC; W-D; paper cups & plates — 5.7

General Electric
Cheyenne; ABC; Tu-N; light bulbs — 21.0

Johnson & Johnson
Robin Hood; CBS; M-N; Band-Aids — 21.5

Kaiser Aluminum & Chemical
Kaiser Hour; NBC; Tu-N; broiler foil — 19.3

Minnesota Mining & Mfg.
Mickey Mouse Club; ABC; M,Th-D; scotch tapes — 18.0
Queen For A Day; NBC; Th-D; scotch tapes — 11.2
Tic Tac Dough; NBC; Th-D; scotch tapes — 5.9

Park & Tilford
Masquerade Party; NBC; W-N; Tintex tints & dyes — 12.5

Reynolds Metals
Circus Boy; NBC; Su-N; aluminum packaging; Reynolds wrap — 15.7

Sylvania Electric Products
The Buccaneers; CBS; Sa-N; electric light bulbs — 14.6

Westinghouse
Studio One; CBS; M-N; light bulbs — 23.9

Tobacco

American Tobacco
Jack Benny; CBS; Su-N; Filter Tip Tareyton, Lucky Strike — 26.4
Big Story; NBC; F-N; Pall Mall — 21.7
Navy Log; ABC; W-N; Pall Mall — 16.8
Tales of Wells Fargo; NBC; M-N; Pall Mall — 18.4
Your Hit Parade; NBC; Sa-N; Filter Tip Tareyton, Lucky Strike — 24.0

Brown & Williamson
Douglas Edwards; CBS; M-F-N; Viceroy — 10.6
It Could Be You; NBC; W-D; Raleigh — 5.5
Lineup; CBS; F-N; Viceroy — 26.6
Queen For A Day; NBC; M-D; Raleigh — 11.2
Tennessee Ernie; NBC; M,W-D; Raleigh — 5.7

General Cigar
John Daly; ABC; M-W-N; cigars — 5.9

Liggett & Myers
Dragnet; NBC; Th-N; Chesterfield — 23.2
Gunsmoke; CBS; Sa-N; L & M — 28.1
Spike Jones; CBS; Tu-N; L & M — 14.3
Panic; NBC; Tu-N; Chesterfield — 18.8

P. Lorillard
Jackie Gleason; CBS; Sa-N; Old Gold — 24.6
$64,000 Challenge; CBS; Su-N; Kent — 25.3

Philip Morris
Playhouse 90; CBS; Th-N; Marlboro — 31.2
Mike Wallace; ABC; Su-N; Philip Morris — 10.1

R. J. Reynolds
Bob Cummings; CBS, Th-N; Winston — 23.2
I've Got A Secret; CBS; W-N; Salem, Winston — 26.0
Mr. Adams & Eve; CBS; F-N; Camel — 20.9
People Are Funny; NBC; Sa-N; Salem — 20.2
Phil Silvers; CBS; Tu-N; Camel — 25.0
Wire Service; ABC; M-N; Camel — 9.4

3. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
...ion Tonight: My-F	$12,500	Amer Tobacco SSC&B, alt wks open
...venture Theatre: A-F (last 8 31)	9,750	Amer Tobacco, BBDO; alt Warner-Lambert, SSC&B
...ve Allen Show: V-L	63,000	S C Johnson, Needham, Louis & Brorby, Pharmacraft JWT, Grey hound Grey
...ateur Hour: V-L	23,000	Hazel Bishop Spector
...i Barber's Corner: Sp-L	3,000	State Farm Ins, NLB
...t the Clock: Q-L	18,000	Hazel Bishop, Spector, alt wk open
...Moment: Dr-F	9,500	Amer Tobacco, SSC&B (last 8 30), Ralston Purina, Gardner
...odie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
...d Journey: A-F	8,000	Ralston Purina, GBB
...Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds, Mc-E
...ken Arrow: A-F	31,000	Miles, Wade; Asso Products, Grey
...caneers: A-F	24,000	Sylvania, JWT
...ns & Allen: Sc-F	33,000	Carnation, Wasey; Goodrich, BBDO
...alcade of Sports: Sp-L	35,000	Gillette, Maxon
...yenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
...us Boy: A-F	34,000	Reynolds Alum, Clinton E. Frank,
...ax: Dr-L	55,000	Chrysler, Mc-E
...flict: Dr-F	90,000	Chesebrough-Ponds, JWT & Mc-E
...ph Cotten Show: Dr-F	38,000	Campbell Soup, BBDO (last 8 30); Lever Bros, BBDO; alt wks open
...ntry Music Jubilee: Sc-F	18,000	Amer Chicle, Bates, Williamson-Dickie, Evans (alt wks 10-10:30); co-op 10:30-11
...sroads: Dr-F	31,000	Chevrolet, Camp-Ewald
...Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty
...Damone Show: V-L	25,000 (½ hr)	Kellogg, Burnett; alt Oldsmobile, D. P. Brother; ½ hr open
...With the Angels: Sc-F	38,000	Plymouth, Grant
...ny Dean: Mu-L	20,000	H. Bishop, Spector
...ny: Ad-F	13,000	Gen Foods, B&B; Ford, JWT
...eyland: M-F	75,000	Amer. Motors, BFSD & G; Amer. Dairy, Camp-Mithun: Derby, McE
...met: My-F	35,000	L&M, Mc-E; Schick, W&L
...ny Durante: C-L	18,000	P. Lorillard, L&N
...tt Earp: A-F	30,000	Gen Mills, DFS; P&G, Compton
...z Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson, Bates; Hazel Bishop, Spector
...re Theatre: Dr-F	11,000	Quaker Oats, Needham, Louis & Brorby; Armour, FC&B
...les Farrell: Sc-F	11,000	Whitehall, Bates; Lever, JWT
...er Knows Best: Sc-F	38,000	Scott Paper, JWT
...val of Stars: Dr-F	11,000	Purex, E. H. Weiss; Speidel, NC&K
...Theatre: Dr-F	36,000	Ford, JWT
...Theatre: Dr-F	45,000	Gen Elect, BBDO
...rey's Scouts: V-L	28,000	Lipton, Y&R; Toni, North
...Graham: Au-L		B. Graham Evangelistic Asso.
...moke: A-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
...-Low: Q-L	12,000	Ford, JWT
...itcock Presents: My-F	34,000	Bristol-Myers, Y&R
...n Hood: A-F	28,000	Johnson & Johnson, Y&R; Wildroot, BBDO
...Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
...Jones: Mu-L	35,000	L&M, DFS
...ft Tv Theatre: Dr-L	34,000	Kraft, JWT
...Club Playhouse: Dr-F	9,500	Mogen David, Weiss
...a, Fran & Ollie: J-L (29 start)		Gordon Baking, Ayer; & co-op
...us LaRosa: V-L	108,000	Gold Seal, North; S&H Stamps, SSCB (last 8 31); Noxzema, SSCB; Sunbeam, Perrin-Paus; RCA & Whirlpool, K&E; Kimberly Clark, FCB
...e: A-L	34,000	Campbell Soup, BBDO
...of Riley: Sc-F	32,000	Lever Bros, BBDO
...Ranger: A-F	24,000	Gen Mills, DFS; Swift, Mc-E
...Video Theatre: Dr-L	43,000	Lever Bros, JWT
...querade Party: Q-L	22,000	Asso Products, Grey; (last 8 28); Max Factor (8 8 only), Anderson-McConnell

PROGRAM	COST	SPONSORS AND AGENCIES
Meet McGraw: MyA-F	33,000	P&G, Benton & Bowles
Meet the Press: I-L	7,500	Open
Millionaire: Dr-F	32,000	Colgate, Bates
Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N, R. J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Bristol-Myers, Y&R
My Favorite Husband: Sc-F	10,500	Amer Tobacco, BBDO
Name that Tune: Q-L	23,000	Kellogg, Burnett, Whitehall, Bates
Navy Log: Dr-F	32,000	Amer Tobacco SSCB, U S Rubber, F D Richards
NBC News: N-L	9,500††	American Can, Compton (last 8 26, Miles, Wade 3 days, 1 alt day open
Ozzie & Harriet: Sc-F	36,000	Eastman Kodak, JWT
Panic: Dr-F	36,000	L&M, Mc-E; Max Factor, DDB
Pantomime Quiz: Q-L	8,000	Amer Oil, J. Katz, Hamm, Camp-Mithun, Time Life, Y&R
People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R
Playhouse 90: Dr-L&F	117,000	Amer Gas, L&N; Bristol-Myers BBDO; Philip Morris, Burnett
Press Conference: I-L (last 7 15)	8,500	Corn Prod, C. L. Miller
Show For A Summer Evening: Dr-F	10,500 (alt wks)	Amer Tobacco, BBDO
Private Secretary: Sc-F	36,000	Lever, OB&M; Sheaffer, Seeds
Richard Diamond: MyA-F	13,500	Gen Foods, B&B
Rin Tin Tin: A-F	32,000	Nabisco, K&E
George Sanders Mystery Theatre: My-F	15,000	Pabst, Burnett
Schlitz Playhouse: Dr-F	36,000	Schlitz, JWT
Show For A Summer Evening: Dr-F	10,500 (alt wks)	Amer Tobacco, BBDO
Phil Silvers Show: Sc-F	41,000	P&G, Burnett; R. J. Reynolds, Esty
Sgt. Preston: A-F	32,000	Quaker Oats, WBT
$64,000 Challenge: Q-L	32,000	P. Lorillard, Y&R; Revlon, BBDO
$64,000 Question: Q-L	32,000	Revlon, BBDO
Spotlight Playhouse: A-F	9,500	Pet Milk, Gardner; alt S C Johnson, FCB
S.R.O. Playhouse: Dr-F	11,500	Whitehall, Bates; Helene Curtis, Ludgin
Gale Storm Show: Sc-F	39,500	Nestle, B. Houston; Helene Curtis, E H Weiss
Studio One Summer Theatre: Dr-L	55,000	Westinghouse, Mc-E
Ed Sullivan Show: V-L	69,000	Lincoln-Mercury, K&E
Summer Playhouse: Dr-F	10,500 (alt wks)	Armstrong Cork, BBDO
Sunday News Special: N-L	9,500	Whitehall, Bates; alt Carter Products, Bates
Telephone Time: Dr-F	31,000	Bell, Ayer
Theatre Time: Dr-F	12,000	Armour, FCB; Kimberly-Clark FCB
This Is Your Life: D-L	52,000	P&G, B&B
Those Whiting Girls: Sc-F	11,000	Gen Foods, Y&R; alt Max Factor, Anderson-McConnell
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Kletter
*TV Playhouse: Dr-L	52,000	Alcoa, Y&R; Goodyear, Fuller, Smith & Ross
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Undercurrent: Dr-F	11,500	P&G, Y&R; Brown & Wm'son, Bates
U.S. Steel Hour: Dr-L	58,000	U.S. Steel, BBDO
Mike Wallace: I-L	15,000	Philip Morris, Ayer
The Web: My-F	17,000	P&G, B&B
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	16,500	Dodge & Plymouth, Grant
West Point: Dr-F	40,000	Gen Foods, B&B
What's My Line: Q-L	28,000	Helene Curtis, Ludgin, Sperry-Rand, Y&R
Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Wire Service: Dr-F	77,000	R. J. Reynolds, Wm Esty, ½ hr open
You Are There: Dr-F	37,000	Prudential, Reach, McClinton
You Asked For It: M-F	14,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-F	51,750	DeSoto, BBDO, Toni, North

*C... show, (L) Live, (F) Film, ††Cost is per segment. List does not include ...ning, participating or co-op programs—see chart. Costs refer to average show ...s including talent and production. They are gross (include 15% agency com-...ion). They do not include commercials or time charges. This list covers period ...

...(A) Variety, (B) ..., (C) ..., (D) ..., (E) ..., (F) ..., (G) ..., (H) ..., (I) Interview, (J) ..., (K) ..., (L) ..., (M) ..., (N) ..., (O) ..., (P) ..., (Q) Quiz, (R) ..., (S) ..., (T) ..., (U) ..., (V) Variety)

Listing continues on page 52

4. NIGHTTIME

SUNDAY

	ABC	CBS	NBC
6:00		The Last Word sust	Meet The Press
6:15			
6:30		You Are There Prudential	Cowboy Theatre sust (6:30-7:30)
6:45			
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Cowboy Theatre sust
7:15			
7:30	Hollywood Film Theatre partic (7:30-9)	My Favorite Husband Amer Tobacco	Circus Boy Reynolds Alum
7:45			
8:00	Hollywood Film Theatre	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen S C Johnson alt Pharma Craft cont
8:15			
8:30	Hollywood Film Theatre	Ed Sullivan	Steve Allen (8-9)
8:45			
9:00	Compass sust	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa
9:15			
9:30	Midwestern Hayride sust	Hitchcock Theatre Bristol-Myers	Tv Playhouse
9:45			
10:00	Mike Wallace Philip Morris	$64,000 Challenge Revlon alt P. Lorillard	The Web P&G
10:15			
10:30		What's My Line Sperry-Rand alt H Curtis	No net service
10:45			

MONDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30			
6:45		D Edwards Brown & Wmson	
7:00	Kukla, Fran & Ollie Gerber Bkng co-op	No net service D Edwards Brown & Wmson	
7:15	John Daly News sust		
7:30			Georgia Gibbs sust
7:45	Wire Service R. J. Reynolds (7:30-8:30)	Robin Hood Johnson & Jhsn alt Wildroot	News A Cat. (last 5 /25) alt sust
8:00			
8:15	Wire Service sust	Burns & Allen Carnation alt Goodrich	Charles Farrell Whitehall alt Lever
8:30			
8:45	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Action Tonight Amer Tobacco alt sust
9:00			
9:15	Press Conference Corn Prod (last 7/15) Quest For Adven. (7/22) sust	Those Whiting Girls Gen Foods alt Max Factor	Twenty-One Pharmaceuticals
9:30			
9:45	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Richard Diamond, Priv Detective Gen Foods	Arthur Murray Party Bristol-Myers
10:00			
10:15	Welk Top Tunes	Studio One Summer Theatre Westinghouse (10-11)	Amateur Hour H. Bishop
10:30			
10:45		Studio One Summer Theatre	

TUESDAY

	ABC	CBS	NBC
6:00			
6:15			
6:30		No net service	
6:45		D Edwards Whitehall	
7:00	Kukla, Fran & Ollie Gerber Bkng co-op	No net service D Edwards Whitehall	
7:15	John Daly News sust		
7:30			Andy Williams June Valli sust
7:45	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	News sust
8:00			
8:15	Conflict Chesebrough-Ponds (alt wks 7:30-8:30)	Phil Silvers P&G alt R. J. Reynolds	Festival of Stars Purex alt Speidel
8:30			
8:45	Wyatt Earp Gen Mills alt P&G	Private Secretary Lever alt Sheaffer	Panic L&M alt Max Factor
9:00			
9:15	Broken Arrow Assoc Products alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G
9:30			
9:45	Telephone Time Bell	Spotlight Playhouse Pet Milk alt S. C. Johnson	Summer Playh'se Armstrong alt Show For A Summer Eve Amer Tobac
10:00			
10:15	It's Polka Time co-op	$64,000 Question Revlon	Nat King Cole sust
10:30			
10:45		Spike Jones L&M	No net service

Index *continued* . . . Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
As the World Turns: S-L	$ 3,400††	P&G, B&B; Pillsbury, Camp-Mithun (8/1 start); 4 segs open
Baseball Game of Week: Sp-L		Falstaff Brewing, DFS; Amer Safety Razor, Mc-E; Philip Morris, Burnett
Big Payoff: Q-L	6,000††	Colgate, Houston 2 days open
Bride & Groom: Au-L	2,600††	Toni, North; 4 days & 1 alt day open
Brighter Day: S-L	10,000 wk	P&G, Y&R
Capt. Gallant: A-F	31,000	Heinz, Maxon
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Chesebrough-Ponds, JWT; SOS, Mc-E; Miles, Wade; Gen Foods, Y&R; 3 segs & 3 alt segs open; 1 seg co-op
Bob Crosby: V-L	3,150††	Gen Mills, Knox-Reeves; Gerber, D'Arcy; Wesson Oil, Fitzgerald; Swift, Mc-E; Toni, North; 5 segs & 3 alt segs open
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon
Edge of Night: S-L	17,000 wk	P&G, B&B; Stand Brands, JWT; Pet Milk, Gardner; Pillsbury, Campbell-Mithun (8/1 start); 2 segs & 1 alt seg open
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Florida Citrus, B&B; Gen Foods, Y&R; Mutual of Omaha, Bozell & Jacobs; Scott Paper, JWT; Sherwin Williams, FC&B; Simoniz, Y&R; Stand

PROGRAM	COST	SPONSORS AND AGENCIES
Arthur Godfrey—*Cont'd*		Brands, Bates; Bauer & Black Burnett; 3 segs open
Guiding Light: S-L	10,000 wk	P&G, Compton
Gumby: J-L	3,500††	Sweets Co., Eisen
Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets Co. ½ open alt wks
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer, Morey, Amour, T. Laird; Brillo, JWT (8/22); Brown & Wmson, Corn Prod, C. L. Miller, Culver, Wade; P&G, DFS, Miles Labs, Wade; Gen Foods, Y&R; Chesebrough-Ponds, JWT; 1 seg 4 alt segs open
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Hall Burnett; Lever Bros, BBDO; Pillsbury, Burnett; Simoniz, Y&R; Stand Brands, JWT; Swift, Mc-E; (7 30 start), R&R; Toni start) North; 1 seg open
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates
Lone Ranger: A-F	18,000	Gen Mills, DFS; Nestle, Mc-E
Major League Baseball: Sp-L		R. J. Reynolds, Esty, ¼ spon
Medical Horizons: D-L	22,000	Ciba, JWT
Mickey Mouse Club: J-F	5,040 to 6,300††	Amer-Paramount, Buchanan; Ad Tat-Laird; Bristol-Myers, Coca Cola, Mc-E; Gen Foods FC&B; Carnation, Wasey; Gen Mills

A G R A P H

3 - 30 AUGUST

ONESDAY		THURSDAY			FRIDAY			SATURDAY		
BS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service										
wards Wmson			D Edwards Whitehall			D Edwards Brown & Wmson H Bishop				
service wards Wmson		Kukla Fran & Ollie Gen Mills alt John Daly News sust	No net service D Edwards Whitehall		Kukla Fran & Ollie Gen Mills alt John Daly News sust	No net service D Edwards Brown & Wmson H Bishop				
send ka	Helen O'Connell sust News sust	Lone Ranger Gen Mills alt Swift	Sgt. Preston Quaker Oats	Andy Williams June Valli sust News sust	Rin Tin Tin Nabisco	Beat the Clock H Bishop alt sust	Helen O'Connell sust News Miles	Flight Number Seven Esso	Buccaneers Sterling alt	People Are Funny Pont alt R J Reynolds
mone w :30)	Masquerade Party Assn Products (last 7 2) alt Max Factor	Big Picture (last 7 26) Cowtown Rodeo S-L alt sust S-L sust	Bob Cummings R J Reynolds	You Bet Your Life DeSoto alt Toni	Jim Bowie Amer Chicle alt Chesebrough-Ponds	West Point Gen Foods	Blondie Toni alt Nestle	Billy Graham R Graham Evangelistic Assn (8-24)	Jimmy Durante P Lorillard	Julius La Rosa (8-24)
mone w alt mole	Father Knows Best Scott Paper	Enterprise Chrysler S-L alt sust Cowtown Rodeo	Climax Chrysler S-L alt sust	Dragnet L&M alt Schick	Crossroads Chevrolet	Destiny Gen Foods alt Ford	Life of Riley Lever Bros	Billy Graham (8-24)	Two For The Money sust	Academy Class Kaiser & Workers Sylvania Network (last 8 25) Gen Motors (8-31)
aire w	Kraft Theatre Kraft (9-10)	Theatre Time Armour alt Kimberly-Clark	Climax	People's Choice Borden alt P&G	Key Club Playhouse Mogen David	Mr. Adams & Eve Colgate alt R J Reynolds	Jos Cotten Show Campbell (last 8 26) alt Lever Bros	Lawrence Welk Dodge (9-10)	Gale Storm Nestle alt Helene Curtis	Sanders Mystery Theatre Pont
Secret Worlds	Kraft Theatre	Industries For America sust	Playhouse 90 Amer Gas alt Bristol Myers	High-Low Ford	Date With Angels Plymouth	Schlitz Playhouse Schlitz	Big Moment Amer Tobacco (last 8 26) alt Ral Purina	Lawrence Welk	S.R.O. Playhouse Whitehall alt Helene Curtis	Dollar A Second sust
el Hr sel (10-11)	This Is Your Life P&G	Focus sust	Playhouse 90 Philip Morris alt Bristol Myers	Lux Theatre Lever Bros (10-11)	The Big Beat sust	Undercurrent P&G alt Brown & Wmson	Cavalcade of Sports Gillette (26 concl)	Country Music Jubilee Am Chicle alt Williamson Dickie	Gunsmoke L&M alt Sperry Rand	Encore Theatre (8-24) alt Assn
C Fox Hr (10-11)	No net service		Playhouse 90 sust	Lux Theatre	All-Star F'tball S-L (8-24) 9:30-11 Pabst Sterl Oil Pure Oil	Pantomime Quiz Amer Oil & Hamm Alt Time	Red Barber St Farm Ins	Country Music Jubilee	Jimmy Dean H Bishop	Adventure Theatre Am Tobacco alt Warn Lambert sust (8-31)

PROGRAM	COST	SPONSORS AND AGENCIES
key Mouse—*Cont'd*		Knox Reeves; Mattel, Carson Roberts; Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, Mc-E; 8 segs co-op
ghty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
dern Romances: S-L	2,700††	Corn Prod, C. L. Miller; Kraft, JWT; Sterling, DFS; Brillo, JWT; 1 alt seg open
ry Moore: V-L	3,600††	Nestle, Mc-E (7/11 start); Campbell, Burnett; Hoover, Burnett (last 7 2); Swift, JWT, Mc-E (last 7 19); Toni, North; Lever Bros, JWT, Johnson & Johnson, Y&R; California Packing, Mc-E; Staley, R&R (last 7 26); Yardley, Ayer; 6 segs & 5 alt segs open
r Miss Brooks: Sc-F	rerun	Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; Gen Mills, DFS; 2 days, 2 segs & 4 alt segs open
ice Is Right: Q-L	3,170††	Lever Bros, BBDO; Chesebrough-Ponds, JWT; Gen Foods, Y&R; SOS, Mc-E; 6 segs & 3 alt segs open
een for a Day: Au-L	3,000††	Amer Home Prod, Bates, Geyer; Brown & W'mson, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist; Miles, Wade; Minn Mining, BBDO; Sandura, Hicks & Greist; Stand Brands, Bates; Sunkist, FCB; Toni, North; P&G, Compton; SOS, Mc-E; H. W. Gossard, Ed H. Weiss (8-16 start); 1 seg open

PROGRAM	COST	SPONSORS AND AGENCIES
Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Secret Storm: S-L	9,500 wk	Amer Home Prod Bates
Strike It Rich: V-L	15,000 wk	Colgate, Bates
Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT, Minn Mining, BBDO, P&G, DFS; Stand Brands, Bates; Toni, North; Amer Home Products, Geyer, SOS, Mc-E; Starkist Tuna, Honig-Cooper (8-16 start); 1 alt seg open
True Story: Dr-L	18,000	Sterling Drug, DFS ½ spon
Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; Alberto Culver Wade; Miles Labs Wade; Gen Foods Y&R 6 segs & 1 alt seg open
Valiant Lady: S-L	10,000 wk	Toni, Tatham-Laird; Wesson Fitzgerald 3 days & 1 alt seg open
Wild Bill Hickok: A-F	27,000	Kellogg, Burnett

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
College All-Star Football: Sp-L	$160,000	Pabst, NC&K; Standard Oil, D'Arcy; Pure Oil, Leo Burnett—8-9

SUNDAY

	ABC	CBS	NBC
10:00		Lamp Unto My Feet sust	
10:15			
10:30			
10:45		Look Up & Live sust	
11:00			
11:15		Eye On New York sust	
11:30			
11:45		Camera Three sust	
12N			
12:15		Let's Take Trip sust	
12:30			
12:45		Wild Bill Hickok Kellogg	
1:00			
1:15		Heckle & Jeckle sust	
1:30			
1:45		No net service	
2:00			
2:15		No net service	
2:30			
2:45		No net service	
3:00			
3:15		No net service	
3:30			
3:45		No net service	Mr. Wizard sust
4:00			
4:15		No net service	Youth Wants To Know alt Amer Forum sust
4:30			
4:45		No net service	Zoo Parade sust
5:00			
5:15	College News Conference sust	Face The Nation sust	Frontiers of Faith sust
5:30			
5:45	Open Hearing sust	World News Round-Up sust	Outlook sust

MONDAY

	ABC	CBS	NBC
10:00		Garry Moore Campbell Soup	Home (partic) 10-11 (last 8/6)
10:15		Lever Bros alt sust	Arlene Francis (8/12 start) sust
10:30			
10:45		Arthur Godfrey Stand Brands	Treasure Hunt (8/12 start) sust
11:00		Stand Brands	
11:15		Bristol-Myers	Price Is Right sust
11:30		Bristol-Myers	
11:45		Strike It Rich Colgate	Truth or Consequences sust
12N			
12:15		Valiant Lady sust	Tic Tac Dough P&G alt Church & Dwight
12:30		Love of Life Amer Home Prod	Toni alt P&G
12:45		Search for Tomorrow P&G	It Could Be You sust
1:00		Guiding Light P&G	alt P&G
1:15		News (1-1:10) sust	Close-Up co-op
1:30		Stand Up & Be Counted sust	
1:45		As the World Turns P&G	Club 60 co-op
2:00		sust	
2:15		Our Miss Brooks sust	Club 60
2:30			
2:45		Art Linkletter Stand Brands	Bride & Groom Toni alt sust
3:00		Campbell Soup	
3:15	Afternoon Film Festival (3-4:30) partic (last 7/29)	Big Payoff Colgate	Matinee (3-4) partic
3:30	Amer Bandstand		
3:45	Amer Bandstand (8/5 start) (3-4:30) partic & co-op	Bob Crosby sust	Matinee
4:00		Gerber alt sust	
4:15	American Bandstand	Brighter Day P&G	Queen for a Day sust
4:30		Secret Storm Amer Home Prod	Toni alt Brown & Williamson
4:45	No net service	Edge of Night P&G	P&G Modern Romances Sterling Drug
5:00		Stand Brands	
5:15	Mickey Mouse Club co-op		Comedy Time sust
5:30	co-op		co-op
5:45	Coca Cola Miles alt Minn Mining		

TUESDAY

	ABC	CBS	NBC
10:00		Garry Moore sust	Home (partic) 10-11 (last 8/6)
10:15		Toni alt sust	Arlene Francis (8/13 start) sust
10:30			
10:45		Arthur Godfrey Mutual of Omaha	Treasure Hunt (8/13 start) sust
11:00		sust	
11:15		sust	Price Is Right sust
11:30			Chese-Ponds alt sust
11:45		Strike It Rich Colgate	Truth or Consequences sust
12N			
12:15		Valiant Lady Wesson Oil	Tic Tac Dough Stand Brands
12:30		Love of Life Amer Home Prod	P&G
12:45		Search for Tomorrow P&G	It Could Be You Chese-Ponds alt sust
1:00		Guiding Light P&G	sust alt P&G
1:15		News (1-1:10) sust	Close-Up co-op
1:30		Stand Up & Be Counted sust	
1:45		As the World Turns P&G	Club 60 co-op
2:00		sust	
2:15		Our Miss Brooks sust	Club 60
2:30			
2:45		Art Linkletter Staley (7:30 start) alt Toni	Bride & Groom sust
3:00		Kellogg	
3:15	Afternoon Film Festival (3-4:30) partic (last 7/30)	Big Payoff sust	Matinee (3-4) partic
3:30	Amer Bandstand		
3:45	Amer Bandstand (8/6 start) (3-4:30) partic & co-op	Bob Crosby Wesson Oil Toni alt sust	Matinee
4:00			
4:15	American Bandstand	Brighter Day P&G	Queen for a Day Stand Brands
4:30		Secret Storm Amer Home Prod	
4:45	No net service	Edge of Night P&G	P&G Modern Romances sust alt Brillo
5:00		sust	
5:15	Mickey Mouse Club co-op		Comedy Time Chese-Ponds sust alt
5:30	co-op		sust
5:45	Armour Carnation		

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (52, 53) includes regularly scheduled programing on the air 3 to 30 August, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00

A G R A P H

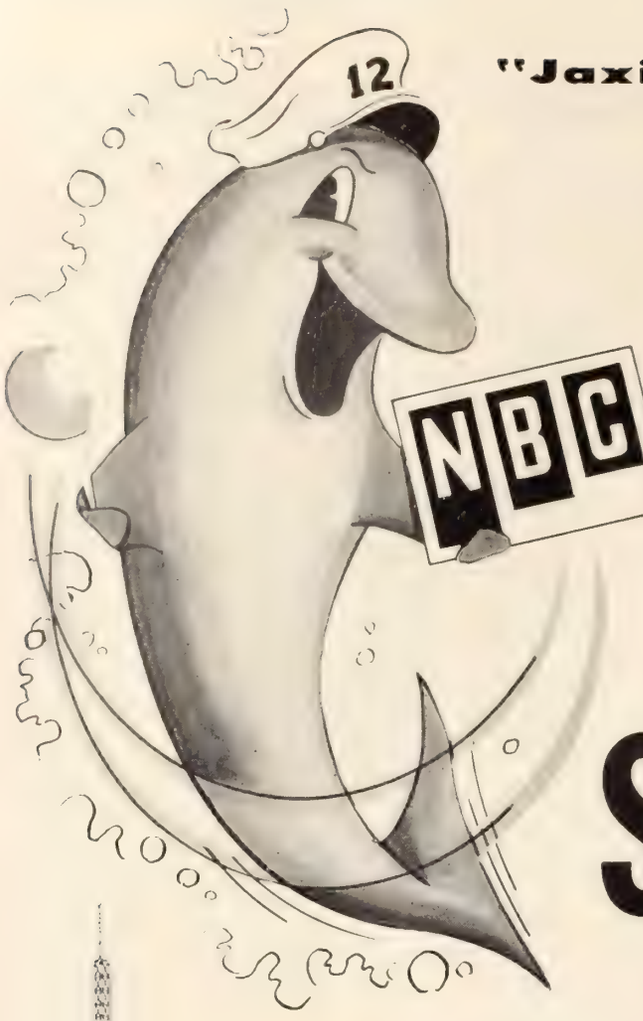
3 - 30 AUGUS

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Moore Bros	Home Arlene Francis sust		Garry Moore Nestle alt sust	Home Arlene Francis		Garry Moore	Home Arlene Francis		Capt Kangaroo	Howdy Doo
Godfrey Williams	Treasure Hunt		Arthur Godfrey Bristol-Myers & Block Scott Paper	Treasure Hunt		Johnson & Johnson alt Chr Dudley Lever	Treasure Hunt		Mighty Mouse Gen Foods alt Colgate	Gumby
Myers Myers	Price Is Right Gen Foods alt sust SOS alt sust		Gen Foods Florida Citrus	Price Is Right sust		Yardley alt	Price Is Right Lever		Susan's Show	Fury Gen Foods alt Borde
It Rich olgate	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust Alberto Culver alt Miles		Strike It Rich Colgate	Truth or Consequences Gen Foods alt sust Lever		It's A Hit	Capt Gall Heinz
iant Lady sust of Life Home Prod	Tic Tac Dough Am Home Prod alt sust P&G		Valiant Lady Toni alt sust Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Valiant Lady sust Love of Life Amer Home Prod	Tic Tac Dough Sterling Drug (8/10 starts) alt SOS P&G		Big Top sust	True Sto Sterling D
rch for morrow P&G ng Light P&G	It Could Be You Gen Foods alt Armour Brown & Wmson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Alberto Culver alt Miles P&G alt (last 8/22) Brillo		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod alt sust P&G alt Corn Prod		Big Top	Detective Sterling D
News (1-1:10) sust Up & Be ounted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net ser
he World Turns P&G sust	Club 60 co-op		As the World Turns P&G Pillsbury (8/7 start)	Club 60 co-op		As the World Turns P&G sust	Club 60 co-op		No net service Dizzy Dean co-op (1-45-1:55)	No net se
Miss Brooks sust alt sust	Club 60		Our Miss Brooks Nestle alt sust sust	Club 60		Our Miss Brooks Gen Mills alt sust Johnson & Johnson alt sust	Club 60		Baseball Game of the Week 11:55-4:30 Pabst Brewing	No net se Leo Duroc Warmu co-op
Linkletter er Bros Simoniz	Bride & Groom sust		Art Linkletter Kellogg Pillsbury	Bride & Groom sust		Art Linkletter Lever Bros Swift	Bride & Groom sust		Baseball (con't) Amer Safety Razor Philip Morris	Major Lea Baseba R. J. Rey
Payoff olgate	Matinee (3-4) partic	Afternoon Film Festival (3-4 Our partic last 8/1) Amer Bandstand	Big Payoff sust	Matinee (3-4) partic	Afternoon Film Festival (last 8/2) Amer Bandstand	Big Payoff Colgate	Matinee (3-4) partic		Baseball	
b Crosby sust	Matinee	Amer Bandstand (8:30 start) partic & co-op	Bob Crosby sust sust	Matinee	Amer Bandstand partic & co-op	Bob Crosby sust Gen Mills alt Swift	Matinee		Baseball	
hter Day P&G et Storm Home Prod	Queen for a Day Dixie Cup alt Sal Hepa Amer Home alt Corn Prod	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Sunkist alt Minnesota Mining Miles	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day SOS alt (8/10 on Garfield Amer Home Prod alt Corn Prod		Baseball	
e of Night P&G k alt sust	P&G Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G Pillsbury (8/7 start)	P&G Modern Romances Kraft	No net service	Edge of Night P&G sust	P&G Modern Romances Sterling Drug alt Corn Prod		Brooklyn Handicap (3:15-4:00) Ford	
	Comedy Time Lever SOS alt sust	Mickey Mouse Club co-op Pillsbury alt Am Par		Comedy Time Kraft Miles alt Welch	Mickey Mouse Club co-op co-op		Comedy Time sust Gen Foods (4/6 sust		Horse Racing at Saratoga (1:30-4:30)	
		Bristol-Myers Gen Foods			Gen Mills Gen Mills			No net service	No net service	

a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Whitehall alt Carter Products; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; *News*, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on pages 51-53.



"Jaxie" proudly announces . .

WFGA-TV

Jacksonville, Fla.

Becomes Basic **NBC**

SEPT. 1st

For A Service Area of 64 Florida - Georgia Counties

TV Sets	226,880 (1)
Population	1,511,300 (2)
Buying Power	$1,785,944,000 (2)
Retail Sales	$1,562,627,800 (2)

(1) Television Magazine, June, 1957.

(2) Sales Management Survey of Buying Power, 1957

WFGA-TV • Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**

Represented by Peters, Griffin, Woodward, Inc.



FLORIDA'S COLORFUL STATION!

DR. DICHTER

(*Continued from page 36*)

however. Dichter turned all his energies to it. Chickens, cows and "Vacation From Yourself" quickly faded into the background. MR outgrew the Montrose headquarters and in 1954 Dichter bought a four-level, 26-room fieldstone mansion on the top of Prickly Pear Hill at Croton-on-Hudson and moved the Institute there.

The road to the Institute turns off sharply to the right from Highway 9, a short distance outside of Croton. It is a mile long, snakes upward at a precipitous rate through wooded country. Not a sign of habitation is met between the turn-off below and the Institute at the peak. "It's a wonderful place to think at," the taxi driver who picked us up at the New York Central station, explained. "And they do a lot of thinking up there. Lucky it's summer," he went on, "because I tried to get up here several times last winter during ice storms and couldn't make it. They get people coming up here from all over the world. Dr. Dichter used to send down for them with his station wagon at first. Then he decided he was taking fares away from us taxi drivers, so he quit. It's great for us."

Actually, the whole area is enthusiastic about the Institute. All the clerical help is local. Head staffers have settled in the region and become a part of it. To allay any suspicions in the minds of the local populace about "what may go on up the hill" and to better integrate with the community of which it has become a part, the Institute began buying time on Peekskill radio station WLNA early last spring. The program, 25 minutes once a week, features Dr. Dichter, his staffers and local residents in panel discussions of tv shows, product images, commercials and the like. The show is off for the summer, but will resume in the fall.

The same area has become the home proving ground for MR; 1,000 families make up the Institute's consumer panel and 200 families its "Living Laboratory" for testing tv and radio commercials. These families constitute a good cross-section of American communities since they cut across many races and religious beliefs, are engaged in a variety of work—light industries, shopkeeping, railroad yards, and commuting to offices in New York. Medium- and high-income groups are represented in pretty average proportions. Men, women and children belong to these panels, and enter into the criticism of tv commercials or product packaging as wholeheartedly as they would into such community projects as civic theatres or community orchestras.

A group of them gather in informal fashion to watch an evening of tv at the Institute's Living Laboratory. There, in a comfortable living room setting, they view commercials within the same show in which they were run (in the case of post-testing) or stripped into a film of the type of show in which they will be run (in the case of pre-testing). They explain what they like or don't like about each commercial, thus giving subconsciously the clues to what goes on between a commercial, a consumer and a purchase. Through an opening in a shadow box above the tv screen, an animatic camera records the viewers' reactions second by second as they watch program and commercials.

This tv commercials testing service is called Motivating Response Patterns, or simply MRP, and is supervised by Albert W. Shepard, executive vice president of the Institute. Shepard, a Columbia University psychology major, had worked with many agencies in testing advertising copy before he joined Dr. Dichter six years ago. Although MRP has been going on for quite some time at the Institute, it did not become a full-fledged service until this spring. Since then, it has been doing commercials testing for Marlboro Cigarettes, Esso, Wildroot, Greyhound Bus, Wesson Oil—plus program testing for a major network.

"Motivating Response Patterns," Shepard explains, "are not percentage tallies on how many people like or don't like a commercial. After all, our control groups—like any tv audience—are not advertising critics or drama critics either. If a person says he likes or recalls a commerical, that has little significance. People tend to give wrong answers to rational questions.

"MRP service was made to be a creative tool," Shepard continued. "We want to know the key factors in a commercial that make or don't make a difference in product sales. Our analysis of a commercial must reveal (1) its strong points; (2) its weak points; (3) why these points are strong or weak; (4) a creative guidepost on how the next commercial can be improved.

"What we have *no* interest in doing is simply to rate a commercial as 80% or 50% effective. We have found products which scored great sales records

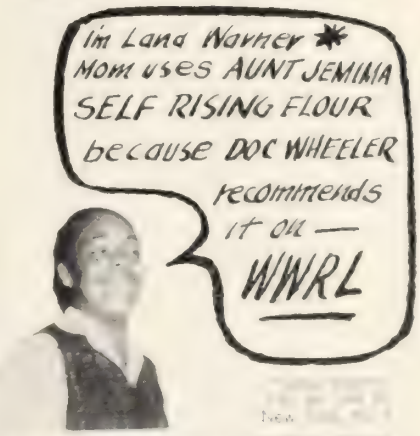
You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

WWRL NEW YORK CITY



WWRL'S PERSONALITIES SELL more merchandise for sponsors by delivering the largest NEGRO AUDIENCE for your product. . . . Supporting your schedule with a barrage of CONSUMER ADS. . . . MERCHANDISING CREWS work full time in Supermarkets and drug stores for you. . . . FREE. . . . LOW SELLING COST of 12c per thousand. . . .

call or write

WWRL
Woodside 77, New York City
Tel.—DEfender 5-1600

— BEST FOR NEGRO PROGRAMS

with commericals that, on this basis, rated 0%."

Here are the four ingredients needed in a commercial, as revealed in MRP testing:

► *Inter-Action:* This is the two-way communication that breaks the barrier of the tv screen between audience and commercial personality. On the one side, the viewer identifies and even participates in the commercial; on the other, the person delivering the message seems to step out of the set and into the room.

► *Integration:* This is the total impression received from a commercial, comparable to the total impression or feeling one gets in viewing a Picasso or Van Gogh painting. (Marlboro Cigarette commercials, according to Shepard, are an excellent example of setting up an impression. "It's not just the tattooed hands, the Julie London or Hoagy Carmichael personality," Shepard says. "It's the integration of every single effect and detail that builds up the total feeling that here are people who really enjoy living.")

► *Positive Inter-Relation:* This is the building of the commercial to work well in four changing climates: (1) the climate of other commercials for your product; (2) the climate of commercials for competitive products; (3) the climate of all other commercials on tv; and (4) the climate of the program in which your commercial is shown.

► *Activation:* Too many commercials are watched passively. To touch off the chain reaction that will move the viewer from his set to the point-of-purchase, "action triggers" are needed. Such "action triggers" are achieved through a commercial deliberately leaving something undone that will impel the viewer to complete the action—for example, go out and buy the product or talk to friends about it.

The depth studies of tv commercials through MRP have turned up many things about the psychological responses of audiences. "One of the most important factors is to get the right setting for your commercial," Shepard told SPONSOR. "*Hall of Fame* is the perfect program setting for Hallmark Greeting Card commercials; it suggests quality and national reputation. This is just as important to Hallmark as the fact that millions watch the show. Believe me, a setting for a commercial that creates a mood for buying that particular product can mean more to a sponsor than show rating or the cost-per-1,000 factor."

MRP works hand-in-glove with MR. With today's heavy emphasis on tv advertising, it often becomes a vital part of a full-dress motivational consumer study. In the early days of Saran-Wrap, for example, housewives on the Dichter consumer panel that was testing the product felt that the tv commercials oversimplified its use; it wasn't as easy as it looked. This resulted not only in improvement of the wrap itself but, in subsequent commercials, in more detailed information on how to use it correctly.

The man who holds together this hill-top laboratory of human emotions occupies an office on the second level of the mansion on the Hudson. Like all the offices in the Institute, Dr. Dichter's has wormy-chestnut panelling and a manorial stone fireplace. At one end of the office is a tv set, at the other, french windows open out onto a private patio. About two days a week, Dr. Dichter dons a business suit and visits Madison Avenue. The other days, he operates from this room, attired in sports clothes, his five-foot-eight 160-pound frame ensconced in a russet leather chair behind a desk roughly the size of a ping-pong table.



He had just lit a cigar, but quickly laid it aside, inched forward in his chair and—in answer to sponsor's question—proceeded to explain the fundamentals of motivational research.

"The whole foundation of a study," Dichter explained, "begins with putting myself in the role of the consumer. Out of this comes the questions we eventually ask in interviews both with our consumer panels and in the field."

Here is where the creative role of adman blends with the discerning probing of the scientific researcher. A good example of how this blend is accomplished is in the recent work Dichter's Institute did for the NSU company in Germany. NSU, a manufacturer of motor bikes, was appealing to bicycle owners to switch to motor bikes without success. When the problem was laid before Dichter he set up a scale that blocked out the steps from pedestrian to fine car owner.

Car ownership, Dichter reasoned, is the ultimate dream of every pedestrian; bicycles of any sort are simply a makeshift. Out of this, came the idea to appeal not solely to the cycle owner to motorize but to appeal to both pedestrians *and* cycle owners on the grounds that the NSU motor bike was a definite and forward step to car ownership. With this appeal, the motor bike became a transitory thing and the formerly advertised "indestructibility" of the vehicle was dropped. It was now advertised as something one used in the interim between walking and driving your own car. To give it more motor car flavor, the bike bell was replaced by an auto horn, the whole affair was redesigned to make it look as nearly like a tiny auto as possible. Sales have been booming.

It is this insight that has led Dichter into starting off on the right premise in such classic surveys as the one for the California Prune Advisory Board.

Dichter found that people associated prunes with dried-up old maids in boardinghouses who suffered from constipation. His motivational studies turned them into a "Wonder Fruit."

"I'll tell you what I used to call Motivational Research," said Dichter. I used to call it the 'Gee-it's-true' approach. It's as simple as that—the sudden tumbling upon the most obvious thing. MR is used every day—subconsciously perhaps—by the best advertising copywriters and salesmen."

Dichter rose from behind his desk, walked out on the flagstone patio and pointed down at the Hudson River.

"You can't see it," he said, "but down there's a boat. I just bought it, and the last thing I needed in this world was a boat."

"Then why did you buy it?" we asked.

"Motivation," said Dichter. "The guy that sold me that boat used MR on me. When he came to see me, I had marshalled every rational reason why I shouldn't buy his boat. And for everything he said, I had a sound, negative answer.

"Finally, he turned to me," Dichter went on, "and said, 'Look, if you're looking for a reasonable justification for buying this boat—stop right now. Don't buy it.'

"'You honestly have no reason to buy this boat. If you do, it will be the craziest thing you ever did. Oh, you'll have a barrel of fun with it. But it'll still be a very silly decision.'

"That did it," said Dr. Dichter. "He could have based his appeal on a dozen things and I would have turned him down. But he said it would be silly and I would have fun.

"So I bought it. That's motivational research."

's His Port of Call



eet Grant Mitchell . . . *"SAILOR OF FORTUNE"* . . . an American at-large destined
· adventure. Playing 'Mitch' is *LORNE GREENE*, the rugged, handsome star
stage, films and TV. He visits the world's most fascinating seaports which form
e backdrop for unlimited mystery, intrigue, and adventure.

AILOR OF FORTUNE" is first run everywhere and available everywhere to
tion-minded stations and sponsors. Naturally, the promotion and merchandising are
ilt right into the series.

e *"SAILOR OF FORTUNE"*. For prints and prices contact

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RKO TELERADIO PICTURES, INC.

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Elaware 7-2777

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TRinity 4-3885

HOLLYWOOD
HOllywood 7-9042

CLUE: NEW



The NEW adventures of CHARLIE CHAN

starring

J. Carrol Naish

with James Hong as the Number One Boy

Here it is! Television's own brand-new half-hour series now being produced in Hollywood and in the intrigue-filled Hydrogen Age capitals of Europe—The NEW Adventures of Charlie Chan. He's the master mystery entertainer of them all—Entertainment's *only* Chinese detective. Loved by millions . . . eager audiences have laid down their dollars at box offices everywhere to thrill to the exciting cleverness of Earl Derr Biggers' famous fictional sleuth. Want to enjoy yourself and profit seeing Charlie Chan solve "The Case of The Profit-Building Program"? Just wire collect or phone **tpa** today for a private screening.



EXTRA! INTEGRATE YOUR COMMERCIALS WITH THE STARS— Charlie Chan and his Number One Son have filmed commerical lead-ins and lead-outs for you. At small additional cost, you can wrap your local announcements with the prestige and power of introductions by Hollywood's stars!

tpa *Television Programs of America, Inc.*

EDWARD SMALL • MILTON A. GORDON • MICHAEL M. SILLERMAN
Chairman *President* *Executive Vice-President*

488 Madison Ave., New York 22, N. Y. • PL. 5-2100

Reports and evaluates news, trends, opinions for film buyers and sellers

FILM-SCOPE

3 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

This week you could say flatly that it will be a big fall and winter for tv films —simply because films are riding a growth curve. More to the point, though—as both a new season and FILM-SCOPE get under way—is the fact that **film's baby days are over for both buyers and sellers. The era of the expert is here.**

How to match demand with supply is the big problem. The demand is there—if the price is right. So is the supply. But between them stand these complications:

1) **Barter has become the catchword of the trade.** Anxious suppliers, fringe "operators" and "hungry" stations dreamed this arrangement up. And although it now shows signs of mingling blight with blessing, **you'll see more of it rather than less** in the months ahead. (Note section below.)

2) **The question of who takes the prime responsibility for new film fare is up in the air.** The syndicators originally took much of the risk with pilots. But they got so expensive that cheaper "blue-prints" were substituted. Now the big advertisers and agencies say "blue-prints" are too skimpy, whereupon the producers are countering: **"You give us your version of what you want, and we'll tailor-make it for you." But that, too, is risky,** so —

3) **It will be a great day for the re-runs. They are in the can.** The sponsor can see them; the producer's basic costs are paid off. For the time being, this could well be a situation both sides want to live with.

4) **Rising costs are making sponsors clamor for the shortest possible contracts**—another factor that throws the spotlight on re-runs.

Feel how you will about Madison Avenue's importance, **it's West of the Hudson that the tv film business really has its roots. And it's there that FILM-SCOPE went this week** to check up on the status of today's No. 1 film problem—**barter.**

FILM-SCOPE's Spotters included these knowledgeable figures: **James M. Gaines,** president, WOAI, San Antonio; **Harold See,** general manager, KRON-TV, San Francisco; **Dick Woolen,** film director, KTTV, Los Angeles; **Bill Michaels,** vice-president, WJBK-TV, Detroit; and **Jean Hendrix,** assistant station manager, WSB-TV, Atlanta. This is what FILM-SCOPE's Spotters say:

• **There is nothing so awesome in tv as unsold time.** (Every blank hour burns up as much as $50,000 a year.) **Barter-film admittedly solves this problem** in a hurry **—and usually with better fare** than the station could concoct on its own.

• However, **barter shows signs of becoming a sorcerer's apprentice for enough reasons to create these sober fears:**

1) Since film companies know a station's plight when it accepts barter product, **they are prone to spot weaker film fare in barter time.** One station executive feels that the **syndicators actually use barter time to "dump product that needs bailing out."**

2) **Barter ties up time which probably could be sold eventually anyhow.** The station thus locks itself into the position of **too few availabilities,** on the one hand, and **bargain-basement prices** on the other.

3) **Card-rate advertisers soon sniff out the fact that a station has, in effect, two rates**—the full rate and the barter rate—and begin clamoring for "deals and concessions." **The whole price structure thereby starts to get wobbly and "suspect."**

Concensus of barter's future: **It should not be allowed to grow beyond its original purpose—as a fringe-time measure.** As one broadcaster says: "One marijuana cigarette may not hurt you; a pack will."

Who are the big national advertisers successfully being wooed by the syndicated film people?

On the basis of a study made by CBS TV Film Sales, it's **the fellows with quick-turnover products.** Syndicated sales for the first 1957 quarter showed this ranking by categories:

1) **Food** and grocery products (2) **beer,** ale, and wine (3) **gas** and lubricants (4) **confections** and soft drinks, and (5) **drug** products.

On the average, **the national advertiser in the two leading product categories—food and beer—currently is spending about $63,000 per week for his syndicated fare (combined time and program costs).** Here's a list of the major sponsors and details out their outlays:

FOOD ADVERTISERS	SHOW	NO. MARKETS	WEEKLY TIME & PROGRAM COSTS
Wander (Ovaltine)	Captain Midnight	51	$76,500
Nabisco	Sky King	82	123,000
Heinz	Studio 57	43	77,400
Pillsbury Mills	Grand Ole Opry	39	70,200
Kellogg	Superman	113	109,610
Foremost Dairies	Rosemary Clooney	37	66,600
Wilson (meats)	Dr. Hudson's Secret Journal	25	50,000
Continental Baking	Annie Oakley	76(alt)	57,000
BEER ADVERTISERS			
Falstaff Brewing	State Trooper	52	78,000
Lucky Lager	Crunch & Des	18	54,000
Breweries, Ltd.	Susie	12	36,000
Olympia Brewing	Science Fiction	17(alt)	25,500
Stroh Brewery	Crunch & Des	12	36,000
P. Ballentine & Sons	Highway Patrol	20	40,000
Hamm Brewing	Highway Patrol	15	45,000

If you want to figure out very roughly—but quickly—the final tab for a syndicated film show, here's how to perform the lightning calculation:

- $3,000 per show (time and program) per market in up to 12 markets.
- $1,800 per show per market up to 30 markets.
- $1,500 up to 50 markets.
- $970 for 100 markets.

FLASHES FROM THE FILM FIELD: CBS TV Film sold **Annie Oakley to Corn Products (for Bosco)** on an alternate-week basis in 62 markets, with an annual time-talent cost of $2,340,000 . . . **Official Films teed off with Decoy** in the amount of $600,000 in pre-production orders . . . **WTOP TV, Washington, tied up 52 post-1950 United Artists** releases . . . NTA has ordered the **second series of Official Detective and Sheriff of Cochise** into production.

American Safety Razor is considering expanding its list of syndication markets . . . **California National** will pay the bills for 200-line premiere ads in markets that advertisers buy for Silent Service . . . More and more Hollywood producers are making the rounds of New York agencies with bids to make tailor-made syndicated packages.

P&G is continuing to use random syndicated buys to pre-test products in various markets.

(For other film news and comment, see News and Idea Wrap-up, page 70.)



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allstate Insurance, Skokie, Ill	Burnett, Chi	CBS 151	Playhouse 90, alt Th 10:30-11 pm, 10 Oct, 52 wks
Aluminum Ltd. Inc, NY	JWT, NY	NBC	Omnibus, Su 3-5:30 pm, 13 Oct, 26 wks
Brown Shoe, St. Louis	Burnett, Chi	CBS 58	Captain Kangaroo, M-F 7:45-9 am, 23 Sept-31 Aug, 7 Sept only
Colgate-Palmolive, NY	Ted Bates, NY	NBC	Thin Man, F 9:30-10 pm, 20 Sept, 52 wks
Florida Citrus, Lakeland	BBDO, Lakeland	NBC 46	Today, M-F 7-10 am, 52 partics, 2 Dec, 52 wks
General Foods, White Plains	Y&R, NY	CBS 193	Arthur Godfrey Time, Tu 11:15-11:30 am, 2 July, 4 wks
Kemper Insurance, Chi	John S. Shaw, Chi	NBC 89	Kemper Football Scoreboard, Sa 1:15 min, 7 Sept-21 Sept, 5 Oct, 2 Nov, 30 Nov, 7 Dec
Kimberly-Clark, Neenah, Wis	FC&B, Chi	CBS 151	Playhouse 90, alt Th 10:30-11 pm, 3 Oct, 52 wks
L&M, NY	McC-E, NY	NBC	Pied Piper of Hamelin, Tu time, thru 26 Nov, once
Polaroid, Cambridge	DD&B, NY	NBC 46	Tonight, M-F 11:15 pm-1 am, 28 partics, 29 July, 26 wks
RCA, NY	K&E, NY	NBC 46	Tonight, M-F 11:15 pm-1 am, 8 partics, 22 July, 4 wks
Texas Co, NY	Cunningham & Walsh, NY	NBC	Texaco Command Appearance, Th 10-11 pm, 19 Sept, once
Toni, Chi	North, Chi	CBS 97	House Party, alt Tu 2:30-2:45 pm, 16 July, 52 wks

RENEWED ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Home Products, NY	Geyer, NY	NBC 55	It Could Be You, alt F 15 min, sig, 13 Sept, 52 wks
American Home Products, NY	Geyer, NY	NBC 65	Queen For A Day, alt W-F 15 min, sig, 4 Sept, 52 wks
American Home Products, NY	Geyer, NY	NBC 54	Tic Tac Dough, alt W 15 min, sig, 4 Sept, 52 wks
American Oil, NY	Katz, NY	CBS 78	Person to Person, alt F 10:30-11 pm, 6 Sept, 52 wks
Groves Labs, St. Louis	Cohen & Aleshire, NY	NBC 57	Today; M-F 7-10 am; 52 partics; 18 Nov; 22 wks
Ideal Toy, NY	Grey, NY	NBC 85	Thanksgiving Day Parade, Th 11 am-12 N, once, 28 Nov only

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Lew Arnold	KTLA, Hollywood, gen mgr	Same, plus vp & member board of dir's Paramount TV Productions
Frank B. Bibas	Roland Reed-Gross Krasne, Hollywood, vp in chg production	Transfilm, NY, producer-acct exec
George C. Bingham		Walker Representation Co, Boston, mgr
Hamilton Brosious	Bellingham Herald, Bellingham, advtg dir	KVOS, Bellingham, gen mgr
Edward Cherman	Ruthrauff & Ryan, NY, media dept	John Blair, NY, research staff
Charles Fellers		Jefferson Standard Broadcasting, Charlotte, sls rep of WBT
Bob Kelley		XEM-TV, Mexicali, gen mgr
Gerald Krell	University of Connecticut, graduate	WNBC-WKNB, West Hartford, promotion staff
Lolita Mainland	Compton, NY	CBS Radio Spot Sales, NY, copywriter & coordinator
Richard P. Reed	WICH, Norwich, comm mgr	Same, vp & stn mgr
Harry W. Reith	WKST, New Castle, stn mgr	Same, plus vp & member board of dir's
Ed Schulz	KMBC, Kansas City	KJAY, Topeka, gen mgr
Robert Schultz	Perceptual Development Labs, St. Louis, NY sls mgr	Shamus Culhane Film Productions, NY, sls mgr
Frederick Paxson Shaffer	L. W. Ramsay, Davenport, vp & partner	Peters Griffin Woodward, Chi, acct group supvr
Kendall Smith	WHYN-TV, Springfield, pgm mgr	WTIC-TV, Hartford, asst pgm mgr
William R. Stark	Crosley Broadcasting, NY, acct exec	Same, eastern sls mgr for WLW Radio
Ray Stewart	WOI-TV, Ames, exec producer	WHTN-TV, Huntington, dir public affairs
Frank Tuoti	WPIX, NY, asst promotion, advtg & research mgr	Same, acting mgr
Ted Wolf		KWG, Stockton, stn mgr & sls

SPONSOR PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Gardner Barker	Thomas J. Lipton, Hoboken, vp in chg new products	Same, exec vp
Eugene H. Blanche	Pharma-craft, Cincinnati, asst to sls mgr	Same, sls service mgr
Silas Bunce	William L. Bonnell, Georgia, northeast district sls mgr	Polaroid, Cambridge, asst to special markets sls mgr
Edmund F. Buryan	Booz, Allen & Hamilton, marketing consultant	W. A. Shaeffer Pen, Ft. Madison, vp in chg marketing
Tom DeBow	Cities Service, NY, dir advtg & news	Same, plus vp & member board of dir's Cities Service Petroleum
John A. Cawley	George W. Luft, NY, pres	American Home Products, NY, asst to pres
Dr. Arthur Greenberg	Sidney Hollander, research dir	Charles Antell, dir marketing research
Ralph B. Johnson	H. J. Heinz, Pittsburgh, exec vp ntl-amer wholesale grocers asso	Same, asst to vp in chg marketing
J. W. Keener	B. F. Goodrich, NY, exec vp	Same, pres, dir & member of exec committee
William A. Nichols	Minute Maid-Snow Crop Frozen Foods, SF, north Pacific div sls mgr	Same, NY, ntl merchandising mgr
Karl O. Nygaard	B. F. Goodrich, Akron, economist in business research dept	Same, dir of business research
James H. Rosenfield	NBC, acct exec tv pgms	Polaroid, Cambridge, asst to advtg mgr
Clarence L. Van Schaick	Dixie Cup, Easton, pres	American Can, Easton, vp
Samuel N. Schell	Pharma-craft, Aurora, sls service mgr	Same, asst gen sls mgr

SPONSOR ASKS

Do many packages still need to be redesigned for tv ?

Walter Dorwin Teague, *Walter Dorwin Teague Associates*

If that question were shortened to the simple query, "Do many packages need to be redesigned?"—the answer would still be an emphatic "*Yes.*" I stress this in spite of the large amount of excellent work that has been done in this field in recent years. There are still too many packages that are cluttered, complicated, lacking in simplicity, grace and charm, leaving no distinct, pleasant and persistent image.



"your perfect vision is useless"

These confused characteristics make a package ineffective either on television or at point of sale, the only difference being that two or three additional factors render simplicity, charm and memory-value even more important on the screen than in the dealer's store. Here they are:

The scanning of the television beam breaks up any telecast image with a grid equivalent to a very coarse halftone screen. At a little distance this screen is invisible, but it has blurred the image so that fine detail or fine print become illegible. Such small-scale details are a handicap to any design, anywhere, but on television the damage they do is multiplied. After all, when you have a package in your hand you can put on your glasses and read the fine print, some of which the law requires. But on television the package is always in some other person's hand, and your glasses or even your perfect fifty-fifty vision is useless. Which brings me to my second point.

No matter how favorably you may be impressed by what television shows you, no matter how completely you may be sold by the patter, you can't push your money through the screen and take the product away from the demonstrator. The best you can do is to send Johnnie running down to the corner store to get it, and how many people do you know who've done that?

No, you have to carry an image and a name in your mind until the opportunity to buy presents itself, and in self-service shopping the image is the more telling. Which doubles the need for a simple, striking, distinctive and attractive design, easy to remember.

Of course, color adds another complication, and telecasting in color is increasing steadily and in time will be at least as predominant as in motion pictures and amateur photography. Color in actual packages is obtained by light reflected from pigments in printer's ink, metals, paper, glass and plastics. But on the television screen these same colors are represented by light directly generated electronically, within a spectrum different from that of the reflected light which originated the electronic impulses. Frequently the resulting image is surprisingly different from the original. Often special versions of a package must be prepared for television, not to fool anyone but to tell the truth—to put on the viewer's retina the same image he will perceive when he looks at the package itself. Design can do much to simplify this problem.

I haven't mentioned the engineering characteristic that must be designed into a package if it is to do its job efficiently as a preserver and dispenser of its contents, and as a convenient utensil in the buyer's hands. Maybe these factors aren't so important on television, but your package had better have them if the customer is to stay sold.

Jim Nash, *president, Jim Nash Associates, Inc., New York*

Quite frankly, yes, there are. The package that needs redesigning for tv is a badly designed package that would fail in any pre-selling medium and would fall flat in its most important job as a salesman at the point of purchase.

If a package is well-planned it does not have to be redesigned for tv. In my opinion, a good package design is a good package design and can be used everywhere for whatever merchandising or advertising promotion a manufacturer chooses to make.

Essentially, the only thing a package has to do on tv is to identify the brand and the product by creating an image for viewers. This image provides a connecting link between the tv screen and the store product. A package *must* be strong in brand and product identity to do this.

Tv, like newspapers and magazines, is a pre-selling medium. A consumer can't reach out to the tv set for a box of cereal. She must still go out and buy it. In other words, goods are sold on the shelf and packages should be designed primarily for the shelf while keeping in mind the vitally important merchandising potentials of a package.



"a package must be strong in brand"

A manufacturer who spends large sums in advertising a weak package

with a subdued or anonymous brand identity indulges in "institutional advertising." He sells oats or flour. He does not sell X Brand Oats or Y Brand Flour.

Once a package has the essential design elements, other features such as product appeal, merchandising offers and product uses can be added to provide viewers with a change of pace without product confusion or loss of brand identity.

When a package is created from both an advertising and a design point of view, the package becomes inherently versatile and can be used for any purpose. Here at Jim Nash Associates, we don't design packages specifically for tv, although all our packages could be used successfully on tv. We design packages that can be recognized instantly as products of a specific manufacturer, that are compelling, attractive and individual.

While there is no need to redesign specifically for tv if you have a good package, there is no doubt that this medium has made the package more important than ever as a merchandising tool. Tv points up the necessity for having a good design—a design that enables all advertising efforts to be identified with the product at the point of purchase.

Albert Ostrander, *scenic art director, Transfilm Inc.*

From an artistic and technical point of view, some product packages look better than others on tv. If film producers were empowered to redesign packages purely on the ground of their suitability for tv, it would be a perfect case of the tail wagging the dog. Package



"rules of good packaging are standard"

designs cannot be determined by tv standards alone.

Poor packaging is poor no matter where the product appears—in newsprint, magazines, the grocery shelf or on the tv screen. Today, buyer motivation research helps determine package design. Already, the shelves are full of age-old products with new faces brought about via statistical surgery. The ideal situation is to have a package designed with both consumer research and tv requirements as guides.

The primary role of the producer is to show off the accepted package design to its very best advantage. If the package or label is poorly designed to begin with, it is difficult for the producer to deliver a good film impression without distorting the basic concept of that design. Typical of these designs are those crowded with art and copy. For closeups, they'll pass. But, pull the camera back and the design becomes a glob of grey, unless some of the clutter is stripped out beforehand. To be sure, these designs appear no better on the super market shelf than they do on film. But, fortunately, such packages are in the minority.

In both black-and-white, as well as color, good or bad packages usually require "color correction." This is not done to improve a package's basic design, but to prepare it for film much like the application of make-up to an actor's face. In black-and-white, it's just a matter of effecting proper grey tones. Color presents many problems.

While a package is perfect artistically and motivationally, its colors may require considerable alteration for colorcasting. It is common for one original color to change to any number of other colors or shades depending upon lighting, surrounding colors, etc. Products encased in polyethylene packages pose still more problems.

Lighting for color is critical. The cameraman must be meticulous in his constant check of all areas being photographed. The scenic designer must apply new values to backgrounds and props from which colors can "bounce." The producer and the film processing laboratory must work even more closely to achieve the proper end results. Color film is subject to considerably more laboratory variables than b&w film.

Color problems are being worked out daily by producers. While we are concerned with the over-all requirements of color film, it would be wise for sponsors to reconsider their own package requirements. We believe that certain rules of good packaging are standard regardless of the medium in which these packages will be seen: strong product identification, simple and straightforward design, good color separation and an absolute minimum of detail and copy. Given packages with these inherent qualities, the film producer will inevitably deliver his technical and creative best.

1st in Negro Ratings

Pulse March '57

Morning Afternoon and Night

1st in Results

Among Birmingham's long term radio advertisers, Quality Stores, a WJLD advertiser for 11 years without interruption says, "Our program on your station has been the best investment we ever made."

WJLD AM FM

BIRMINGHAM, ALABAMA

The Nation's Finest Negro Radio Station

Represented by FORJOE

LARGEST SINGLE-STATION AUDIENCE IN HISTORY OF ARIZONA!



Si, senor—95 000 Spanish-speaking American citizens keep their radios tuned to KIFN's peppy Spanish programs and lilting music. These faithful listeners repersenting a $20 000 000 market think in Spanish . . . and they act and BUY when they hear your sales-message

IN SPANISH OVER KIFN

—Central Arizona's ONLY full time Spanish language station! We translate your sales message FREE

Production spots available.

NATIONAL TIME SALES
New York City
and
Chicago

HARLAN G. OAKES
San Francisco
San Antonio
Los Angeles

KIFN

860 Kilocycles • 1000 Watts

REACHING PHOENIX AND ALL OF CENTRAL ARIZONA

Down SHREVEPORT way



our folks know their BRANDS!



Shown here are Fay Foppe and Willie Caston, KANV Staff Announcers, RINGING THE BELL for CALUMET BAKING POWDER in a store promotion.

BRAND NAMES MEAN ALE in the RICH NEGRO MARKET of the Shreveport area, where Negroes receive 43¢ out of every payroll dollar, and where. . . .

KANV IS THE ALL NEGRO PROGRAM STATION . . .

Where 91,000 BRAND-CONSCIOUS Negro Listeners buy the brands the KANV PERSONALITIES *SELL*, over the air and in store promotions.

JUMP NOW! let KANV RING THE BELL for you!

Write, call or wire the KANV Representative in your area—NOW!

KANV

1050 kc - 250 Watts - DAYTIME

the ONLY ALL NEGRO PROGRAM Station in

SHREVEPORT, LOUISIANA

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Avon Products, New York, is planning a nation-wide schedule for its cosmetics. Campaign will run from early September into early December. Minute film announcements during daytime and early evening are being sought. Frequency: 12 per week. Buying is not completed. Buyer: Lee Petry. Agency: Monroe F. Dreher, New York.

Bulova Watch Co., New York, is renewing its contracts in all markets, for a 52 week period. The nighttime station breaks average two to four announcements per week in each market. Buyer: Millie Fulton. Agency: McCann-Erickson, New York. (Agency could not be reached for comment.)

Columbia Records, Bridgeport, is going into major markets to advertise its records. Six-week schedule will begin in September. Minutes and station breaks during nighttime hours will be purchased. Average frequency: 12 per week per market. Buying is not completed. Buyer: Murray Roffis. Agency: McCann-Erickson, New York.

Proctor Electric Co., Philadelphia, is planning a schedule in major markets for its irons and toasters. Campaign will start in early September for nine weeks. Minutes, I.D.'s and station breaks will be slotted for both daytime and nighttime hours. Average frequency: 12 per week per market. Buying is half completed. Buyer: Jack Geller Agency: Weiss & Geller, New York.

Remco Toy Co., New York, is preparing its Christmas push for its toys, SPONSOR hears. Schedule will run from October through December. Minutes are being sought on children's programs in major markets. Buying is not completed. Buyer: Bernie Schiff. Agency: Webb Associates, New York.

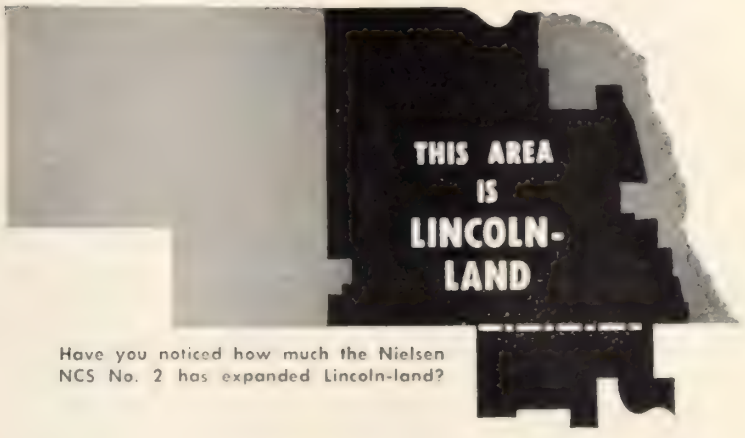
RADIO BUYS

The American Tobacco Co., New York, is entering markets throughout the country to promote its Lucky Strike cigarettes, SPONSOR believes. Campaign begins in August and runs until the end of the year. Minute e.t.'s will be placed on weekends 'round-the-clock; frequency will vary from market to market. Buying is completed. Buyer: Hope Martinez. Agency: BBDO. New York. (Agency could not be reached for comment.)

National Carbon Co., div. of Union Carbide & Carbon Corp., New York, is planning a campaign in major markets for its Anti-Freeze. SPONSOR understands. Four week schedules will begin 2 September and 26 August for four weeks; the number of announcements will depend upon the market. Minutes are being sought for 7:00 to 8:00 a.m. and 5:00 to 6:00 p.m. daily, morning to early evening Saturday, and 12:00 a.m. to 6:00 p.m. on Sunday. Buying has just begun, it is believed. Buyer: Dick Driscoll. Agency: Wm. Esty, New York.



ARE YOU HALF-COVERED IN NEBRASKA'S OTHER BIG MARKET?



Have you noticed how much the Nielsen NCS No. 2 has expanded Lincoln-land?

MAY 1957 VIDEODEX PROVES KOLN-TV SUPERIORITY!

The May 1957 Videodex covered all TV homes in 42 counties in South Central Nebraska and Northern Kansas. The ratings speak for themselves:

SUMMARY—AVERAGE RATINGS, % TV HOMES

	KOLN-TV	Station B	Station C	Station D
Sign on—1:00 P.M.	10.1	5.1	4.8	3.5
1:00-5:00 P.M.	12.5	7.3	6.5	4.5
5:00-11:00 P.M.	22.3	12.0	9.5	6.2

Daytime and nighttime — Sundays through Saturdays — KOLN-TV leads the second station by margins of 71% to 98%!

KOLN-TV, one of America's great area stations, covers Lincoln-Land, a rich 69-county market which is as independent of Omaha as South Bend is of Fort Wayne — Hartford of Providence — or Syracuse of Rochester!

Lincoln-Land has 296,200* families with 191,710* TV sets. And latest ARB, Telepulse and Videodex surveys all show that KOLN-TV dominates this audience.

Avery-Knodel has all the facts on KOLN-TV, the Official CBS outlet for South Central Nebraska and Northern Kansas.

*See Nielsen NCS No. 2

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR
AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

Jackson Taylor: Helmsman on & off-duty

When it comes to steering accounts into tv, Jack Taylor, Lennen & Newell senior v.p. and account supervisor, admits to a small family prejudice: His wife comes from a long line of Hollywood producers and still admits liking features be they on or off tv.

"Of course, you don't consider things like that when making an advertising decision," Taylor told SPONSOR. "For instance, we bought the NTA feature network right at the beginning of its career and we've been more than satisfied with the ratings. We were originally encouraged by Colgate's experience on KTLA, and we found that we got really good clearances through NTA for their features."

Nick Keeseley, senior v.p. in charge of Lennen & Newell's broadcast programing, works carefully with the management account supervisor before recommendations are made to the client.

As for the future of the feature product, says Taylor, "you have no lifetime guarantee with live network packages either. To-date, NTA has plenty of material available for us."



A relaxed, informal man, Taylor thrives on "the pressures of advertising"

By fall, Emerson Drug, one of the accounts that Jack Taylor supervises, will be close to 100% in radio and tv. Among the network programs which Bromo-Seltzer will co-sponsor are two new nighttime tv vehicles: *Restless Gun* (NBC TV) and *Tic Tac Dough* (NBC TV), both on alternate-week basis.

"We seek circulation on tv," says Taylor. "Given good circulation at an efficient price, we want just sufficient time within the program to do a good selling job with persuasive commercials. Program identification is something virtually past in tv because of the com-

bination of high cost and big risk. Besides, because of the power of tv, a particularly strong show is likely to overshadow the sponsor. The audience remembers the program and its stars, but not the message. This does not mean that we would choose lesser stars or programing. After all, the strength of a show dictates its circulation. But it does put the emphasis on the quality of the selling message rather than upon identication with the show as such."

Other clients Taylor supervises include McCormick, Dromedary, Stokely-Van Camp and Chicopee Mills. Of these, Dromedary (dates) puts 100% of its budget into seasonal saturation radio efforts around major holidays.

These accounts are all at least 50% in air media. This year the agency's over-all rate of billing is $50 million. While the agency employs a total of 400 people to handle its combined billings, Taylor maintains that "the ratio of manpower to dollar billings can vary a great deal between different agencies."

Agency services, he says, cannot be defined solely in terms of the number of people employed, but rather relate "to (1) the caliber of the talent and its price; (2) the number of services rendered for no additional fee to clients; (3) the cost of the basic work involved in creating advertising for clients."

"Marketing was just academics"

When Taylor got into advertising "through my father's best man" (back in 1926 after graduation from the University of Wisconsin) "marketing was primarily a term in economics to be ignored once a guy made the transition between school and the business of advertising."

Today Taylor finds the situation within agencies very much reversed. "Fewer and fewer people have to know more and more about every aspect of the account they handle. We've really become management consultants in effect in various areas. The agency business has matured to the level where the advertising strategist today realizes he can't absolve his responsibility simply by evolving a good media plan and effective copy and art. He must also be thoroughly versed in client manufacturing problems, distribution, sales, pricing and packaging strategy. This development has made advertising both more challenging and more demanding than in the years prior to television."

There are many times when these demands intrude upon Taylor's private life both at his Greenwich, Conn., home and on vacations ("rare though they be"). "You learn to live a kind of double life," he says, "combining business with relaxation on the few occasions when you do take a vacation."

Actually, Taylor considers it a vacation well-spent when he takes off for an occasional weekend sailing trip in Long Island on a friend's sloop. "He lets me take the helm," Taylor says proudly. "But I think that's because his other guests won't go that far away from the cocktails served below."

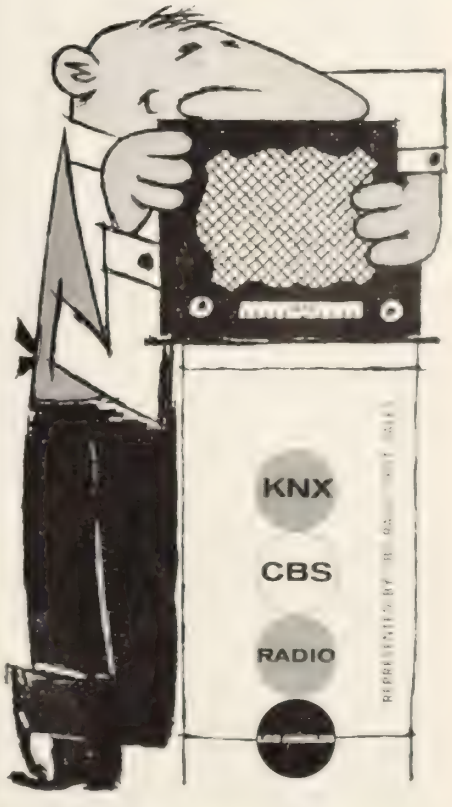
Invigorated by sea-breezes, Taylor expounds agency philosophy with fervor.

"In developing a strong agency today, acquiring new business really takes on a secondary role," he told SPONSOR. "We feel that the soundest growth in an agency comes from existing accounts, their business, profits and advertising expansion."

Lennen & Newell itself has nearly tripled its over-all billings in the past five years, though the agency currently handles only 16 major accounts.

KNX has more listeners in Los Angeles than anybody!

More people listen to KNX . . . daytime or nighttime . . . weekday or weekend . . than to any other Los Angeles station.* That's just one reason why 50,000 watt KNX is Southern California's #1 radio station.

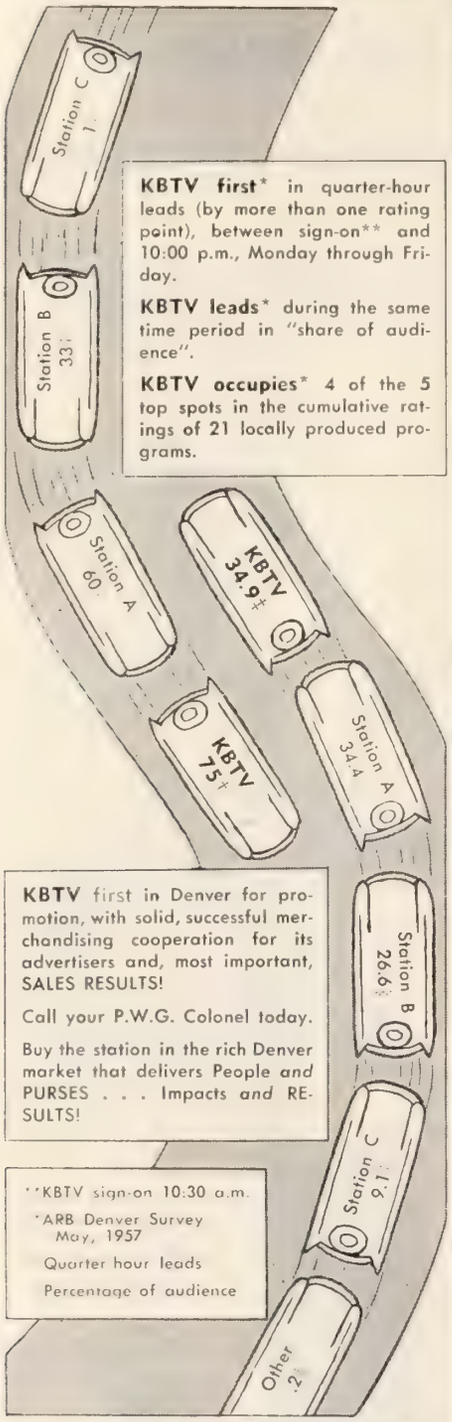


*Pulse of Los Angeles—March–April, 1957

Coming or Going

KBTV is leader in DENVER TV

Whether you are just moving into the Denver market, or already going "great guns" here, you need Channel 9 because KBTV is FIRST in Denver when and where it counts the most!



KBTV first* in quarter-hour leads (by more than one rating point), between sign-on** and 10:00 p.m., Monday through Friday.

KBTV leads* during the same time period in "share of audience".

KBTV occupies* 4 of the 5 top spots in the cumulative ratings of 21 locally produced programs.

KBTV first in Denver for promotion, with solid, successful merchandising cooperation for its advertisers and, most important, SALES RESULTS!

Call your P.W.G. Colonel today.

Buy the station in the rich Denver market that delivers People *and* PURSES . . . Impacts *and* RESULTS!

**KBTV sign-on 10:30 a.m.
*ARB Denver Survey May, 1957
Quarter hour leads
Percentage of audience

Write, wire or Phone KBTV or Peters, Griffin, Woodward, Inc.

KBTV channel 9

DENVER, COLORADO

JOHN C. MULLINS, President — a — JOSEPH HEROLD, Station Manager

News and Idea WRAP-UP

ADVERTISERS

Where there's a tv set there's a way to sponsor a tv show, even if there's no television station.

In Adelaide, Australia, a region still without television facilities, a local retailer set up a tv cabinet in his store window and using a 16-mm projector and a mirror, showed *I Love Lucy* films for a week, five times a day, to promote Sheaffer Pens. Sheaffer sponsors the *Lucy* show in Down Under areas that have television.

Myer Emporium Limited, the store that staged the sidewalk show, reports: "A strong effect on the Adelaide and South Australian buying public . . . and a little trouble with the local City Council for obstructing traffic."

This promotion idea comes from Garber Buick Co., Saginaw, Mich.

The auto firm recently sponsored a contest on Saginaw's radio stations, WKNX, WSAM, and WSGW, which asked teen-agers to write on the subject of why the family car should be safety checked. Aside from major prizes, each contestant also received a copy of a record of "Tiger on Wheels," specially prepared for Garber by its agency, Parker Advertising.

The recording got such a warm reception that the disc jockeys gave it a lot of play, and a local coin machine operator even placed it on jukeboxes around the city. "Tiger on Wheels" wound up spinning out a lot of extra promotion mileage for Garber.

Spot announcements: The electric industry is getting set for its Live Better Electrically "Fall Push" program. Appliance manufacturers with network television shows (G.E. and Westinghouse) are getting behind the campaign and will donate commercial time. Local utilities will receive commercials kits including open-end, filmed commercials, scripts and recordings . . . **Lentheric,** in announcing its Christmas lines, says it is dropping the term 'Bouquet' for the more usual name, cologne.

People in the news: Donald Cady, vice president in charge of advertising and merchandising for the Nestle Co., has been appointed chairman of the program committee for the 48th Annual Meeting of the Association of National Advertisers on 28-30 October. The meet will be held at the Chalfonte-Haddon Hall, Atlantic City. . . . **Dr. Hal G. Johnson** has been elected a vice president of the Vick Chemical Co. . . . **John C. Holme,** formerly manager of new products development for Paris & Peart, has joined Reynolds Metals as manager of grocery and drug market sales. Holme succeeds **Ralph Fields** who has been promoted to the newly created post of director of sales promotion and merchandising for all consumer markets. . . . **Kenneth A. Bonham** has been named president of Whitehall Pharmacal Co.

AGENCIES

Guild, Bascom & Bonfigli, going after the title of "the most offbeat" ad agency, has dreamed up this campaign:

The agency's objective is to get 15 million people in the New York area during the next 10 days to talk about Nucoa (a Best Foods product).

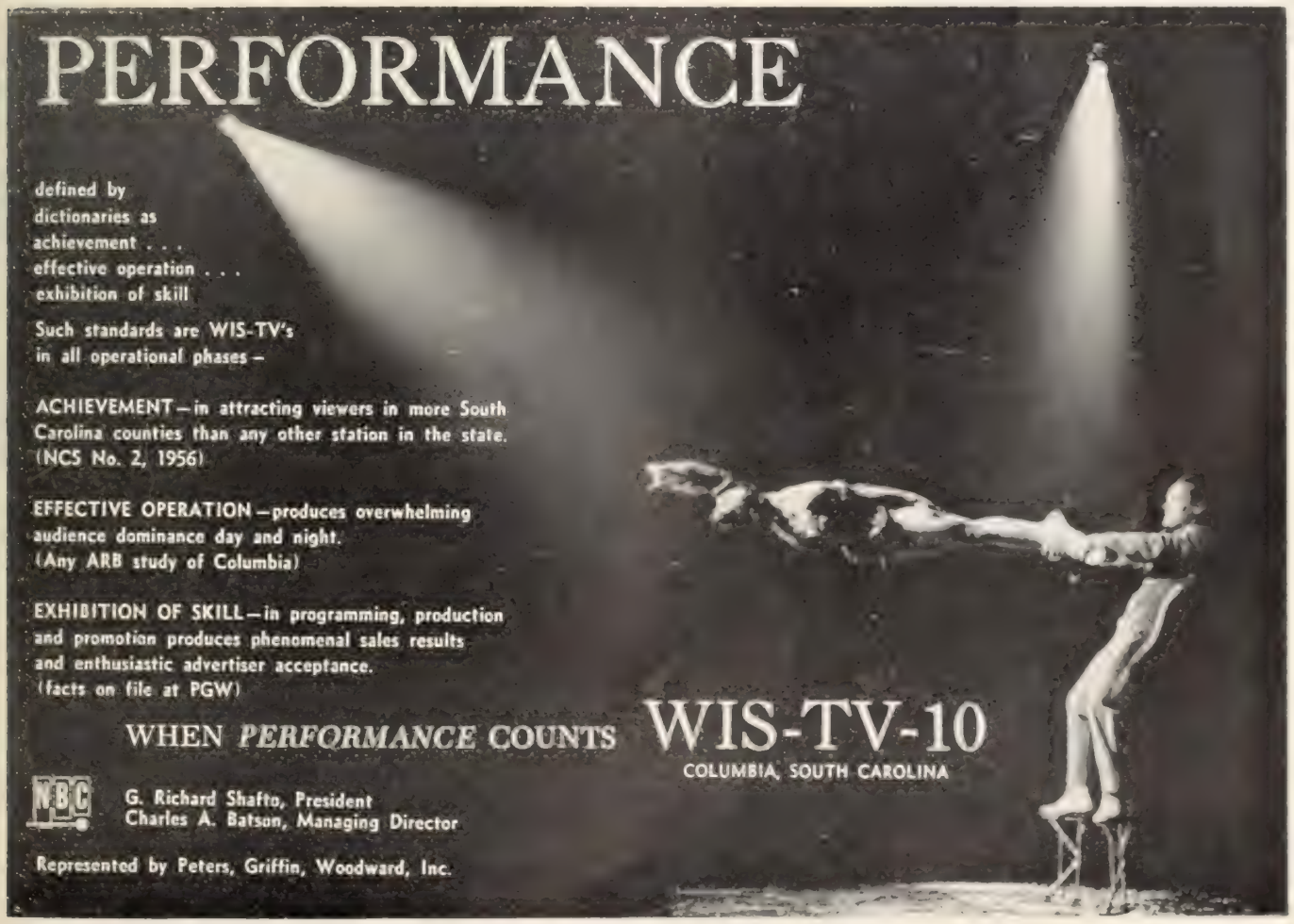
Modus operandi includes 57 newspaper ads and 567 radio announcements. Center of the campaign is a skywriting amateur named Dudley who is attempting to write Nucoa at noon every day until he spells it correctly. He's being egged on by the radio messages (featuring Stan Freberg). Trouble is Dudley is not supposed to be a very good speller so it'll be "NOOPS", "NEWCO", "NUCOV", "NOOCO" until he finally hits on the correct spelling.

New agency appointments: Ogilvy, Benson & Mather for Zippo Manufacturing (lighters, flints and lighter fuel) effective 1 October 1957 . . .

Hicks & Greist for Stahl-Meyer to handle all advertising on Ferris and Stahl-Meyer meat products effective 1 September 1957 . . . **Clements Co.**, Philadelphia, for M. A. Bruder & Sons paint manufacturers (and M.A.B. Paint Stores) for all radio-tv advertising . . . **Doherty, Clifford, Steers & Shenfield** for all advertising on the John G. Paton Co. (Oven Fresh brand cake products) account . . . **Ray Barron, Inc.**, Boston, for California Olive Oil. Radio and newspapers will be used . . . **Blaine-Thompson** for Wagner Baking, Newark, to handle advertising for entire line of retail and institutional backed products . . . **Product Services** for the Shetland Co., Lynn, Mass. Tv will be used starting September in 50 markets to promote Shetland's household electric appliance that scrubs, waxes and buffs floors and shampoos rugs . . . **Bruce B. Brewer & Co.**, Minneapolis, for Red Star Yeast & Products Co., Milwaukee, effective 1 September . . . **Calkins & Holden** for WBBM-TV, Chicago, and the State Mutual Savings & Loan Association, Los Angeles . . . **Edward H. Weiss & Co.** for Stag Beer (Carling Brewing product) to handle the brew in its seven-state distribution area effective 1 October . . . **Needham, Louis & Brorby** for the Agent Division of International Minerals & Chemical Corp.

Mergers and changes: Martin J. Simmons Advertising has merged with **Stern, Walters & Jaster**, both of Chicago. New name will be Stern, Walters & Simmons . . . **The Radow Advertising Agency**, Columbus, O., has become a partnership and will now operate under the name of **Radow & Alpers**.

Personnel notes: Patrick J. Flaherty has been appointed an account executive and public relations director for Grant Advertising, Dallas office. He has just been transferred from the agency's Chicago office . . . **Mike Barone** has left the Seattle Times to join Advertising Counselors, Seattle, as a junior account executive . . . **Thomas R. Geisinger**, formerly new products manager of the Mennen Co., has been named marketing supervisor of Lawrence C. Gumbinner Agency, New York . . . **Don Cavitt**, most recently a free-lance announcer and writer, has joined the Nemer Advertising Agency, Minneapolis, as an account executive . . . **Adam Reinemund**, radio-tv director of Buchanan-Thomas, Omaha, has resigned to establish his own advertising agency in Omaha . . . **Kenneth R. Baumbusch** has been appointed vice president and general manager of the John F. Murray Advertising Agency, New York. Previously Murray was marketing manager of new products for B. T. Babbitt, Inc. . . . **Jon W. Barkhurst** has left ABC to join Wyman Advertising, San Francisco, as director of merchandising services . . . **George Chamberlin** and **Arthur Poppenberg** have resigned from WTVJ, Miami, to head up the new Miami office of Henry Quednau, Inc. . . . **Henry Colman** has been appointed director of radio and tv production for Emil Mogul Co. Colman most recently served as director of tv program development for the Theatre Guild . . . **Stanley G. Bahnsen** has joined Zimmer, Keller & Clavert as account manager . . . **Jack E. Schneider**, formerly merchandising manager of the com-



A pictorial review of local and national industry events

PICTURE WRAP-UP



"WAKE up on free weekend in Panama" was offered promoted by WAKE (Atlanta) to wind-up Big Apple Super Market, Inc's summer-long campaign. Station personnel above



Proclaiming WHLI's 10th Anniversary, Mayor Wm. O. Gulde (r.) of Hempstead granted one-week's new name for local street. Paul Godofsky, WHLI's pres., provides sign



Skywriter Dudley (l.) gets last-minute instructions from comic and coach Stan Freberg before flight aloft over New York to try to skywrite the word NUCOA



Opening of Food Fair in northeastern Pennsylvania had these five pretties in pink from head to toe to add color to event. WDAU-TV's Tom Powell interviews

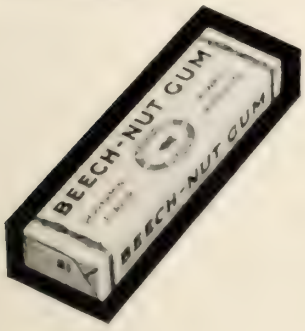




Celluloid by the mile: Two miles of film (over 10,000 feet of it) was gathered by CHCT-TV news men for coverage of Calgary Stampede. Above, shooting bronco busters

Promoting WTRY news coverage via a fleet of mobile transmitting units, Carole Michaelson gives souvenir to Martin Breuhl of D-F-S. Kenneth Cooper, WTRY head (l.)

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

mercial division of Hotpoint Co. has joined W. B. Donner & Co. as an account supervisor . . . **David Ofner, Jr.,** has joined FCB's merchandising staff in the Chicago office as media merchandising manager. Ofner comes from Club Aluminum Prods. where he was assistant advertising manager . . . **Richard C. Wright** has left WJW-TV, Cleveland, to join BBDO, New York, as a media supervisor . . . **Robert I. Blumenthal** and **Howard E. Sands, Jr.,** have joined Reach, McClinton as account executives. Blumenthal comes from Robert W. Orr & Associates and Sands from B&B . . . **Edward W. Murtfeldt** has been appointed to the board of directors at B&B.

They became v.p.'s this week: James A. Dearborn at K&E . . . **Gerald T. Arthur,** media director in the New York office of Fuller & Smith & Ross.

NETWORKS

Advertisers interested in a nighttime alternate week show will find openings on all three networks.

ABC TV has three alternate week half-hours (*Sugarfoot, Colt 45* and *Jim Bowie*) plus some alternate week time available on *Navy Log*.

CBS TV has three alternate half-hours open (*Harbourmaster, Leave It to Beaver* and *Perry Mason*).

NBC TV open alternates include one hour (*Suspicion*) and five half-hours (*Price Is Right, Restless Gun, The Californians, Tic Tac Dough,* and *Life of Riley*).

Note: of the 12 shows listed above, five are Westerns.

NBC TV this week made its first move to implant the aura of leadership in the field of program specials as far as the 1957-58 season is concerned.

The network's top brass disclosed before a sizably attended press conference in Radio City, N. Y., that it had 14 separate series of specials scheduled, and altogether 100 such program species, for the next season.

Fall network tv programing notes: Aluminum Limited had decided to take the *Omnibus* ride again and will sponsor one-third of the series when it makes its NBC TV debut starting

TERRE HAUTE, Indiana's 2nd Largest TV Market



251,970 TV Homes

BOLLING CO.
NEW YORK
CHICAGO

WTHI-TV



HOUSTON'S BEST BUY
KTRK-TV
CHANNEL 13

THE CHRONICLE STATION, CHANNEL 13
P O BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingbery Co.
500 Fifth Avenue, New York 36, New York

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

Sunday, 20 October (4-5:30 p.m.) . . . **The *NBC TV News*** has added another sponsor, the Glidden Co., in the alternate Wednesday 6:45-7 p.m. and 7:15-7:30 p.m. spot starting 9 September.

Network radio notes: Life Magazine has ordered a one-fourth share of the NBC *News On the Hour*, starting 19 August . . . **Angostura-Wuppermann** is entering network radio for the first time in its history starting in September. Vehicle will be CBS' *Arthur Godfrey Show*.

Job notes: Raymond F. Eichmann has been named director of sales development and research for ABC Radio. Eichmann comes from John Blair & Co. . . . **Simon B. Siegel,** who is treasurer of AB-PT and ABC is assuming the additional responsibility of coordinator between the five ABC o&o tv stations and the network . . . **Donold B. Hyatt** has been appointed manager of NBC TV's special projects programs. Other executive staff changes in the special projects organization include **James Nelson,** former assistant to the president of NBC, now manager of program services and **John W. Kiermaier,** previously in charge of administration for the public affairs department, has been named manager of administration for the special projects division . . . **Nathan Stone** has been appointed to the station relations staff of CBS TV. Stone comes from MBS where he was director of research.

TV STATIONS

WLBR-TV, the new Triangle UHF'er in Lebanon-Lancaster, Pa., is using feature films as a lure to build a converter audience.

Triangle under the direction of Roger W. Clipp, v.p. radio-tv division, has launched "Operation Bow-Tie" contest and promotion plan to push conversion was kicked-off this week in Lancaster via a dinner and meeting of 175, including representatives of cooperating set manufacturers, tv dealers, servicemen, distributors, press and radio-tv.

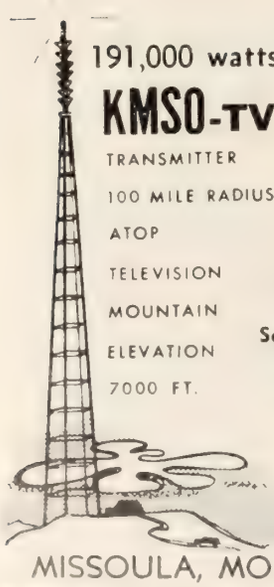
At the dinner John D. Scheuer, Jr., Triangle's director of public relations and programing, and Frank B. Palmer, general manager of WLBR-TV, explained the promotion plan and use of materials in detail. The station's film library, which it calls "The World's Best Movies," was previewed. WLBR-TV's programing will feature over 2500 films from the MGM, Warner Brothers, 20th Century-Fox and RKO libraries—all exclusive and first run in the Lebanon-Lancaster area.

WHNC-TV, New Haven, is going all out (or all under) in a promotion to launch the Budweiser sponsorship of *The Silent Service* this week.

The big splash includes a submarine trip for sponsors, agency representatives and newsmen. With Navy

the ● for SPOTS

TOP SHOW ADJACENCIES AVAILABLE



191,000 watts
KMSO-TV
TRANSMITTER
100 MILE RADIUS
ATOP
TELEVISION
MOUNTAIN
ELEVATION
7000 FT.

SELLING WESTERN MONTANA
Mosby's, Inc.

the ONLY Station Serving Western Montana with Live Programs

MISSOULA, MONTANA

in HOUSTON the OK Negro Radio Buy is KYOK





Gets Sales on WDOK 1260 KC
CLEVELAND'S STATION FOR MUSIC & NEWS



cooperation the station will stage a live broadcast from a submerged sub.

Intercontinental Services, the firm that has bought out Adam Young International (for $50,000 plus) plans to act as a consulting as well as rep organization.

Consulting services will be aimed especially toward tv stations with program, particularly film, buying as a major function.

This week WSVA-TV, Harrisonburg, Va., unveiled its new electric coverage map for agency, advertiser and press representatives in New York.

Using a standard U.S. Army relief map, five feet by five feet, equipped with towers and pilot lamps for the stations in Richmond, Washington, D.C., Roanoke and Harrisonburg, the demonstration was designed to show each individual station's coverage pattern by the light circles.

Hamilton Shea, president of WSVA-TV, said the demonstration was designed to show that the greater Virginia area requires all four stations for full coverage by national and regional advertisers.

Tv applications: Between 15 and 20 July one construction permit was granted and three applications for new stations filed.

Construction permit went to KSOO, Inc., Sioux Falls, S. D., for Channel 13, Sioux Falls, permit allows 28.97 kw visual.

Applications were made by: Sherrill C. Corwin, Los Angeles, for Channel 34, Los Angeles, 251 kw visual, with tower 2,782 feet above average terrain, plant $265,000, yearly operating cost $250,000; Midland Broadcasting Co., Moline, Ill., for Channel 8, Moline, 316 kw visual, with tower 1 000 feet above average terrain, plant $732,500, yearly operating cost $600,000; and Farmington Broadcasting Co., Farmington, N. M., for Channel 12, Farmington, 31 kw visual, with tower 386 feet above average terrain, plant $110,433, yearly operating cost $125,000.

Station changes: King Broadcasting Co. (Seattle) has announced the formation of the KREM Broadcasting Co. (Spokane) for the purpose of buying KREM-AM-FM-TV, Spokane . . . **CFCJ-TV** are the new call letters for CFPA-TV, Port Arthur-Fort William.

OUR PULSE IS
STRONG
AND
STEADY
18 hour average

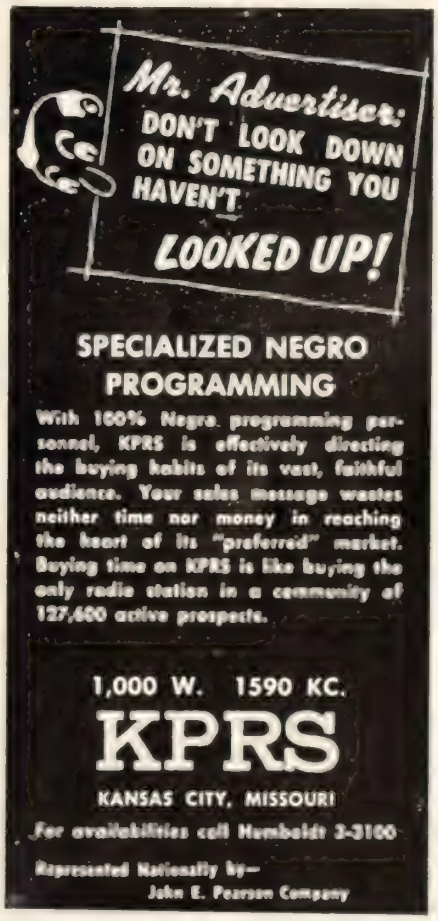
KTRN	50.0
Station B	22.0
Station C	17.0
Misc.	11.0

Hooper says 62.0

Includes bird calls, smoke signals, red flares and distant 50 KWs.

KTRN
Wichita Falls, Texas
Burke-Stuart Natl Reps





You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.

Maybe We Talk Too Much



. . . . when we should be quoting folks like Mrs. R. O., who says, "We are newcomers to Topeka, and from the very start it has been your radio station that made me feel at home here. Your announcers seem like old friends, and you offer programs of quality and genuine interest. Keep up the good work!"

5000 WATTS • TOPEKA, KANSAS

WREN

Rep. by John E. Pearson Company

Ontario . . . **KUTV,** Salt Lake City, is nearing completion of its $150,000 expansion program which will add 7,000 additional square feet of studio operating space . . . **WWL-TV,** New Orleans, is completing work on studios and offices and will be in operation by September.

Focus on personalities: John N. Nickell has been appointed to the sales promotion and research staff of CKLW-AM&TV, Windsor, Ont. Nickell comes from Ronald's Advertising, Montreal . . . **John W. (Jack) Highberger** has been named publicity and promotion manager of WLW-I, Indianapolis. Highberger formerly was with KARD-TV, Wichita . . . **Frank O. Sharp** has been named administrative assistant to the management of WFBM-AM&TV, Indianapolis . . . **Maurice R. Labelle** has been appointed public service director for WTVJ, Miami. Labelle comes from Mandell-Newman Associates, Miami Beach . . . **Tom Sheeley** has been appointed head of the new KELO-TV, Sioux Falls, operations . . . **J. C. Johnson** has been named manager of KPLO, Winner-Chamberlain-Pierre, S. D. KPLO is a semi-satellite of KELO-TV, Sioux Falls . . . **Steve Halpern** has been appointed publicity director for KYW-TV, Cleveland. Halpern comes from WCKT-TV, Miami . . . **Bill McNabb, Jr.** has been named an account executive on the local sales staff of KEY-T, Santa Barbara, Calif. . . . **Jim Terrell** has been promoted to commercial manager of WKY-TV, Oklahoma City . . . **Rusty Burton,** formerly of WTVJ, Miami, has been named production manager and acting program manager of WFGA-TV, Jacksonville. WFGA-TV will start operation 1 September . . . **James H. Ferguson, Jr.** is now general sales manager for WWLP, Springfield, Mass., and WRLP, Greenfield, Mass. New sales manager for WWLP is **Edmund J. Hughes, Jr.** and taking over in the same spot for WRLP is **Philip J. Renison** . . . **Richard Barron** has been named to head the newly combined promotion departments of WSJS-AM&TV, Winston-Salem, and **Jean Isenhower,** former radio promotion manager, has taken over the combined radio-tv public service department for WSJS.



RADIO STATIONS

FM Unlimited is a new national sales representation and promotion organization set up exclusively for FM stations.

Headquarters for the new firm are in Chicago and under the supervision of Charles W. Kline.

A New York office has been set up under the direction of Edward Merritt and Los Angeles and San Francisco offices are expected to be opened shortly.

Kline is commercial manager of WNIB, Chicago, and Merritt is co-owner of the station.

Promotion idea round-up: KWTX, Waco, Tex., used this method to sell nighttime radio to a client: Station manager "Buddy" Bostick flew Zale's Jewelers manager, Irving Melitz, over the city of Waco at night showing him the number of cars on the streets. Outcome was a heavy schedule of evening announcements . . . **WTRL,** Bradenton, Fla., salesmen carry transistor radios slung over their shoulders at all times and the sets, which pick up only WTRL, are always turned on. **WTTM,** Trenton, N. J., to aid in public service effort, has mailed to 600 clubs and civic groups in the station's



"I just love those KRIZ Phoenix announcers."

listening area, a printed talk on how an organization can develop an effective public relations program. Talk was given by Trenton ad-man David Eldridge and points out that community radio stations are effective molders of public opinion.

"What piles of wealth hath he accumulated to his own portion. How in the name of thrift does he rake this together? Marry and forsooth, he hath put the first dollars of every pay envelope into his savings account at the First National Bank."

This is a sample of the Shakespearean flavor put into all commercials by WIZE, Springfield, O., to promote the annual Antioch College Spakespeare-Festival-Under-The-Stars last week. Other parts of the scheme included special station breaks, interviews, old English ad libs and quotes.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 23 July	Tues. 30 July	Net Change
New York Stock Exchange			
AB-PT	20½	19⅝	— ⅜
AT&T	173½	173½	
Avco	7¼	7	— ¼
CBS "A"	32⅝	31	—1⅝
Columbia Pic.	19¾	19⅜	— ⅜
Lowe's	18⅞	18¼	— ⅝
Paramount	35⅜	35⅞	+ ½
RCA	36⅛	34½	—1⅝
Storer	25⅞	25¾	— ⅛
20th-Fox	26½	26½	
Warner Bros.	22½	23	+ ½
Westinghouse	67⅜	65⅛	—2½
American Stock Exchange			
Allied Artists	3¼	3	— ¼
C&C Super	⅞	1	+ ⅛
Du Mont Labs.	5	4⅞	— ⅛
Guild Films	2¾	3¼	+ ½
NTA	7¾	7⅞	+ ⅛

THERE'S NO SUMMER SLUMP at K-NUZ

Like the Texas Temperature Our Billing is Going UP . . . UP . . . UP During the Summer Months

(Jan.-June, 1957 Percentage Increase Over the Same Period in 1956)

Local Sales ..... 26% Increase

Regional & National Sales 148% Increase

ASSOCIATION OF INDEPENDENT METROPOLITAN STATIONS AIMS

JOIN THE GROWING LIST OF K-NUZ ADVERTISERS WHO ENJOY SIZZLING SUCCESS STORIES!

K-NUZ

HOUSTON'S 24 HOUR MUSIC AND NEWS

National Reps.: Forjoe & Co.— New York • Chicago • Los Angeles • San Francisco • Philadelphia • Seattle

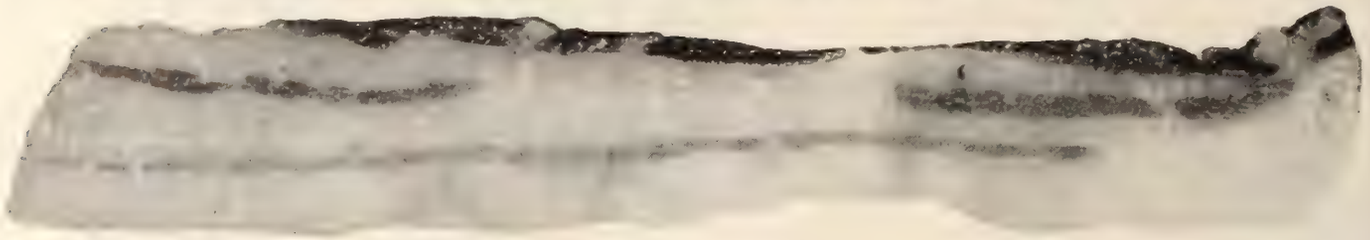
Southern Reps.: CLARKE BROWN CO.— Dallas • New Orleans • Atlanta

IN HOUSTON, CALL DAVE MORRIS, JAckson 3-2581

in MEMPHIS the OK Negro Radio Buy is WLOK

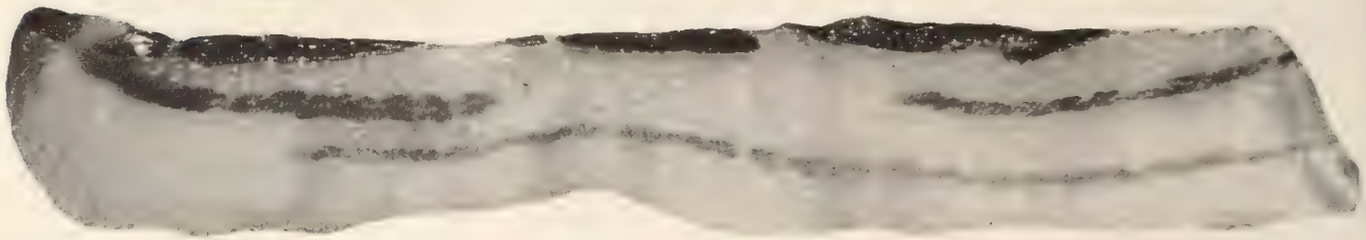


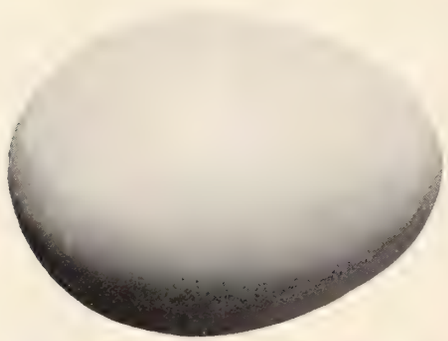
A Natural Combination!





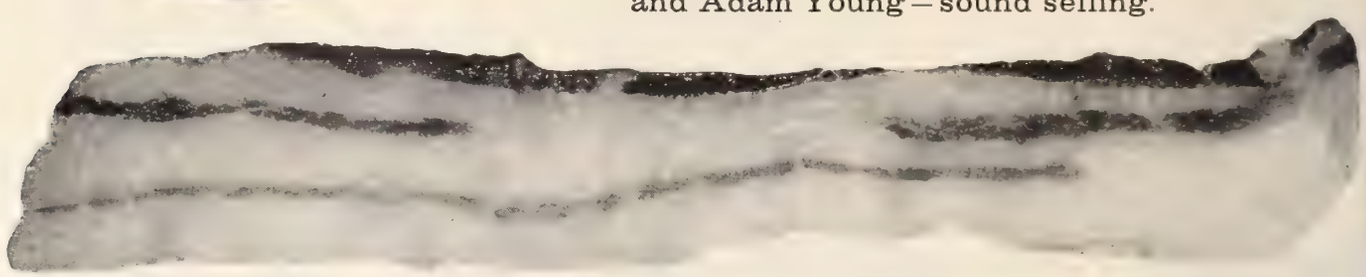
WSAI, Cincinnati the most effective station in America's 16th market. With programming planned for Cincinnatians, WSAI's audience has grown consistently and amazingly in the last 5 years. WSAI is Cincinnati's "new" sound for selling.





Adam Young INC.

— distinguished in the field of radio representation by extensive client services, research, and techniques of modern selling. The two form a natural combination: WSAI—the sound of success, and Adam Young—sound selling.



Adam Young, Inc.
Young Television Corp.
Young Representatives, Inc.
Young Canadian, Ltd.
3 East 54th St., New York 22, N.Y., PLaza 1-4848
Prudential Plaza, Chicago 1, Ill., MIchigan 2-6190
317 No. Eleventh St., St. Louis, Mo., MAin 1-5020
6331 Hollywood Blvd., Los Angeles 28, Calif., HOllywood 2-2289
Russ Bldg. (Rm. 1207), San Francisco 4, Calif., YUkon 6-6769
Statler Office Bldg., Boston 16, Mass., HUbbard 2-6117

WASHINGTON WEEK

3 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

The box score to date of complaints arising from the new FTC radio-tv monitoring unit looks about like this:

• **Whitehall Pharmacal is ready to fight charges of false advertising unless the FTC takes similar steps against competitors.** Argues Whitehall: If the competition is permitted to make the same claims, we are faced with "economic extinction."

• **Mentholatum and Omega are giving thought to settling their affairs via the consent decree route.**

• **Helene Curtis—cited in connection with Enden Shampoo—is studying the bill of complaint.** The FTC questions Enden's claims (1) as a cure for dandruff, and (2) that the condition will return as soon as the product is discontinued.

The FCC this week agreed to take another look at the question of legalizing VHF repeater stations.

Previously the commission had turned down the proposal on the ground that one-channel repeaters would cause interference not only to tv stations but other services.

The FCC had suggested that UHF translators operated on "uncongested" frequencies would be preferable.

Responsible for the reconsideration: A visit to Washington by a Western delegation headed by Colorado Governor McNichols, who pleaded that UHF translators can't do the trick in mountainous areas.

Now the FCC is **asking for arguments in written form** for and against the repeater idea by 1 October, but with this caution: **It wants only engineering facts** about interference.

Only employees in the security and commodity brokerage business earn higher average salaries than employees in radio and tv broadcasting, says the Commerce Department.

Over recent years, the average earnings of people in broadcasting showed this range: 1956, $6,584; 1955, $6,333; 1952, $5,559.

The Commerce report also indicates that **the public spends over twice as much for "free" radio-tv entertainment as it shells out at all the film theatres around the country.**

Radio-tv sets in '56 accounted for expenditures by the public of $2,442 million, (plus another $756 million for set repairs). The total film theatre take was $1,298 million.

The nomination of Frederick Ford as FCC commissioner floated through the Senate Commerce Committee without a ripple this week.

Confirmation will be automatic, once the civil rights squabble is out of the way and the Senate returns to routine matters.

National income was at a seasonally adjusted annual rate of $355 billion in the first quarter of 1957—$19 billion higher than in the like '56 quarter.

Value of the gross national product in the first half of this year was about 6% higher than the 1956 mark (with both prices and volume of output higher).

The consumer price index chalked up another 0.5% rise, but **the actual purchasing power contained in pay envelopes of factory workers increased by a half per cent during the first half.**

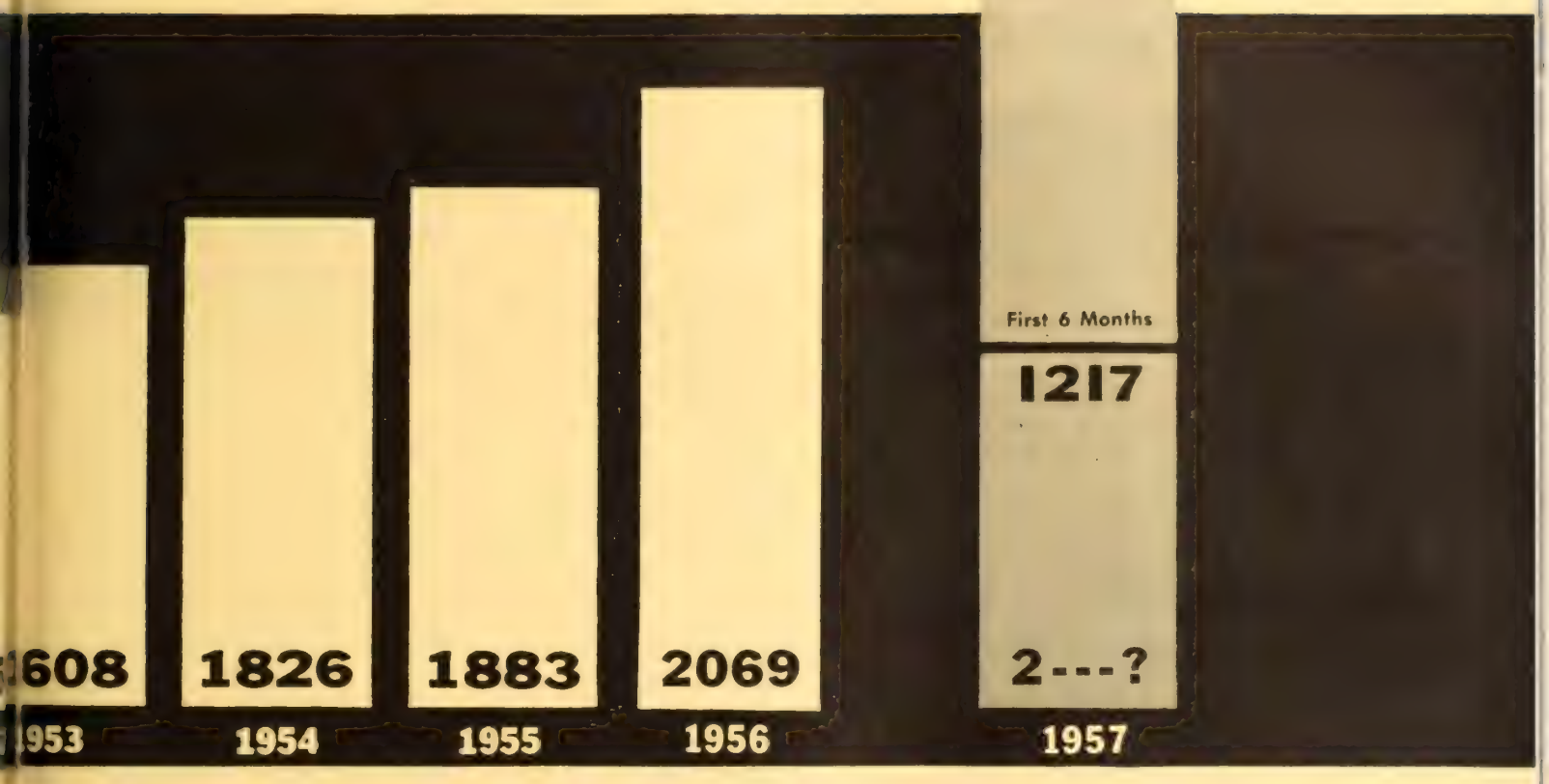
RETMA has voted to change its name to Electronics Industries Association.

FOR OVER 10 YEARS . . . . . .



THIS UNPARALLELED RECORD OF GROWTH IS NO ACCIDENT! HERE'S HOW IT HAPPENED . .

...OTHING BUT UP



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of $1,000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.





3 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

Jot this down as a major reason **why so many accounts switched agencies in the late spring.**

Advertisers took a look at their agencies' campaign plans for the **next fiscal year and didn't like the figures they saw.**

Madison Avenue is shedding a quiet tear for the research department at Emil Mogul for the big question mark **Manischewitz Wine** left hanging in mid-air when it switched to Gumbinner.

From January through May, Mogul researchers had been gathering data to determine which was more effective in selling Manischewitz Wines—tv and radio or newspapers.

To complete the probe, the client was to furnish Mogul with sales figures some time last month. **Instead there came a "Dear John" letter.**

If you're passing through the main shopping area in Jamaica, L. I., and **a foamy blonde asks you to step into a merchandiseless store for a "test," don't get funny ideas.**

It's the Ted Bates agency trying out some new commercials for "memorability," "believability," and "incitement to action."

A projection machine and a flock of folding chairs are the lone furnishings of the "store." Once a month there's a **door prize.**

Timebuying gradually is acquiring an alphabet of its own.

The two sets of letters getting the heaviest workout are:

R.O.S.: Run of schedule, meaning that stations may use their own discretion in slotting announcements.

T.F.: Till forbid, meaning, "run those spots until you get our cancellation."

Meantime **these research terms are losing their vogue:**

Sponsor identification: Split sponsorship nudged this one into the limbo of the meaningless.

Day-part: Multi-interviewing set owners to find out what they've been listening to during the past two or three hours, or other period.

Follow-up: Interviews about a program right after its conclusion.

Not all the fabulous figures in air showmanship made their mark in big-city agencies.

People with memories of the early days of tv in Springfield, Mass., will tell you about the **late agencyman Charles Sheldon's** grandiose programing gestures. Example:

Importing an **86-piece symphony orchestra and surrounding it with hundreds of canaries to sell John H. Breck's hair shampoo** to women viewers in the area.

In the early radio days when many a sponsor's wife or family served as a show's jury, **the president of an Eastern oil company introduced a practice which made a classic anecdote of the business:**

He would bring his teen-age son (who was taking trumpet lessons) to rehearsals and have him pass judgment on the orchestra's performance and repertoire.

(Continued from page 29)

a demonstrable feature for tv," says George Huntington, TvB director of sales development. "We went to the glycerine manufacturers' association convention at the Waldorf a few months ago and talked to many chemical engineers and research people informally and they said that the 'foam' or 'fizz' that gives a product action on television is consciously thought of and developed in the laboratories."

In grocery-distributed products, this applies, for instance, to the visible solubility of instant beverages (even though the actual film commercials may use chemical additives with the product for better demonstrability).

Pricing and budget: It's an old law of economics that you can price lower when you sell faster and tv does turn over merchandise faster, according to many clients with tv-advertised mass-appeal products. But prices are affected by so many other factors, such as competition, cost of operation, margin of profit, that isolating one part of the cost of marketing as instrumental in determining price is unrealistic.

Tv has, however, been a factor in lowering prices in several product categories from hair sprays to tv sets to home permanents by stimulating faster national distribution and bigger sales. While it would be impossible to make up a price scale correlated to tv effort, marketing men, such as George Park, president of Market Planning, subsidiary of McCann-Erickson, feel that there is a tie-in between pricing and tv that is not to be ignored because of the sales and distribution impact of the medium.

"Tv has also upset the historic budget approval function in old-line companies," Park told SPONSOR. "To take advantage of network tv time opening up, most companies have had to be more flexible with their budget procedures. Many have established contingency funds or even monthly budget sessions. It isn't unusual either to have a midnight meeting of the board of directors for a sudden network tv appropriation."

Apart from the budget operation itself, the process of marketing products has become more complicated in some respects. For instance, the expansion of flavor, color, package and size lines has been an impetus to more promotional activity in virtually every phase of marketing, and hence has taken up some of the monies saved through reduced trade calls by the salesmen for example.

Tv itself has made greater demands upon clients and their trade for promotional tie-ins and in-store merchandising than any other medium, partly because the station people themselves are less willing to take over this expense to the same extent as the newspapers have been willing to. At the same time, a client with a multi-million investment would not be likely to allow it to go unmerchandised and unpromoted.

An A. C. Nielsen study of the advertising of 20 grocery product manufacturers shows that network tv rose from 20.4% of their total 1953 budgets to 44.2% of their 1956 budgets and kept climbing. Says J. O. Peckham, executive v.p. of A. C. Nielsen: "... This adds up to substantially increased competitive pressure on food store products. In the aggregate, we believe this pressure will be even greater in 1957."

This intensive competition has three immediate effects. (1) pressure for competitive pricing (for instance, frozen foods, according to Campbell Soup Co. executives, adjusted their prices

FOR UNMATCHED COVERAGE OF STEUBENVILLE-WHEELING 52nd TV Market



HERE ARE THE FACTS:

STATION — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

MARKET — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than $2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."

WSTV-TV
STEUBENVILLE, OHIO
CHANNEL 9 234,500 WATTS

Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l. Mgr., Rod Gibson, Nat'l. Sls. Mgr., 52 Vanderbilt Ave., N.Y.C., MUrray Hill 3-6977

A Member of the Friendly Group
WSTV, WSTV-TV, Steubenville
KODE, KODE-TV, Joplin
WBOY, WBOY-TV, Clarksburg
WPAR, Parkersburg
WPIT, Pittsburgh

downward as fast as they did "because tv advertising helped them gain unexpectedly rapid national acceptance, giving them a sales turnover that made lower pricing practicable"); (2) constant improvement of product, packaging, taste, choice of merchandise; (3) more and more tv advertising with emphasis of in-store promotions of it as an assurance of maintaining good shelf positions.

Sales force: Tv has forced salesmen on the wholesale level to be more advertising-conscious and better schooled in the techniques of advertising.

"Tv has brought down the selling cost to the manufacturer and retailer both because of quick acceptance for the product," says Compton senior v.p. Jack Rees. "Some manufacturers now require smaller sales staffs in particular areas, but more men totally because of better distribution."

Taking an over-all view of selling in America today, Edgar Nelson, v.p. of Market Planning, told SPONSOR: "Inflation has caused a higher operating cost for retail outlets. Retailers can't afford to hire and train a top sales force as they used to do before World War II. Therefore the retailer in general is cashing in on tv's effectiveness as his sales force in the home by counting on customers to walk into the store presold. Thus the trend over the past 10 years has been for a rise in retail sales, but a decline in number of salesmen."

On the level of manufacturers' salesmen, George Park, president of Market Planning, sees a similar trend. "The national physical selling force of the U.S. evaporated in 1942 and has never been rebuilt," he told SPONSOR. "Tv has been a major cause in making such rebuilding unnecessary, because it has literally taught people how to buy. Today people go into a

You're in good company on WGN-RADIO Chicago



Top-drawer advertisers are buying WGN

Join the nation's smartest time-buyers who select WGN for results! 1957 promises exciting new programming to make WGN's policy of high quality at low cost even more attractive to you.







It's not square miles, but SALES THAT COUNT!

In Madison, Wisconsin, VHF adds more to your cost than to your coverage. With WKOW-TV you deliver 70% as much share of the audience* at only 45% of the cost.

*Madison area Telepulse—April, 1957

Ask your Headley-Reed man for proof.

WKOW-TV
ABC in Madison, Wis



ABC AFFILIATE CHANNEL 2
Peters, Griffin, Woodward, Inc.

store and make their own selection. Even in hard goods, they want the salesman to talk only prices and conditions and delivery, they will choose the brand and model for themselves."

In the appliance field this sales trend has had a vast effect all the way down the line from the manufacturer to the retailer. "Take the electric hand iron," says Park. "Before the war, a manufacturer might have had 26 models and a dealer pretty well had to stock up on all of them to give the consumer his choice. Today the manufacturer might have a maximum of six different models. He puts a gal on tv to show how a model works, and the customer, identifying with the gal on tv, is sold without need to compare with dozens of other types of irons. Certainly tv put over the combination steam-and-dry iron."

For the retailer this effectiveness of tv demonstrations has had several major effects:

- He needs less floor space per category of appliances and doesn't have to lock up as much capital in each type of item.
- He needs less display inventory.
- He requires less personnel and time expense.
- He has a higher turn-over of merchandise.

Suburbia: Marketing experts agree that one of the most important factors to revolutionize consumer habits and marketing in the past decade has been the suburban, exurban and "interurban" population shift. (See SPONSOR 8 June for analysis of Interurbia and its effect on broadcast media.)

Manufacturers have found that suburbia yields a particularly rich consumer market because (1) families tend to be larger; (2) incomes tend to be higher; (3) the urge to buy and improve the standard of living is more acute.

Television has both profited from this population trend and has helped to emphasize its consumption patterns. First of all, the medium has an in-built advantage in comparison with print media where its coverage of suburbia is concerned. Where a metropolitan newspaper might have a three- or four-county coverage, a tv station is likely to embrace within its radius two or three times as broad an area, without an increase to its cost of operation.

Furthermore, the leisurely pace of suburban living generally promotes more hours of tv viewing, so that tv's influence is stronger in shaping the buying habits of suburban families.

One category of products that is an example of the dual effect of suburban living and television is the soft drink. "The family-size bottle has really been put over by television," a K&E account man told SPONSOR.

Convenience packaging, which has become such a major factor in grocery products particularly, have generally been keyed to suburban living habits and have used tv extensively to become accepted by the public. These include such direct tv phenomena as "tv dinners" and such indirect by-products as frozen meats and other quick-to-prepare, easy-to-make foods.

National economy: The problem of the American economy and its manufacturers today is not one of production, but rather the challenge to have marketing and selling catch up with our ability to produce. "We have to increase consumption," says JWT's Arno Johnson, "to keep a healthy economy."

Therefore, the emphasis is on innovations and new products. Since tv obsoletes products faster than any other medium, it helps maintain the public hunger for more and better products.

"Three out of 10 of the brand leaders of 1947 lost out in the past 10 years because they didn't know how to change over fast enough," concludes Ed Nelson, Market Planning v.p. "Tv can't make up for deficient product quality, so if a guy isn't getting reorders, there's probably something wrong with his product. But if there isn't, tv is certainly effective in producing sales."

in
BATON ROUGE
the
OK Negro Radio Buy
is
WXOK



By all accepted standards
KSTN leads all stations in the
BIG STOCKTON, CALIFORNIA MARKET!

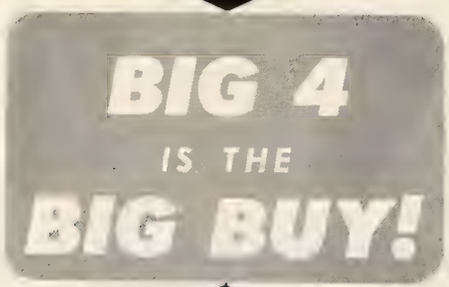
Station Audience Shares
Monday through Friday

PULSE—May 1957	7AM-12N	12N-6PM	7AM-7PM
KSTN	32%	28%	29%
Station B	20	20	20
Station C	4	4	4
Station D	9	12	11
Station E	6	7	7
Station F	17	15	16
Misc.	12	14	13

HOOPER—April-June 1957	7AM-12N	12N-6PM
KSTN	39.8%	30.3%
Station B	14.7	24.9
Station C	2.2	4.1
Station D	7.9	10.7
Station E	4.6	5.1
Station F	10.3	7.9
Station G	7.0	6.6
Station H	3.3	2.1
Station I	2.5	1.4
Other	7.9	6.9

KSTN STOCKTON, CALIFORNIA
Music • News • Personalities
Represented by Hollingbery







Reps at work

Bill Shaw, radio salesman for Headley-Reed, Chicago, tells how his rep firm is bringing the station to the timebuyer. "When we call on a buyer, we play a tape recording of the station's personalities (the tv salesmen use film), then document the station's market data. The tape recording shows how personalities handle the commercials and conduct their shows. The market data includes food and drug statistics, the labor force and when it goes to work, peak automobile driving times, ratings and cpm for any quarter-hour period." The salesmen do this largely in between campaigns, "which is when the selling should be done anyway." But if a call comes in from an agency where this station presentation hasn't been given, they make a point of showing it so the buyer will have the best possible picture of the station and market he's evaluating. This practice started last summer, Bill notes, and has been the most successful rep-buyer method so far developed. "Now buyers in many agencies wouldn't think of any other way of buying from us. We think the entire industry will eventually sell this way, and it will increase the effectiveness of the timebuyer."



John Pearson, radio programing consultant, The Katz Agency, New York, says: "Much of the concern I felt about pioneering a new function at Katz as radio program consultant disappeared my first day on the job when I was handed letters and wires from our stations. The almost universal response was that Katz has hit upon a very sound and progressive idea in employing a program consultant. Many noted that stations throughout the country have improved their position immeasurably with free exchange of ideas with other successful stations. So my first step is to take a nationwide trip, not as a consultant, but as an observer of programing. My feeling is that there are many ways in which a station can be successfully programed. In the field I'll study network affiliates as well as independents, rural stations as well as urban. I'll supplement my knowledge of programing by closely observing a cross-section of the many different types of successful operations today. Then through the interchange of ideas we can help our stations reach their maximum effectiveness in program conception and staging; program balancing and audience impact."




BOB PARKER
Farm Director
LES STURMER
Assoc. Farm Director
ORION SAMUELSON
Farm Editor
EDDY JASON
Farm Service
WBAY CH. 2
GREEN BAY
GIVES PERSONAL SERVICE* TO
the Land of Milk & Honey!
*OUR COW'S NAME IS TILLIE VISION.
TAKES FOUR "HIRED HANDS" (AND CBS)
TO FEED HER!

Sir Seven
HERALDS A
REVELATION
FOR . . . . WSAU-TV



Sir Seven's squires, THE MEEKER CO., INC., have just proved beyond a dragon-shadow of a doubt that WSAU-TV is a good buy. Sir Seven invites you to "round-table-it-up" with the MEEKER MEN for this vital, fast moving, fact revealing presentation.

wsau-tv
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Tv and radio NEWSMAKERS



Norman Knight has been promoted to president of the Yankee Division of RKO Teleradio Pictures (including WNAC and WNAC-TV, Boston). In making the announcement, Thomas F. O'Neil, president and board chairman of RKO Teleradio Pictures, said, "At the present time the Yankee Network, WNAC Radio and WNAC-TV are operating at the highest business levels in their history. This is a tribute to the entire staffs of our New England operations and to Norm Knight's competitive spirit and integrity." Knight went to Yankee as executive v.p. and general manager in 1954 from WABD, New York. Previously he was eastern manager of station relations at MBS and has served in almost every station capacity: promotion, announcing, continuity, sales and management. He was also v.p. and advertising manager for SPONSOR.

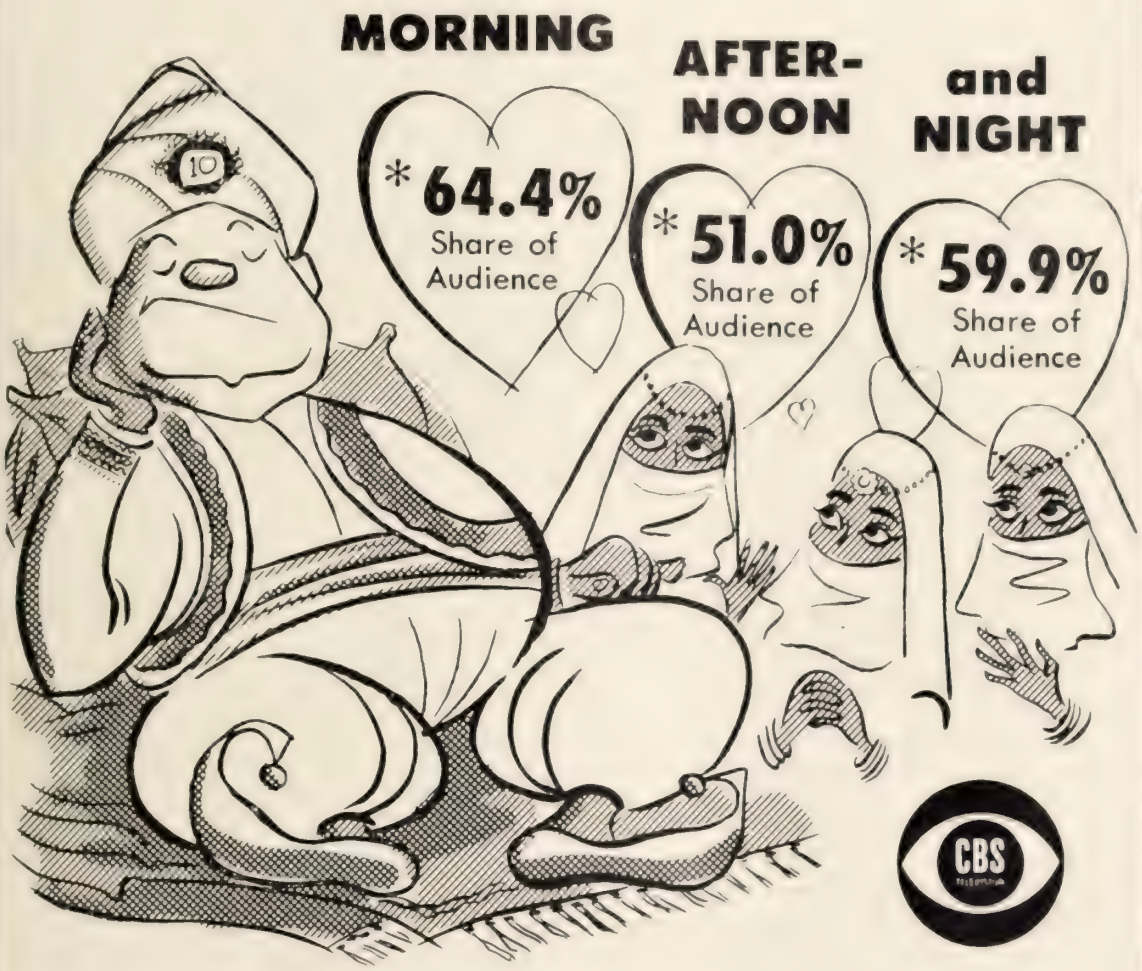


Larry H. Israel will take over as general manager of WAAM on 5 August, the date the Westinghouse Broadcasting Co. assumes ownership of the Baltimore station. Israel currently is vice president and general manager of WENS, Pittsburgh, and KMGM-TV, Minneapolis-St. Paul. Prior to that he was with WDTV (now KDKA-TV), Pittsburgh, for five years. He started with WDTV in 1948 when the station when on the air, serving in turn as news and special events editor, operations manager and sales manager. Israel's "Experiences and success in all phases of television broadcasting will make a significant contribution to the effective management of not only the Baltimore station but also the Westinghouse Broadcasting Co.," said Donald H. McGannon, WBC president. Change of WAAM's call letters to WJZ is before the FCC.



Odin S. Ramsland, vice president and stockholder in Red River Broadcasting Co. (KDAL-AM&TV, Duluth), has been named general manager of the company. Ramsland has been with the KDAL organization for 20 years. His new assignment and other realignments were made this week by Mrs. Dalton LeMasurier, widow of the founder and president of the stations. LeMasurier died last May as a result of a plane crash in the Wyoming mountains. Other new assignments include: Robert A. Dettman, vice president and chief engineer, named as executive vice president and continues as chief engineer; John Grandy, local and national television sales manager, continues in this position and becomes assistant to Ramsland; Rex H. Hudson, local sales manager for KDAL Radio continues and adds national radio sales manager duties.

HO, HUM! It's the same old story . .



* LATEST ROCHESTER ARB REPORT, FEBRUARY 1957

ROCHESTER, N. Y.

National Representatives:
THE BOLLING CO. (WVET-TV)
EVERETT-McKINNEY (WHEC-TV)

IN ROCHESTER . . . IT ALL ADDS UP TO 10

SPONSOR SPEAKS

The Times attack on TV

There has never been anything like television in (1) the degree to which it has become part and parcel of the American marketing process and (2) the degree to which it is subject to attacks by competitive media.

The most recent attack was perhaps the most surprising. It came in the form of a front-page story in the *New York Times* by distinguished tv-radio reporter Jack Gould.

The story said that after 10 years of boom, tv this year was "experiencing the 'softest' demand for our time that it has known"; that whereas at July's end, nighttime network tv is usually about sold out, this year much time is still available.

The story happens to be inaccurate.

As the Television Bureau of Advertising stated in refutation:

"ABC, CBS and NBC, three of the world's largest advertising media, have more dollars sales firmly contracted for the 1957-1958 season than ever before. SPONSOR last year reported 18 half-hour network availabilities and, in contrast its Tv/Radio Basics issue shows 15 half-hours availabilities this year."

No matter what yardstick you use—dollar sales, hours sold, prices paid—television is ahead of last year. It has continued its remarkable growth record. (Newspapers, meanwhile, have declined 11.6 million lines in the first five months of 1957, according to Media Records.)

What led the *New York Times*, then, to front page a purely business story—and one which was incorrect to boot?

We believe it's a question of emotion rather than deliberation. When the facts seem to add up to a tv crisis (and we suspect loose talk in some of the trade press about "panic buttons" helped distort the picture), Gould and the *Times* could not resist falling into the trap.

We suggest that, as in every other area of business, emotion has little place in the evaluation of advertising media. Clients will do well to disregard loose talk and study the facts.



THIS WE FIGHT FOR: *Radio will never be in a better position than it is today to start publishing expenditures of its clients. The time is ripe for buyers to urge that broadcasters get together to furnish this much needed data.*

10-SECOND SPOTS

Heading: In the *N.Y. Times*—
COMPUTER TO MEASURE
BOREDOM OF AUDIENCE
Next thing they'll put a yawn recorder on our television set.

Meow-R: The Institute for Motivational Research (see "Inside Dr. Dichter," page 33) recently played host to the 1,000 families in the Croton, N.Y., area who make up its consumer panel. Among the prizes for the kiddies were six kittens, offspring of a cat belonging to Jane Bedell, the Institute promotion director. The names of the kittens: Hidden Persuader, Point of Purchase, Misery of Choice, Product Personality, Response Pattern and Night Beat (the latter is the only non-MR name). The kittens' mother is named plain Kitzel.

Wide appeal: A press release from *Schlitz Playhouse* describing Michael Landon, young star of its 9 August show, had this to say: ". . . he's had 40 parts and starred in a horror picture called 'I Was a Teenage Werewolf.'" *Now there's a title really cuts across not only werewolves and werewolf fans, but the rock 'n roll set, too!*

Response: KOWH, Omaha, staffers are wondering what to do with all the old radio dials they received following this gimmick promotion: "KOWH—sent to you with a full money back guarantee! If you are not completely satisfied in 10 days, tear off the unused portion of your radio dial and mail to us!"

Breezy: NBC Spot Sales — men, to point up "Hot Spots" available, carry miniature battery-operated electric fans which they turn on and place upon a timebuyer's desk. *Could come in mighty handy for blowing away any papers that might resemble availability lists from rival reps.*

About time: Klavan & Finch, comedy team at WNEW, New York, have started a contest to find a name for the earth satellite to be launched next year. "We can't go around calling it 'that there earth satellite' forever," says Klavan. *But what if it doesn't fly, Orville?*

Muzak? Installing new equipment at KWG, Stockton, Cal., Pacific Tel & Tel crews wound up with radio programs beaming through phone lines when phones are put on "hold." *Why buy a radio? Just phone KWG.*

throughout New England...

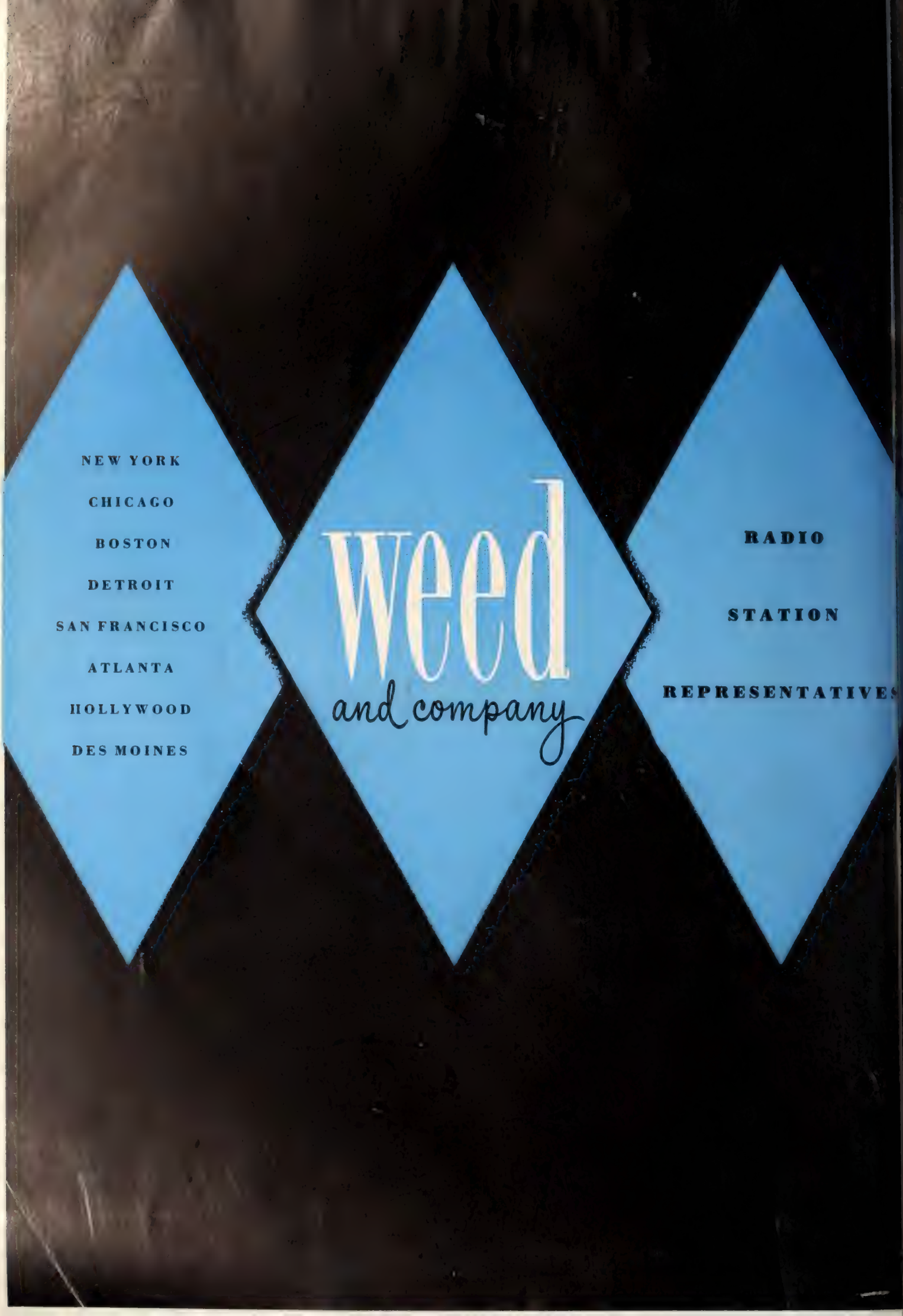
more people
spend more time

watching

wnac tv

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.


NEW YORK
CHICAGO
BOSTON
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD
DES MOINES
weed
and company
RADIO
STATION
REPRESENTATIVES

JOS A MCDONALD-RM 622
ROCKEFELLER PLAZA

40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

WBAY
GREEN BAY
CH. 2
GIVES PERSONAL SERVICE TO
the Land of Milk & Honey*!
GREEN BAY
LAKE MICHIGAN
*SMALL CITIES & BIG FARMS...A MILLION FOLKS



BARTER: HOW BIG, HOW BOLD, HOW BAD FOR TV

Though agencies oppose barter because it tosses science — and often commissions — out the window, some have been forced in, others show concern.

Page 29

How Prudential insures full value from network tv

Page 32

Strictly by the numbers: A play about timebuying

Page 36

Film-Scope: Your sum-up of this week in film

Page 53



eighth in a series of 12 ads

LEO

DETERMINATION



...and twelve months out of every year stations under the sign of MEEKER benefit by:

DETERMINATION developed through the years that no Meeker station shall ever be "swallowed whole" in a mushrooming list.

Our "personalized selling" demands intimate knowledge of station and market as well as advertiser problems. This concept precludes "wholesale" lists.



the meeker company, inc.

radio and television station representatives

new york chicago san francisco los angeles philadelphia

BBDO BULLETIN



Comforting news for sweltering Americans this summer was the introduction of the new Philco Bantam 12 air conditioner. The world's first take-home air conditioner, the Bantam 12 called for an entirely new advertising approach. Campaign theme: "Take it home today, be cool tonight!" After announcements in *The Saturday Evening Post* and *Life*, dramatic newspaper ads like this helped spur sales all across the country.



Buttermilk magic from Foremost, America's third-largest producer of dairy products, makes luscious reading in *The Saturday Evening Post*, *Parents' Magazine*, *Good Housekeeping* and *Sunset*. This campaign introduces new dairy products and shows new ways to enjoy such familiar items as buttermilk. Cool food and beverage ideas from Foremost also appear in newspapers in over 200 major markets. BBDO San Francisco



"Out of the lush fairy-tale splendor of the Orient . . ." So began Revlon's live TV commercial to introduce its new lipstick and nail-enamel shade, "Persian Melon." Complete with music, summer fashion news and soft picture-making words, the commercial was broadcast the night of June 11 on "The $64,000 Question." Stores country-wide felt the impact of this new shade promotion, and sales took off like a magic carpet.



Better-ness, says the Timken Roller-Bearing Company, means a more daring, imaginative and efficient way of doing things. It's the heart of their success. Through BBDO Cleveland, their national magazine and business-paper campaign is winning a crusade to sell railroads on the advantages of Timken bearings for freight cars. This year, they're pioneering again with a network TV show—to sell their Better-ness to all industry.

BATTEN, BARTON, DURSTINE & OSBORN, INC., ADVERTISING

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • [illegible] • SAN FRANCISCO • SEATTLE • TORONTO

10 AUGUST 1957 *Vol. 11, No. 32*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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40 Most extensive list of timebuyers yet published links timebuyers with their accounts, gives agency's address, phone and executives

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American Gas Association case history

Here's how American Gas Association and Lennen & Newell turned 167 individualists into an informed democracy and effective network tv sponsor

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Sponsor Publications Inc.



On KTHV, they will!

WITH 316,000 watts on Channel 11 and with the tallest antenna in the Central South (1756′ above average terrain!), KTHV *gets regular viewing response* from most of Arkansas — 62 counties to be exact!

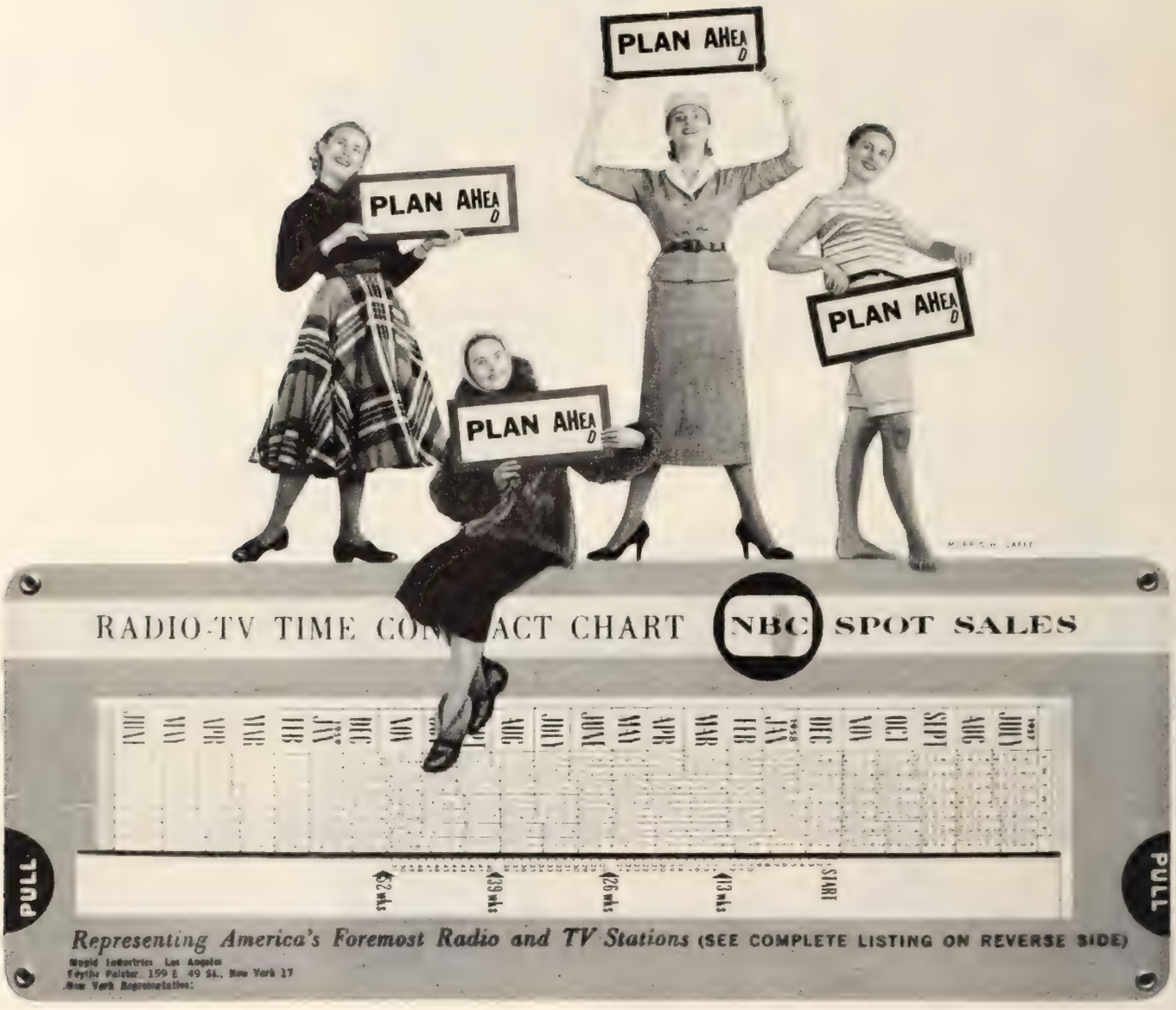
Take a good look at the mail map above. Notice that KTHV penetrates to all six surrounding states — and actually pulls mail from viewers in Mississippi, Missouri, Oklahoma and Texas.

Ask your Branham man for all the *big* KTHV facts.

CBS **KTHV** **Channel 11**
LITTLE ROCK
316,000 Watts

Henry Clay, *Executive Vice President* B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT



Plan ahead...for Fall, Winter, Spring and Summer with NBC Spot Sales quick reference aids!

Neat tricks—these handy aids to plot your future in Spot broadcasting. Take, for example, the 1957-58 Radio-TV Time Contract Chart shown above. At a glance it gives you the exact expiration dates of time contracts, no matter when they begin or how long they run. It's the newest of a number of helpful, time-saving aids produced by NBC Spot Sales, all available to you FREE! Others include: The Radio-TV Spot Estimator, The Daylight Savings Time Chart and the 5-Year Calendar. Any or all of them are yours on request.

And while you're making plans for Fall, Winter, Spring and Summer, call in your NBC Spot Salesman... a good man to see *anytime.*

NBC SPOT SALES

Giving the seasons their full due is "Advertising's Miss 1957," selected during "Inside Advertising Week." Her name is Glory Ickes, TV Department, J.M. Mathes Agency. *(Fur by Harold J. Rubin)*

NEWSMAKER of the week

Television will spearhead what will probably be the heaviest seasonal promotion of electric shavers in the business this fall when Schick unleashes a $4.5 million ad barrage for its new "Powershave" model. Calling ad and sales shots as usual will be Kenneth C. Gifford, Schick's head man for 15 years.

The newsmaker: Kenneth C. Gifford, in one way or another, has been shepherding the advertising and sales destinies of Schick, Inc., ever since he joined the firm in 1940. On 1 January of that year he left Minneapolis as general sales manager of Toastmaster to join Schick as vice president in charge of sales and advertising. On 3 December 1942, he became president and has occupied that post ever since. He is also chairman of the board.

Gifford's tenure has witnessed a steady, though not spectacular, growth in the use of electric shavers. In 1940, 9% of 42 million men had one. Today it is more than 30% of 56 million. In addition, a vast potential has been opened up in the women's market with about three million of the distaff models sold in the past year and a half.



Kenneth C. Gifford

Under Gifford's direction, Schick has cashed in on this rising tide with sales of $27.5 million last year compared with $16 million in 1952. Sales for the current year have been running about 26-27% ahead of last year, due primarily to a "Buy his—get hers free" promotion which lifted business during the first quarter to about 45% above 1956's corresponding quarter.

Special promotions and new models have become a key feature of this competitive business. After following Remington with a lady's shaver last year, Schick brought out recently a "Varsity" model, both to be kind to young men's tender skin and to break young male adults into the electric shaver habit. This month Schick will unveil its new "Powershave," a model which prompted Gifford to state in a press release: "I feel as if we had re-invented electric shaving."

Backing the new model during the heavy August-through-Christmas selling season (well over half of men's electric shavers are bought as gifts) will be more than $3 million in video advertising. This will go into two network programs—*Dragnet* and the *Gisele MacKenzie Show* (both NBC)—plus about $750,000 for spot. The question of why tv gets the lion's share almost answers itself: demonstration.

Though Gifford acknowledged that Remington caught up "and went slightly ahead of us last year," he said the new model, having been in the works two years, was not developed specifically in answer to Remington. Both firms, SPONSOR estimates, have a little over 30% of the market. Sunbeam and Norelco have about 15% each.

The *truth* about the NEGRO MARKET



-- *Get* THE FULL STORY FROM **K-SAY**

The only Northern California station selling the entire San Francisco, Oakland, Bay Area Negro market

The greatest array of talent in the area . . . top Negro salesmen . . . nationally accepted

- ***MAGNIFICENT MONTAGUE*** – brought direct from WAAF, Chicago. His sponsor list, sales results and audience are equally magnificent.
- ***RAMON BRUCE*** – WAAT, Newark, N.J. Leading Negro-appeal personality in New Jersey. Best rating among *all* programs during his broadcast
- ***SWINGING DEACON*** – The most popular *local* Negro-appeal personality. Dominates the heavily populated Negro local and *fringe* areas.

Plus other Great Negro Stars!

TELL IT—SELL IT *on the NEW* **K-SAY**

10,000 WATTS 1010 KC

Studios:
1550 California Street, San Francisco
1815 Alcatraz Avenue, Berkeley

GRANT WRATHALL, *Owner* — WALT CONWAY, *General Mgr*

Nationally represented by JOHN E. PEARSON & COMPANY



THERE'S A SOUND DIFFERENCE



"MUSIC TO REACH BIGGER AUDIENCES BY"

Support the Ad Council Campaigns

ON WBC RADIO!





Over WBC, music is programmed with care, with skill . . . yes, with real art. Because it *is* a fresh, new art—the way WBC deejays serve up the records that keep listeners listening.

No run-of-the-mill record spinners. They're all distinct personalities, each one with a distinctive popular appeal. And, what's all-important—with a following! A big, tune-happy following!

To get their ear, to prove that *No Selling Campaign is Complete Without the WBC Stations*, start calling A. W. "Bink" Dannenbaum, WBC VP-Sales, at MUrray Hill 7-0808 in New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBC

RADIO
BOSTON, WBZ-WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEX

TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WAAM
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX

WIND represented by A. M. Petrie Sales
WAAM represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.



at out . . .
wind the clock
and tune to WBZ-TV

7-nights-a-week for the newest films available to television

New England television viewers go through a nightly ritual at 11:15 PM. That's when they tune to WBZ-TV for first run feature films . . . the very latest screen hits available.

Feature films are proved audience getters during the late viewing hours, and WBZ-TV has "Hollywood's Best" . . . Warner Brothers, Screen Gems, 20th Century Fox, and United Artists—*the first post-'48 features released for TV.*

With WBZ-TV now reaching 1,507,149 TV homes (100,000 more than before, thanks to our new 1,349-foot tower) advertisers have an unmatched chance to sell, Sell, SELL!

So, for a fast start to 1957-58 sales, make sure you get your share of the availabilities . . . while they last! Call Jim Allen, WBZ-TV Sales Manager, or your nearest PGW "Colonel".

Remember! In Boston . . . and *all* New England . . . no selling campaign is complete without the WBC station . . .

WBZ 4 TV
BOSTON
WESTINGHOUSE BROADCASTING COMPANY, INC.

Radio: BOSTON, WBZ + WBZA · PITTSBURGH, KDKA · CLEVELAND, KYW · FORT WAYNE, WOWO
CHICAGO, WIND · PORTLAND, KEX · Television: BOSTON, WBZ-TV · PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV · SAN FRANCISCO, KPIX

WIND represented by A M Radio Sales. KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by Peters, Griffin, Woodward, Inc.



Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

10 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

This week the No. 1 question in the business was: **How is national tv spot buying shaping up for the fall?**

So SPONSOR-SCOPE took a sounding among those media directors whose agencies have substantial interests in tv spot. Particularly included were such trend and strategy makers as **Esty's John Peace, Compton's Frank Kemp,** and **Burnett's Len Matthews.**

The consensus pointed to an encouraging outlook. The majority expects a picking up of tv spot toward the end of this month. Only two of the 11 interviewed thought their agency's tv spot billings would slip under last season's levels.

From the interviews came these tips to station management:

1) Stations might well appraise realistically what **the emergence of ABC TV as a strongly competitive network has done to the leveling out of local ratings and costs-per-thousand.**

2) The use of tv spot could stand a lot of **simplifying in terms of buying and bookkeeping.**

3) The addition of all sorts of **"plans" to a station's rate structure tends to befuddle the buyer.** He isn't sure that he got as good a deal as the other fellow.

4) Changing conditions should **nudge stations into examining the rule which makes it mandatory for an order to take effect within 30 days.** (A sample comment on this policy: **"It's a holdover** from the days when there were only one or two stations in a market. Anyway, it's not safe for any medium to leave a $1-million campaign lying on the shelf. Somebody might come up with another idea and grab the money.")

Meantime, **the brief lull in national spot radio also was over this week.**

Orders and calls for availabilities had the reps hopping from agencies to teletypes and back again.

Business included Warner-Lambert's **Beautycurl, Breeze, Texaco, Lydia Pinkham, Black Draught,** Groves' **Four-Way Cold Tablets, Jergens,** and Pacquin's **Silk & Satin Cream.**

Researchers shouldn't read too much into the fact that **Lever Bros. this week canceled its local rating services.**

Lever's down-to-earth explanation: "If we need such information about local area problems **we can get it from our agencies."**

The demand for vocal names may give next season's tv network schedules the semblance of one big family, if not a stock company.

A limited group of singers will be swinging from one sponsored show to another. Most of them will be booked by the swap route.

Meanwhile vocalists without their own shows are zooming their fees and limiting dates.

Examples of what this rush has done to prices: (1) A vocalist with a single hit record last season was glad to appear for $1,000, but now asks $7,500. (2) A featured movie singer-dancer who rated $5,000 a shot is holding out for $55,000 for four appearances.

In PIB's computation of **gross time sales for June, all three tv networks were on the plus side.**

Combined sales were $39,517,137, or **3.3% better** than in June 1956. The pluses by network: ABC TV, 4.8%; CBS TV, 2.3%; NBC TV, 3.9%.

The all-network gross for the first half of this year came to $250,675,209—**6.9% over last year.** The respective edges: ABC TV, 4.2%; CBS TV, 9.6%; NBC TV, 4.8%.

Leo Burnett this week focused attention on triple-spotting by querying tv stations and reps about the practice.

The letter, signed by **Len Matthews, media v.p.,** noted that Burnett clients are getting concerned about the traffic jam and want to safeguard themselves.

Matthews indicated to SPONSOR-SCOPE that **the placing of a campaign here and there may be held up** until the survey is finished.

Despite the switch of about $5 million of Kellogg's ad budget from spot tv to ABC network, **Leo Burnett expects tv and radio spot to account for at least 12% of its billings this year.**

Chicago rep offices which noted the Kellogg move with glum spirits, should **take heart at these comparisons:**

In 1955, Burnett's spot buys comprised 2% of its billings; last year the figure was 8%; and now it's going up substantially once more.

Tv stations this week heard from a new breed of entrepreneur seeking to unload old feature films.

His proposition: "Book my product an hour nightly in C time five times a week, and **if you don't get sufficient sales volume to pay me you can cancel in the ninth week."**

Y&R has generated so much enthusiasm about network radio among its clients via a special presentation that it's talking about using the pitch in Y&R branches.

The presentation's storyline:

- Like spot radio, **network now is proving that it is live, growing, and vigorous.**
- Network radio can be made to work effectively — **either by itself or in harness with a tv campaign.**

Y&R's network radio billings this fall will be about triple what they were a year ago.

American Tobacco's half-year report, out this week, helped stoke up Madison Avenue rumors of a shakeup in company management and its agency setup. (See SPONSOR HEARS, 27 July.)

Highlights of the latest sales and profits story:

- Dollar sales for the initial six months were off to $515.5 million from $525.1 million, while profits dropped to $23 million from $24.6 million.
- Net income for the June quarter was $12.9 million as compared to $14 million for the like quarter of 1956.

The report explained the decline in profit was the result, in large part, of **higher costs as well as lower sales.**

What made Madison Avenue so talkative was that all others in the big tobacco group showed substantial gains.

NBC Radio has turned on the go-slow signal for cold and headache remedies.

The network figures it has enough of that type of business **through 1957.**

What should a station charge for run-of-schedule tv spots? This week the Grey agency was making a wholesale effort to find out on a brass-tacks basis.

Here is what Grey told the reps:

- The agency had a client interested in **spending $300,000 on a barter deal.**
- **Grey preferred that this women's product refrain from barter,** because of another Grey client's unsatisfactory experience.
- Each rep was then given a mimeographed list of 150 markets which the client wants to buy. **Noted against each was the amount of dollars the client had allocated for a year's campaign.**
- The reps were asked to find out **the cheapest package their stations could offer in "C"** (or floating, run-of-schedule) time.
- It was suggested that the **allocated amounts could be increased if the right deals were submitted.** (See story on barter, page 29 this issue.)

Just about all of the $1.5 million that the Tea Council has appropriated for next year's advertising will go to tv spot.

Leo Burnett so advised SPONSOR-SCOPE this week.

The report that Neil McElroy is headed for a top-level Washington post has P&G agencies speculating on who would succeed him as No. 1 operator of the Cincinnati empire.

The odds are on Howard J. Morgens, executive v.p. in charge of domestic business, though the same title is held by **Walter Lingle, Jr., who heads up international.**

P&G, which prides itself on pushing young executives, has never named a president above the 45-year-old bracket, but neither Morgens nor Lingle are much over it.

Like ABC TV, **CBS TV is getting lenient about allowing advertisers generous escape hatches from their program commitments.**

Lever Bros. can back out of Have Gun Will Travel and the Eve Arden Show (both CBS controlled) after the 26th week. Neither has a record.

Tipoff on how tight the "tight money market" really is: **In New York, where the banks normally frown on anything as showmanly as the air media, 10 now are bidding for savings accounts via radio.**

Several are using more than one station. The concentration is on **news and early morning participations.**

CBS and NBC have agreed to go along with Nielsen's proposed expansion of its national radio index. ABC, which has been critical of the scope of this service, is **still mulling** the plan.

The "extended" service will:

- Count, on a regular basis, the number of **unduplicated homes reached in four weeks** by an advertiser's programs.
- The **number of times, for each four-week period, these homes were reached** and the **total commercial minutes** delivered to them.
- **Summarize and total all data on a network-by-network basis for each advertiser** sponsoring more than one program period.

ABC's cool attitude stems, in part, from **failure to reach the away-from-home listener.**

If you want to get an estimate on the number of **color tv homes, the new source is RCA Information.**

Official color set estimate as of 1 January 1957: **100,000.**

TvB's report this week that tv's audience was growing and radio's was declining drew from NBC Radio's Joe Culligan this crack:

"It reminds me of the story about the elephant and the mouse coming up the ladder from the hold in Noah's Ark after the deluge was over.

"The elephant, who was ahead of the mouse, suddenly turned around and shouted, **'Heh, quit your pushing!'"**

Vick Chemical is spending the bulk of its air media budget (around $2 million) more broadly this season—in daytime network tv plus network radio.

Spot will come in for its share via late evening films and radio announcements.

The **daytime tv commitment** involves alternate weeks on CBS TV's Garry Moore Show, Edge of Night, As the World Turns, and Beat the Clock. For **network radio** it's NBC's six-second spots at the rate of 30 a week for 20 weeks.

Last season the cold remedy maker cozied up to nighttime network tv. Morse International's explanation of the policy change: **Vick needs maximum flexibility.**

NBC Radio continues to boast that it leads CBS Radio in sponsored hours sold, and has widened the gap by 12 hours in August.

The count: NBC, 37 hrs. 5 min.; CBS, 24 hrs. 58 min. The margin: 48.5%.

As NBC measures it, the August figures represent an increase of 4 hrs. 13 min. over its sponsored hours in July while CBS lost 25 min.

CBS Radio's comeback: "Wait until that Ford campaign starts rolling in September."

CBS Radio this week took inventory of the business it has sold for the balance of the year and noted:

1) **The third quarter in terms of minutes sold will be about 20% ahead** of the same 1956 period.

2) **The final quarter should run at least 35% ahead.**

Prudential's 20th Century tv series has prospects of becoming one of the hottest documentary shows of the 1957-58 season.

CBS TV has carte blanche to convert the Sunday half-hour to a fulldress **film treatment** of any topical international or domestic crisis.

(See page 32 on how this insurance company has built sales via the documentary route.)

The manufacturer of consumer hard goods will tell you that his most fervent hope is a speedy pickup in residential construction.

With the sharp wane in home-building this manufacturer's distribution gears and long-range planning got a dose of sand.

His, incidentally, is one of the **tightest break-even points in business: Between 80-85% of capacity.**

What he does in advertising the coming year will **depend largely on how the building picture looks.**

Storer Broadcasting had second-quarter earnings of $3,143,038, compared to $1,395,202 for the same period of 1956.

Included were $1,966,477, after taxes, from the **sale of WBRC-TV and WBRC, Birmingham.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 49; Spot Buys, page 57; News and Idea Wrap-Up, page 58; Washington Week, page 71; SPONSOR Hears, page 74; and Tv and Radio Newsmakers, page 80.

WHEN KANSAS CITY GOES SHOPPING . . .

It's a WHB world

FOOD . . .

More national food product advertising is placed on WHB than on all other local radio stations combined. And locally, virtually all major food chains advertise consistently on WHB.

DRUGS . . .

National drug advertisers and local drug stores spend more money on WHB than on all other local radio stations combined.

AUTOMOTIVE . . .

WHB carries schedules for every major national automobile advertiser. Local car dealers buy more time on WHB than on all other local radio stations combined.

CIGARETTES . . .

Every cigarette brand buying spot radio in Kansas City in 1956 bought WHB.

NEW HOMES . . .

Kansas City home builders put more new-home advertising on WHB than any other Kansas City radio station.

. . . *because* **IT'S A WHB AUDIENCE . . .**

Whether it be *Metro* Pulse, Nielsen, Trendex or Hooper whether it be *Area* Nielsen or Pulse — WHB is the dominant first among every important audience-type. That statement embraces the housewife, her husband, their teenagers as well as the farm family. *Every* survey agrees. Whether it's *audience* or *advertising* it's a WHB world! *Talk to Blair or WHB GM George W. Armstrong*

WHB 10,000 watts on 710 kc. Kansas City, Missouri

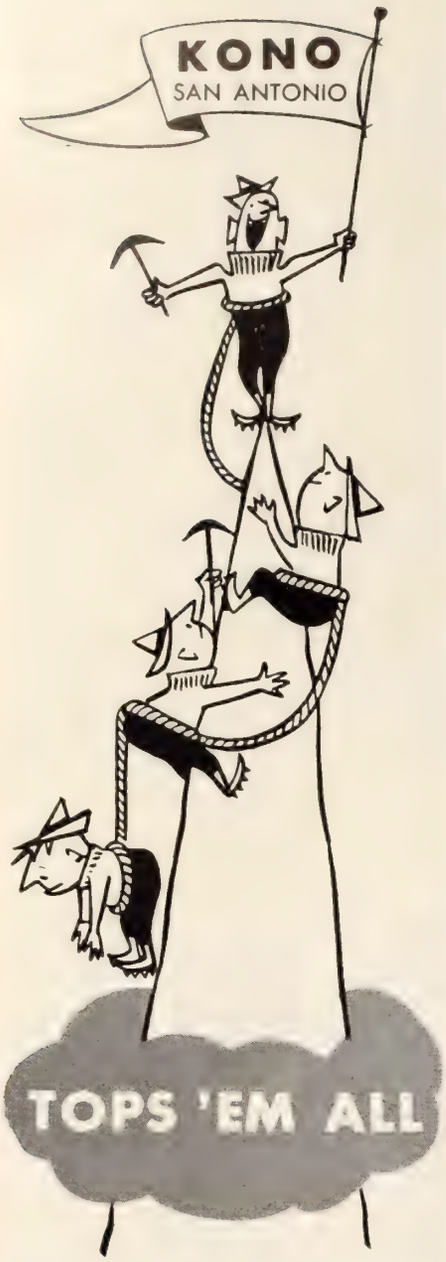
STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.



More Listeners...
More Sales
per dollar

Get the FACTS . . . see your
H-R Representative
or Clarke Brown man

860 kc 5000 watts
KONO
SAN ANTONIO Radio

Timebuyers at work

Lynn Diamond, Emil Mogul Co., New York, timebuyer for Lite Diet Bread and Rayco Seat Covers, thinks that "ratings should honestly be used as a guide rather than as infallible authority." Ratings, Lynn says, certainly give indications of audience size, audience potential and individual market tastes and habits. These subtle indications—combined with reliable market data, station information, product needs and client objectives—help make an intelligent buy. "Both Rayco and Lite Diet are local franchise operations which require specialized local market knowledge and contact," Lynn points out. "I've learned that high ratings and good sales results don't necessarily go hand in hand. There's often a correlation, but frequently there isn't."



Lynn notes that just as every market is different so are there differences in client's needs. Many people listen to early morning radio, for example, but this doesn't mean that it's the only yardstick of a good buy. What the client wants from his markets is as important as low cost-per-1,000. "Emil Mogul Co. has no ironclad rules. The only *must* is a buy that delivers good sales results for our clients."

Marcellee Sanders, Guild, Bascom & Bonfigli, San Francisco, timebuyer for Skippy Peanut Butter and Nucoa Margarine, says that "the success of an agency depends upon sound, original thinking and a hard-headed business policy. Within this framework, the buyer must be expert in the technical aspects of the job and know the subtle differences between media." Miss Sanders deplores tying the hands of buyers with pre-set practices and patterns and unrealistic restrictions. "At GB&B, our media directors encourage every timebuyer to use his own judgment and to think creatively. Whenever one of us has an idea we think will fit a particular campaign, we talk it over with the media staff. Often these ideas change or augment plans already in motion." She believes latitude in buying broadcast media is especially necessary today because of the constant changes in listening habits, new programing patterns, changing rate structures and innovations in research methods. "Those new to timebuying," Miss Sanders cautions, "should dig deeply into every phase of the broadcast medium to be alert to these shifts. This is no job for robots."



(See story "Strictly by the numbers," this issue, page 36.)

FIRST AGAIN in the entire area!

First we were first in metropolitan Richmond. Then we were first in ARB's 35-county Grade B area survey. And now ARB has conducted a survey covering *every single county in the 100-mv. area* of all 3 TV stations serving Richmond, Petersburg and Central Virginia. Here are the results of that survey.

Out of a weekly total of 490 quarter hours when 2 or more stations were on the air:

WXEX-TV was first in 49%

Out of 130 quarter hours from 7:30 P.M. to signoff:

WXEX-TV was first in 60%

WXEX-TV

Tom Tinsley, President **NBC BASIC—CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: **Select Station Representatives** in New York; **Forjoe & Co.** in Chicago, Los Angeles, San Francisco, Seattle; **Clarke Brown** in Atlanta, New Orleans, Miami, Dallas


IT'S
A HELLUVA
WAY
TO RUN A
RAILROAD!

To us, there's only one way to operate a train, and that's to get all the bugs out, *ourselves*, place it squarely on the tracks, turn on the lights and let 'er rip on a pre-established course.

Others seem to prefer starting out by putting a blueprint of a caboose before a hypothetical iron horse,

Then calling in a lot of potential ticket-buyers to suggest ways and means.

But the trouble is, what if some of them insist on square wheels and outside latrines?

That's why, even though our new syndicated series, "Boots and Saddles—the Story of the Fifth Cavalry," is just now released for sale, we're already deep into the production of "Union Pacific."*

It's not that we're ambitious to be flamboyantly prolific.

It's simply that "Union Pacific" passed all our own home-grown tests of what makes a fine show (and show is what we're in the business of) so we're makin' it.

And mind you, we not only don't have a customer for it, we don't even know when we'll go looking for one to purchase a stake in it.

The CNP method of running a railroad is to create entertainment and produce it on film at a pace that's at least steady,

And have it ready to go when the market is ready.

We like to think that over the long haul our ticket-buyers enjoy a ride with all lights showing;

That is, they have a reasonably accurate idea of what they're riding in and also of where they're going.

**with apologies to Ogden, Utah)*

NBC TELEVISION FILMS A DIVISION OF

CNP

CALIFORNIA NATIONAL PRODUCTIONS, INC.

114% MORE audience
than Station B ALL DAY!*

WILS

Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

5000
LIVELY WATTS

MORE listeners than all other stations heard in Lansing combined

*Mar. thru Apr. average C. E. Hooper, Inc.

LANSING

Represented Nationally by
Venard, Rintoul & McConnell, Inc.



WILS
music news sports

by Joe Csida

Sponsor backstage

Never underestimate Pat Weaver



A couple of sunny Sunday afternoons ago my wife and I were ambling down Sutton Place, when along came Pat Weaver. Under his arm were a half dozen large cards (presumably story boards and such). On his face, as the old advertising phrase had it, was the look of a man who is going places. And his stride made it plain he couldn't possibly arrive at those places fast enough. He whizzed.

As a fellow who is also constantly and simultaneously embroiled in a number of diversified ventures, perhaps I understand Sylvester L. Weaver, Jr. a little better than most. And certainly as a scrambling type character I have infinite admiration for his high level multitudinous scrambling. If you aren't a very steady reader of the tradepress it is entirely possible that you are not quite up to date on Pat's activities, or have missed one or two of the smaller operations along the way. Let me recap.

Most recently Pat moved Mort Werner over from NBC into Kaiser Industries, where just a week previously it had been announced that Pat himself was joining the company to direct all of Kaiser's tv advertising activities. Kaiser Industries Corporation includes Kaiser Steel, Kaiser Aluminum, Kaiser Engineers, Kaiser Metal Products and Permanente Cement. Kaiser Industries also controls 50% of radio station KHVH and tv station KHVH-TV in Honolulu. Mort is joining up as a v.p., who according to the release will be "in charge of all the internal television activities of the affiliated Kaiser companies."

No one seems to know quite what that means, although there is reason to believe that Kaiser wants to acquire other broadcast properties, and there is little doubt that Kaiser will continue to spend millions of dollars advertising its various products and services in television. But this piece is about Pat. Previous to his affiliation with Kaiser, he, of course, had announced and launched his "Program Service," a Weaverish network.

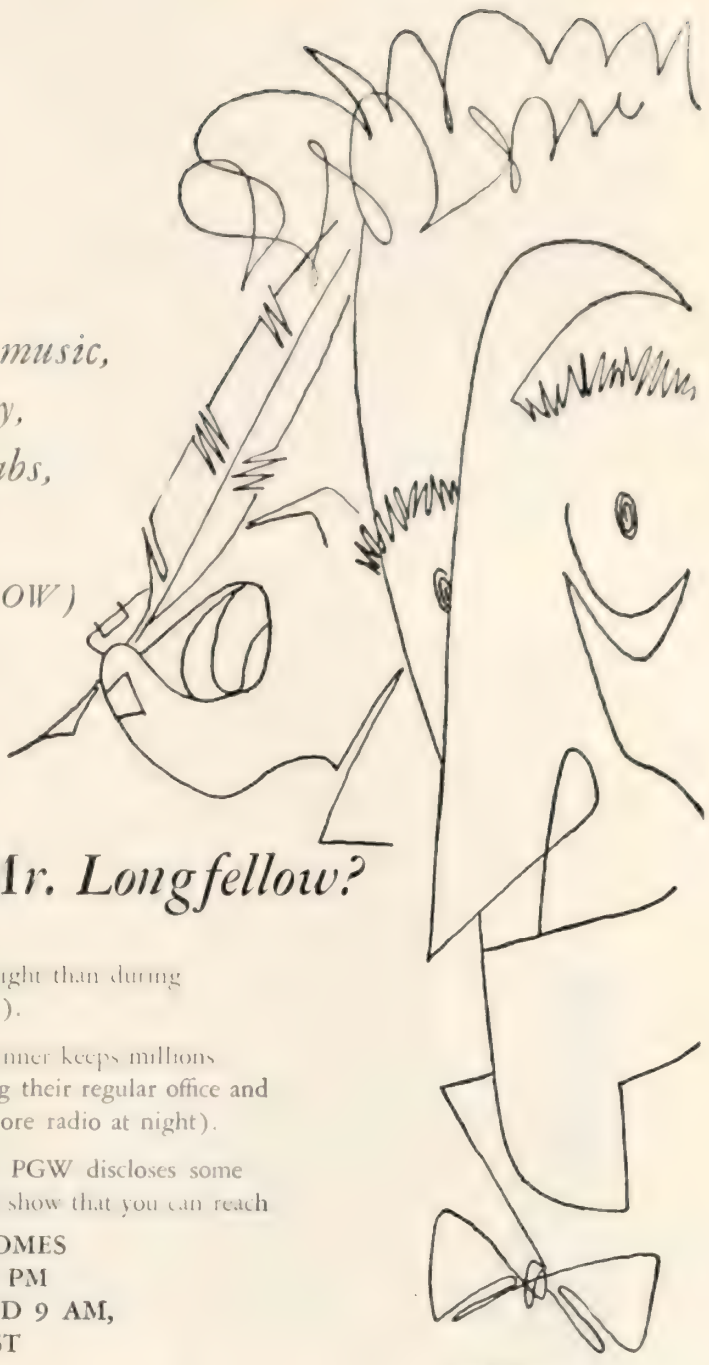
Wants two-thirds of homes

Program Service had lined up more or less firm deals with independent tv stations in about twenty major television markets in the country. Markets such as New York, Philadelphia, Washington, Baltimore, Detroit, Chicago, Milwaukee, Minneapolis-St. Paul, Dallas-Fort Worth, St. Louis, Boston, Buffalo, Denver, Los Angeles, San Francisco, etc. I don't know exactly how many Pat actually has signed, or how many he will have signed by the time the fall season gets under way. But he'll have some, and what he's shooting for is a hook-up with enough stations in enough markets to represent about two-thirds of all the homes in the country.

Program Service is also slated to produce shows for its "member" stations. Pat has already sold participating sponsorship in one such show, Frances Horwich's *Ding Dong School*, which at one time was a strong NBC standby to two accounts, the Taylor-Reed Cor-

"And the night shall be filled with music,
and the cares that infest the day,
shall fold their tents like the Arabs,
and as silently steal away."

(LONGFELLOW)



Were you speaking of Nighttime Spot Radio, *Mr. Longfellow?*

It may be that people are more receptive at night than during the day (as thousands of salesmen will testify).

It may be that preparation of breakfast and dinner keeps millions of women just as busy at those times as during their regular office and factory hours (and that they therefore hear more radio at night).

But *forgetting* such intangibles—a survey by PGW discloses some *tangible* figures that may jar you a little. They show that you can reach

9.6% MORE RADIO HOMES
BETWEEN 6 AND 10 PM
THAN BETWEEN 6:30 AND 9 AM,
AT THE SAME COST

Or, to put it another way, that you may reach

1000 HOMES (6 to 10 PM) FOR .....73 CENTS

1000 HOMES (6:30 to 9 AM) FOR .....80 CENTS

These challenging facts are worthy of your intense interest. Want a copy of the report?



PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
Yukon 6-7900

CHICAGO
Prudential Plaza
Franklin 2-6373

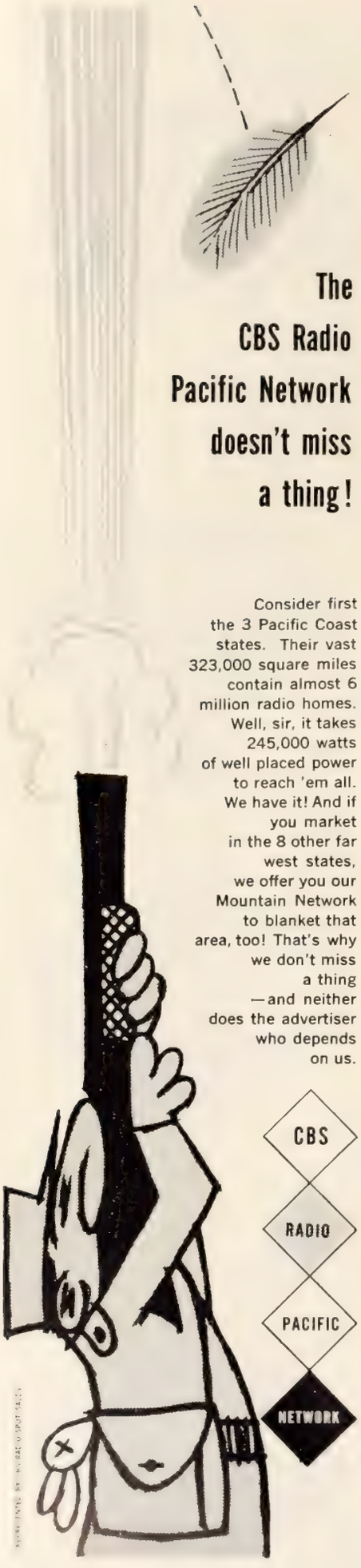
DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Building
Murray 8-5067

FORT WORTH
408 W. Seventh St.
Edison 6-3349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1188

SAN FRANCISCO
Russ Building
Sutter 1-3798



poration for Cocoa-Marsh, and Climax Industries for Kid-o, a modeling compound. *Ding Dong* is scheduled to return to the air, via "Program Service" stations on 26 August, and will run Monday through Friday from 10 to 10:30 p.m.

In whirlwinding around the industry in the past several months, Pat has made several points in connection with Program Service. Fundamentally what he's been pitching has been the idea that after a major advertiser has his national campaign set via magazines, network tv and or radio, he must next buy a Program Service show to be telecast via PS stations. Pat's point is that the 20 some-odd markets he threatens to cover will be the markets where the ultimate merchandising battles will be fought, where brands will live or die. And he promises to deliver shows at minimal costs, pay stations "realistic" prices, and thus deliver potent advertising platforms in these key markets at less than normal costs.

In a recent piece Pat himself wrote ". . . there are new forms of programing one can try if one doesn't have to stride along with the cement shoes of the network must-buy money commitment—must-buy program policies, must-buy network rates way over national spot rates in top markets, must-buy line-ups way beyond the major battleground for sales, must-buy below the line policies that push prices skyward. . . ."

And some of the program forms about which Pat has become excited have been the aforementioned *Ding Dong School;* a *Mary Margaret McBride Show;* a *Comedy Theatre,* which he says will feature great names in some new forms; a *Saturday Night Dance Party,* to run from 10:30 to 12 from the Aragon Ballroom in Chicago (and for which Pat has been trying to get Howard Miller, top dj as emcee); a couple of powerhouse dramatic shows, and a couple of what Pat calls "personality ventures."

In the meantime Kaiser Industries is contracted to run a new film show called *Maverick* being produced by Warner Bros. over the ABC TV network. *Maverick* is described as a western-adventure series. It does not quite fit the description of the shows Pat was talking about producing via Program Service. In the same piece quoted above Pat said: ". . . This is a program business, and to the program interests, particularly the independent program companies, the artists, and their managements, the writers and producers, the creative interests of all kinds, the tremendous flow of money from the advertisers to a new enterprise that keeps time costs low and encourages all kinds of program experimentation and development will mean not just that another 33% of the available time slots for programs have opened up, but that these particular time slots have a wider horizon, and a more exciting premise than the 'let's-play-it-safe, let's carbon copy ourselves into a nice safe rating' fellows. . . ."

I think I detect just a few faint smudges of carbon on a western-adventure series, but let's not judge prematurely. *Maverick* hasn't hit the air yet. And that's a little bit beside the point anyway. I am just curious to see what Pat Weaver of Program Service is going to say to Pat Weaver of Kaiser Industries, and vice versa, when these two gents get to buying and selling tv programs in connection with Kaiser's several advertising and merchandising jobs. It'll be interesting. Pat always is. And in it might even be found a lesson or two for other clients. Never underestimate the power of Mr. Weaver.



NEW SPEAKERS OF THE HOUSE between 6 and 9 PM in the nation's Capital!



In Washington, between the hours of 6 and 9 PM, the majority of all radios tuned in are tuned to WRC. During this time period, WRC wins a 31.3% share of audience...a 25% advantage over the second station!

Principally responsible for this handsome evening margin are WRC's local personalities. Leading off are newscasters Bill Sprague and Bryson Rash with greater audiences in their respective time periods than all other stations combined. Sportscaster Jim Simpson, who follows, has more than twice the audience of any competitor, and popular disc jockey Al Ross very nearly matches this record!

In Washington's 17-radio-station market, authority of this sort means quick buying response from listeners. Have WRC Radio speak for you in the nation's Capital.

WRC · 980

WASHINGTON, D. C. SOLD BY NBC SPOT SALES

NSI Report—Washington, D. C., Area—May, 1957

89.4% Share of Audience*
low cost per 1000 in class G time

JIMMY DEAN SHOW



Monday through Friday
7.00 am

RICHARD HOTTELET

Monday through Friday
7:45 am
8:45 am



CAPTAIN KANGAROO



Monday through Friday
8.00 am

	TV Homes Per Broadcast*	4-Week Cumulative*
Jimmy Dean	136,500	464,100
Kangaroo	151,200	436,200
CBS and Local News-Weather 7:45-8:00 am	129,100	407,300
8:45-9:00 am	146,600	421,000

*7:00 to 9:00 a.m. source: Nielsen NSI Report May, 1957

*Highest quarter-hour in program

WMAR-TV
★ ★ ★ ★
CHANNEL 2

SUNPAPERS TELEVISION, BALTIMORE, MD.
TELEVISION AFFILIATE OF THE COLUMBIA BROADCASTING SYSTEM
Represented by **THE KATZ AGENCY, Inc.**
New York, Detroit, St. Louis, San Francisco, Chicago, Atlanta, Dallas, Los Angeles

Women's week

On business trips: As account executives, media men and agency tv producers are required to make more and more field trips, there's a general uprising among agency wives who feel they're being left out of the excitement.

Because of the discontent, a growing number of agencymen have been taking their wives along when the trip encompassed vacation-type areas and was likely to last over a week. But generally the idea has backfired.

The consensus among wives interviewed by SPONSOR: "Never again."

Their complaints:

1. They saw their husbands less than they do when back home.
2. Every social engagement had a business purpose.
3. Last-minute changes in schedule threw off packing and planning for the trip.
4. The pressure of work the husbands had to get done put a strain on the whole trip, including "that promised free weekend at the end."
5. Upon their return, the husbands found some resentments within the agency from men whose wives are now pressuring them to take them along the next time.

"Don't lie to women": On 16 July, the Ad Club of Sioux City, Iowa, tried an experiment that's stirred comment ever since. Instead of inviting a professional man to address the group on better selling tv copy, the club invited Mrs. F. H. (Betty) Foxen, University of South Dakota graduate, and "a housewife."

Said she to admen attending the AFA district meeting: "We (women) resent sweeping and implausible claims. I saw an ad just the other day for a sewing machine. It showed a picture of a beautiful blouse embroidered and monogramed, with the caption 'if you can boil an egg you can make this blouse.' Now this is just not true. I happen to have the machine advertised and it's a marvelous machine. It does lots of things, and I love it. But you do have to have knowledge of sewing before you can do fancy things."

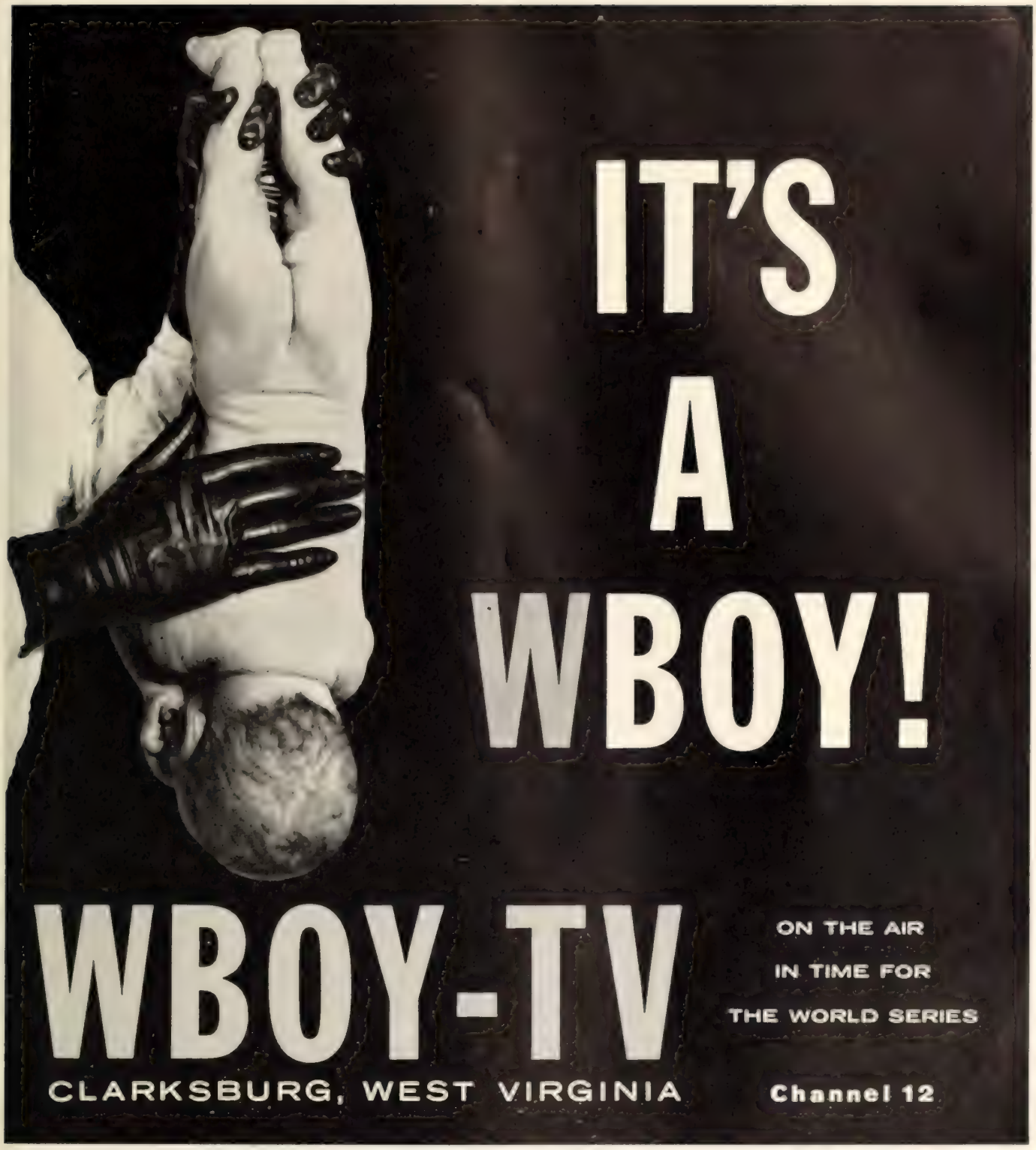
Betty Foxen also mentioned the results of an informal survey she took among her friends to find out what tv commercials they liked best. She found they were Jello's Chinese baby, Hamm's, Kraft's cheese receipes and Cutrite.

Traveling promotion director: Grace McElveen, promotion director of WAFB-TV, Baton Rouge, Louisiana, considers most of her job "a vacation and a lark." This doesn't mean that she doesn't put in a 12-hour day, she points out.

Among the national promotion contests which Grace has won were some built around the *Ed Sullivan Show, Cinderella, the Lucy Show, Rin Tin Tin, The Millionaire.*

According to Aubrey Williams Advertising, the job she's done for the station has helped give WAFB-TV four out of five top nighttime shows, eight out of 10 top morning shows in terms of audience.

For Grace, it has netted trips to New York, the Rose Bowl and the South Sea Islands, as promotion contest winner.



Covering the Virgin Market of Central W. Va.-Clarksburg-Fairmont-Morgantown

CAPTIVE AUDIENCE, 605,000 POPULATION. Cradled in the hills of West Virginia, this lusty, thriving market — rich in coal, oil and gas — untouched to date by a direct TV signal — is all yours on WBOY-TV. Budget *now* for Fall and Winter sales on WBOY-TV.

INTERCONNECTED WITH NBC abc

A member of The Friendly Group WSTV, WSTV-TV Steubenville; KODE, KODE-TV, Joplin; WBOY, WBOY-TV, Clarksburg; WPIT, Pittsburgh; WPAR, Parkersburg.

George Clinton, General Manager • Represented by Avery-Knodel • National Sls. Mgr., Rod Gibson, 52 Vanderbilt Ave., New York, MUrray Hill 8-6977

Mark this marke

on your list!

CENTRAL AND SOUTHERN ALABAMA is the home of 1,000,000 people in 35 counties—*one-third* of Alabama's population and retail sales!

You reach this big and growing market *only* through WSFA-TV's maximum-power VHF signal. You cannot cover it with any other TV station or combination of stations!

Mark Central and Southern Alabama on your list...and *buy* it with WSFA-TV!

*WSFA-TV's 35 Alabama counties**

Population	1,093 00
Retail Sales	$ 741,637 00
Food Store Sales	$ 184,927 00
Drug Store Sales	$ 21,859 00
Effective Buying Income	$1,062,690 00

** Does not include 3 Georgia and 3 Florida bonus counti*

Source: Sales Management Survey of Buying Pow May 1957.



The **WKY** Television System, Inc.



TV and **WKY** Oklahoma City

Represented by the Katz Agency

WTVT Tampa - St. Petersburg





49th and Madison

No switch for Noxzema

In your July 13th issue, you list Noxzema as going from SSCB to MacManus, John & Adams, quoting a budget of $2,000,000.

The Noxzema Chemical Company was SSCB's first account when we started the agency in 1946. We have all of the Noxzema account with the exception of the shaving products which we could not handle because we had been assigned Rise by Carter Products.

These Noxzema Shave products are handled by MacManus, John & Adams.

Ray Sullivan, *president*
SSCB, New York

● **Sponsor's thanks to reader Sullivan for spotting the error in a Sponsor-Scope Chart.**

Tip-off for time sellers

The response to the VOLVO article in SPONSOR's last issue was amazing. First it alerted every time salesmen and many media people to us so that they not only hit us for sales but actually understood our needs and objectives when they did so. In addition, from the personal angle many old acquaintances in ad business spotted it and called me.

But most important by putting us in contact with radio stations and representatives it helped speed up our plans to extend VOLVO's campaign into the deep south and New England.

Dick Elfenbein.
New York timebuyer,
Advertising Agencies, Inc.

● **Dick Elfenbein has put his finger on one of the frequently overlooked advantages to an industry of trade press coverage: communication between buyer and seller.**

Open letter to Roy Smith

This is an open letter to Roy V. Smith, station rep for KTVA, Anchorage, Alaska, whose letter to the editor appeared in this space last week.

First, let me apologize, Roy. There really *is* no excuse for my stupidity; that it what it was to be sure. Unfortunately, I was not smart enough to realize that by talking about one station, in glowing terms, I would in turn seemingly be detrimental to another.

My biggest problem in business is enthusiasm. I became enthusiastic about Alaska. I became enthusiastic about the fishing. And I was overwhelmed by the courtesy extended to me via KENI. So I attempted to express my appreciation to them by portraying some of the excitement conveyed to me by their people. Justified excitement and pride, I might add, about their facilities and operation and the future of tv in Alaska.

Actually, *from them* I got a feeling of how intelligent and modern the tv people in the Territory are. Where I went wrong was by not realizing that those I met are *typical* of this spirit . . . that other facilities equally good exist. This is what I should have said [in the 20 July Agency Ad Libs column]. By leaving it out, I did you harm. Again, it was unintentional and I can only say I'm sorry.

Robert L. Foreman,
vice president,
BBDO, New York

How to Check tv Results

We read your recent Sponsor Asks column on checking television results July issue, page with interest. Here's our method.

Fowler, Dick and Walker have a five-minute shopping program televised live in the store five days a week. The five-minute program is backed up with 10 I.D.'s which follow during the day. Each program features two classes of related merchandise with approximately two to six items to a program.

To evaluate the results brought by each show the department tallies the number of items that were sold during the three days following the show. However, on items that have a high unit value, such as appliances, the results are tabulated over a two-week period.

When tabulating results it is necessary to take into consideration the season, regular price or price promotion, limited time offer merchandise, similar merchandise in department, etc. (One slip at $3.99 that was featured sold 48 pieces, a similar slip at $2.99 not on the program sold 130 pieces in three days. The department head credited the increased sale of the $2.99 slips to the program.)

John J. Green, Jr., *adv. mgr.*
Fowler, Dick and Walker,
Wilkes Barre

for your budget . . .

WCUE IS NO. 1 IN AKRON

Between 8 A.M. and 5 P.M.

daily, WCUE delivers

more listeners for your

ad dollar than any

other Akron station.

(In all other periods, just

a gnat's whisker away from first.)*

See your JEPCO Man for

details or call WCUE Sales

Veep, Jack Maurer, FRanklin 6-7114

*Cost per thousand study based on Pulse, April 1957

The ELLIOT STATIONS
great independents • good neighbors
TIM ELLIOT, President
Akron, Ohio - WCUE | WICE - Providence, R.I.

The John E. Pearson Co. National Representatives

READY TO BLAST OFF!



KBET is now preparing to go sky-high in audience with M-G-M Pictures . . . (take-off is scheduled for September!)

ONLY KBET GIVES YOU BOTH.

SACRAMENTO STOCKTON

TOTAL AREA SET COUNT: 413,249

KBET-TV CHANNEL 10

SACRAMENTO CALIFORNIA

BASIC CBS OUTLET

Call H-R Television, Inc. for Current Avails



THE BARTER PROBLEM

Confusion among buyers is illustrated by meeting called this week by agency media director, who told reps: "We buy barter. We don't like it. What can you and the stations do about it?"

by Evelyn Konrad

This week confusion over tv barter had reached this strange stage: A media director who has bought barter, but doesn't like it, called station representatives together for a closed-doors meeting in his office.

"We're both confused and concerned about barter at this point," the media director (Grey's Larry Deckinger) told SPONSOR. "We want to know what the stations and the whole industry intend to do about it." (See also Sponsor-Scope page 11.)

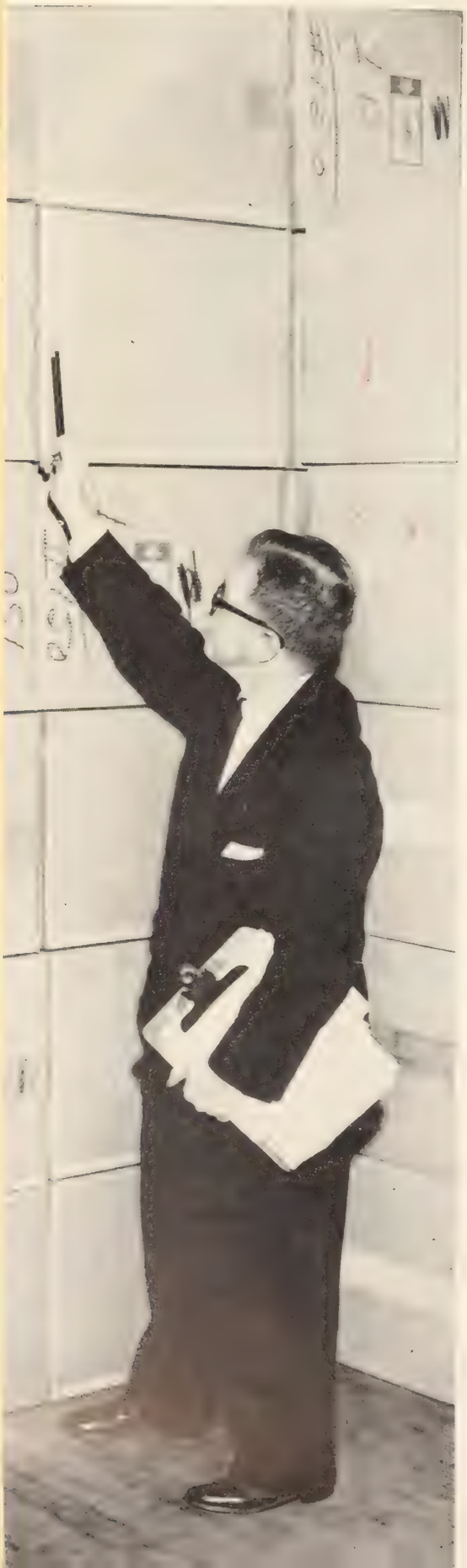
This media director was just one of many surveyed by SPONSOR who expressed concern over a situation which has been growing in recent months—though not always as fast as trade talk would indicate.

This is where barter stands in mid-summer, 1957.

► *A sizable minority of tv stations* are involved in barter deals. Time Merchants, Inc., brokers of bartered time, claim that less than two dozen stations have not concluded some form of barter. Television Clearing House, a tv station consultant firm whose activities include acquiring merchandise for stations via short term barter deals, states it works for 139 stations. SPONSOR has seen lineups for barter clients numbering at least 80 stations.

► *A growing number of advertisers* are looking into barter. There's a feeling that "somebody's getting it wholesale, and we don't want to be left out." Among the known users of barter time are such advertisers as Lestoil, Ideal Toy Co., Exquisite Form Bras, Pink Ice, Charles Antell, International Latex, several airlines, appliance manufacturers, to mention a small cross-section. But an increasing number of individual barter time agents are offering such deals to more and more blue chip package goods companies. Thus far none of the blue-chips have bought barter.

BARTER BROKER, as additional middleman between station and client, collects co



► *Virtually every major agency* is now making a study of barter or has already done so. Media executives at J. Walter Thompson, McCann-Erickson, Y&R, C. J. LaRoche, Donahue & Coe, Dancer-Fitzgerald-Sample, Grey are among the many known to have evaluated the pros and cons of barter. Some barter buys have been commissionable; many have by-passed the agency. But whether the agency gets a commission or not, media people in general see it this way: "We know you're supposed to get bulk announcements at a huge discount, but it still doesn't look like an efficient and reliable media buy to us." (The quote is from a major agency's study of barter.)

► *New forms of barter deals* are springing up and gathering momentum. One of the deals gaining popularity among small-budget advertisers previously unable to afford the medium is the "Pink Ice pattern." This advertiser bought up some film properties and went to stations without a middleman. Most recent client to consider this type of swap is a women's apparel advertiser who feels forced into barter by his major competitor's bulk buys.

Despite a growing interest in barter among some types of client, the predominant attitude is one of "We can't miss out on a bargain" rather than a deep-rooted conviction that a barter buy is the answer to a major marketing or media problem. It's therefore important to clients who may be considering barter to study the experience of other advertisers who have used it.

Media men who've analyzed barter buys come up with the following evaluation:

1. It's a cheap buy, but how cheap is hard to pin down. The value of a barter schedule hinges on how closely it can be tailored to a client's needs. Since such a schedule consists of previously unsold station time, it has to include time periods the client would not otherwise buy.

In the case of its barter buy last spring on 20-plus stations, Ideal Toy Co. feels that it achieved considerable discounts off normal rates. Here's how this buy worked out. Ideal Toy Co. arranged the barter deal through Time Merchants, who, in turn, secured much of the time from Television Clearing House, the firm that trades merchandise for time as part of what it terms a station consultant service. Ideal used merchandise instead of cash, the stations got the toys, or other merchandise from Television Clearing House.

Ideal Toy made the deal on a wholesale price versus one-time card rate basis. Thus, if a toy wholesales at $1, Ideal Toy got $1 worth of announcement time on the one-time card rate.

The bulk of the schedule the company got throughout the country was in the 4:00 to 6:00 p.m. programing period, on a short-term basis.

"We feel satisfied with the buy," says Mel Helitzer, Ideal Toy ad manager. "Barter increased the amount of tv advertising we've been able to do and the amount of money spent per station. It's true that we would have skipped a number of markets to which we spread ourselves had this been a cash deal. But it would be impossible to base an entire media plan on barter alone. We buy on a rate card basis too to cover our major markets."

2. Many clients and agencies fear barter buys may not be reliable. As a number of media directors told SPONSOR, most barter time agents virtually ask for a blank check, mentioning vague lists of markets, but not coming up with stations and times until there's cash on the barrelhead.

There are exceptions. Some clients who've bought barter time have been able to demand detailed station lists prior to a full payment for their entire contract. In general, the barter schedules, however, are the product of wheeling and dealing by the barter time agent after he has a firm cash order with which he can approach the stations.

Time Merchants, which has commitments for time from film syndicators, claims that by combining the various schedules provided by the syndicators they can satisfy virtually any adver-

Stations get merchandise for prizes or own use in return for short-term spot campaign via Tv Clearing House. At left, Jack Raskin, TCH v.p.

tiser's need. Nonetheless, several agencies that gave sign of "real interest" to the extent of having a client budget available, had a difficult time getting specifics, they told SPONSOR.

Says the media director of one such agency, who's had previous experience in buying barter schedules: "The client can get a flood of announcements at a low cost this way, and he does get a lot of exposure. He'll also reach people at least as efficiently as he would for rate card and he can get virtually any time. But, you pay your cash and you don't know what you're getting — right now, let alone next week."

Once the deal's concluded and the schedule is on the air, watch out. One client was promised affidavits of performance from one barter middle man, rather than direct from the stations. He hasn't seen them yet, but feels the time hasn't run out since some schedules are still on the air.

"We monitored our schedule in some cities and did come out pretty fair," the client told SPONSOR. "But we had to keep the stations on their toes by sending salesmen over whenever the announcements didn't appear. We ran into the preemption problem we'd expected and we didn't get the same type of treatment from the station that card-rate advertisers get."

3. The questionable economic efficiency of barter practices has admen scratching their heads. The under-the-counter bulk buy starts out cheap. But by the time you pay, as many as two middlemen have to take their cut.

The fact there may be two middlemen does not necessarily detract from the economic advantage to the client, particularly since the barter middlemen frequently replace a station rep and even agency commission. It's true, however, that the barterers themselves these days prefer going through the client's agency. Agency commission in such instances is paid by the manufacturer himself according to his arrangement with the agency.

(*Please turn to page 76*)

A media director who tried barter gives his frank appraisal of barter's pros and cons*

Why did you consider buying barter time in the first place?

The requests were coming in from our clients and we were pressured into investigating it. Our clients had been approached directly by the barterers and they'd gotten a taste for buying "wholesale." By the time we were brought into the act, the client was thoroughly convinced he was getting a bargain, none of the disadvantages we pointed out to him changed his mind. Besides, as his agents, it's our responsibility to make the best possible buy we can get for him.

Did you find barter to be an effective and economic media buy?

In some ways we did, or we would have continued fighting the buy. The client got a lot of exposure he couldn't have afforded on the rate card. Also the caliber of the schedule we were offered was surprisingly good, with a number of Class A and even AA announcements thrown in. For the client it's a real bargain. We figure he gets as much as 25% off. But in return for the lower rates, he trades in the security of a continuous schedule. As the agency we found we could go after the deal and improve the schedule. We were also able to merchandise the buy to the sales force and trade because we could drum up a lot of noise about the sheer volume of commercials to run per market.

If it's such a good deal, why don't you buy more of it?

It's far from being an unmixed blessing. For example, you've got a devilish time trying to pin down exactly what you're getting before you pay out the cash. Even when a tentative schedule is set up, you can't trust them to deliver it. We'd like to make our deal on the basis of individual contracts and affidavits from the stations, but the barterers themselves sign you up solid before they let you get close. Also, while some of the announcements are really top quality, most of them float so much that you can't ever be sure whether you'll be between Godfrey and Moore or before the Sunday morning church program. The cost to the agency of handling a barter contract is far higher than a regular spot buy because of the policing necessary once negotiating is over.

What adverse effects do you feel barter may have on tv?

It's putting us all into the Third Avenue thrift shop business, with no single buy comparable to any other. It undermines the rate card, the stability of the business and the standards of efficient media buying. Instead of evaluating a buy on the basis of type and size of audience reached, cost-per-1,000, penetration of message and other advertising measurements, the barter clients evaluate it on the basis of "how wholesale" the buy is. Barter also affects the character of a station adversely. How can we know we're buying at the best possible price, if we know the station has barter time periods, undercutting its own rate card?

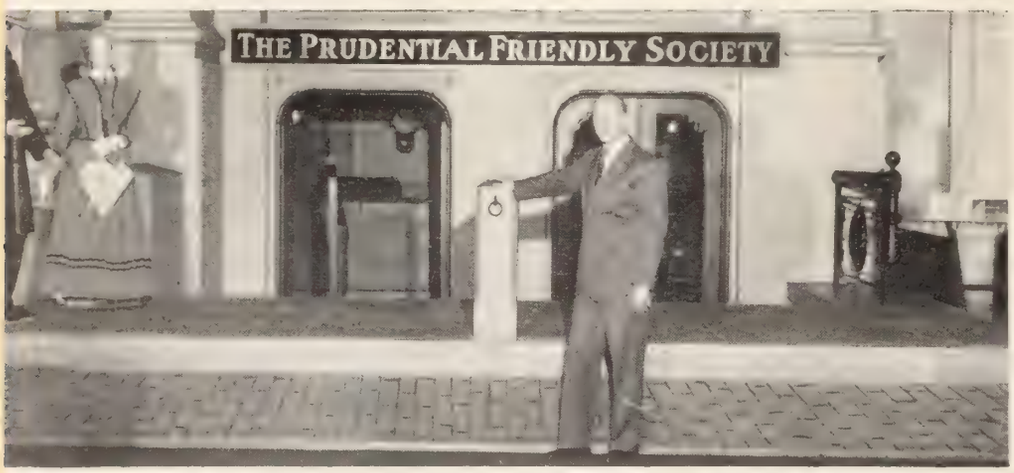
Has barter affected the other spot tv clients in your agency?

In some ways. For one thing, the reps aren't happy about our barter client and they can make buying tougher for our other accounts. Also our other accounts are beginning to feel they're subsidizing the barterers.

HOW TO INSURE FULL VALUE FROM NETWORK TV

Prudential Insurance Co. gives a hard promotional push to its soft-selling network tv investment of $3.8 million. Direct mail and merchandising efforts reach 20,000 agents, 60,000 teachers as well as the public

Traditional insurance approach of 82-year-old Prudential has been institutional but v.p.-secretary Frederick H. Groel has added a modern blend of mood and merchandising



Modern ad concepts are planned by this Reach, McClinton agency group: (from l.) Thomas Crolius, account exec.; H. L. McClinton, pres.; Robert Robb, sr. v.p.-account super.



NEWARK, N. J.

Sixty years ago when families were paying three cents a week for father's burial insurance, the Prudential Insurance Co. launched its famous Rock of Gibraltar as an advertising symbol. Today, Prudential is telling the same story the rock has symbolized all these years—with television.

Television "is as effective as any medium could ever be for us," is the way Prudential vice president and secretary Frederick H. Groel puts it. He's senior officer in direct charge of an advertising-sales promotion program which costs the company more than $7 million a year—and $3.8 million of this goes for a network television program.

Prudential's advertising matches its sales story, which is almost entirely symbolic. "After all," says Groel, "what are we selling except a piece of paper? And a promise to redeem that paper for money years hence? The first thing people think of in buying this piece of paper is whether it will be honored after they are dead. They want assurance that the company has stability and strength."

His job and that of the Reach, McClinton & Co. agency, New York: "to keep our name and slogan before the public and to create the right atmosphere in which to do business."

The rock symbolizes indestructibility, strength, endurance, reliability. In the old days of print-only advertising the rock was the focal point of a thousand different illustrations. With Prudential's push into television the rock has been retained as a trademark but its implicit meanings have been translated into the commercial and show.

For the past three seasons the show has been CBS TV's *You Are There*. This coming season Prudential begins a new tv venture. *The Twentieth Century*, being developed by the news and public affairs unit of CBS TV.

Robert W. Robb, senior vice president of the agency and Prudential account supervisor, says these are requirements for his client's tv effort: (1) station coverage, with every agent in an area with a tv station backed by the new show (the lineup is now 147, is expected to go higher); (2) a format which reflects credit on the company, even at the possible sacrifice of audience because "the kind of shows which get the top ratings usually would not reflect company management and policy"; (3) overtones of education and public

service as well as entertainment in a show "the president is proud of and one which agents in the field also like."

Prudential was one of the first insurance companies to use either radio or tv. For several years it sponsored *The Prudential Family Hour*, a Sunday evening show. It scored great success with housewives and with its 20,000 field men in pre-tv days by sponsoring Jack Berch on radio during the noon hour for seven years. Its first venture into tv was a drama show, *The Prudential Family Playhouse*.

In the early 50's, however, circulation was more important than the program in Prudential's tv advertising. To get a bigger station lineup the client bought participations in the Sid Caesar-Imogene Coca *Show of Shows* on NBC TV. And it had a daytime segment of Garry Moore on CBS TV. But coverage is only one of the company's objectives, which is why Prudential three years ago started mending its fences in other directions.

You Are There and the *Air Power* series, the latter a film produced by CBS and the Air Force and telecast as a part of the *You Are There* feature, accomplished all the insurance company's objectives. Creel thinks *Twentieth Century* will do the same. The 97%, national coverage is great. But equally desirable are the maintenance of "high prestige" and a door-opener for Prudential agents.

President Carrol M. Shanks, commenting on ratings, said: "Some years back we tried for ratings but we have abandoned the effort. Vaudeville shows and the like are not for us. We are concerned about the commercial end, certainly. But our programs must make a contribution.

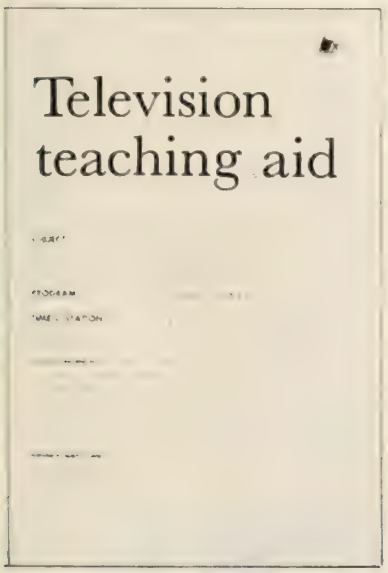
"We are trying to build prestige for the company. We're not selling soap. You might say we want a rating with dignity."

Backstop for agents: Field men are important to any organization but insurance company agents are vital to the company's survival. If they're proud of their company and enthusiastic, they'll call on people and sell them. If they're apathetic and critical, they'll go to a baseball game. Prudential's structure is different from that of many competitors in that most of its agents for 82 years have traveled door-to-door in a small geographical area, known as a debit, to make weekly or monthly collections, to advise on family problems and—of course—to become a part of the household.

Advertising can't replace the personal selling of these agents, says Robb. He knows first hand because he spends about half of his time traveling around to Prudential's six semi-autonomous offices in the U. S. and Canada. Advertising doesn't sell, but "it helps our agents do it."

The agent needs backstopping. Advertising "makes his company better known and makes him a more welcome caller. He doesn't have to sell the company before he tries to sell the insurance." Advertising stresses the basic needs which insurance can fill and informs and reminds people how it can solve their family problems. It emphasizes "see your Prudential agent" and

Network tv promotion reaches every company and consumer level



Level one: TEACHERS

Prudential aims for future business with its Television Teaching Aid sent to 60,000 teachers before each *You Are There* telecast and new *Twentieth Century* which debuts 20 Oct. "Noncommercial" aid outlines the upcoming tv show, gives background on the historical event, suggests reading matter and related schoolroom activities. The "homework" will still be Sunday viewing of the tv program



Level two: CONSUMERS

Every Prudential office will feature this life-size cutout of CBS TV's Walter Cronkite, who will emcee *Twentieth Century* series. Screen is a blackboard



Level three: AGENTS

More than 20,000 company agents, the door-to-door salesmen, get a weekly advance news bulletin on the upcoming tv show. It's both a door-opener and a conversation piece, cements the field network feeling that the tv advertising is the agent's own show. He also gets premium stuffers, letters, giveaways for kids, calendars. At area sales meetings the agents see a 13-minute film on advertising

reminds people they'll benefit by seeing them.

The agents know the theory of this back-stopping and they know full well the successful practice of it in terms of tv, says Groel. *You Are There* attracted a "very substantial audience" in the period of a month, and a high rate of turnover in that audience. "We'd much rather have a lot of different people seeing us in a four-week period than the same people watching every week. We got about 25% of the sets in use in a week but in a month's time almost 50% of all tv homes tuned to us at least once," he says.

When the *Air Power* series was telecast under the *You Are There* name in the same time slot, 6:30 p.m. Sunday, for the first time Prudential was getting an all-family audience—kids, too. Heretofore during this bridge between daytime and nighttime the kids in many homes dominated the set and they'd tune to Roy Rogers. But *Air Power* reversed the adult trend and leveled out audience composition. As Robb says, "The air force killed the cavalry. Kids tuned to us when they found out we had more guns."

Into the 20th Century: These guns had a carryover effect in Prudential's sales ammunition. When the regular *You Are There* reenactments of important events returned after 24 *Air Power* shows, a lot of the new audience stayed with it. Reach, McClinton account people think this new, bigger and broader audience will also stick with *The Twentieth Century*.

The new program will open with an hour-long report on Winston Churchill 20 October, with remaining chapters split between half- and full hours. Focussing on the 20th Century and its events, the CBS TV public affairs and news departments will sub-divide the weekly reports into past, present and future.

Some of the prospective stories as they are being outlined now: Stalin; women in sports; the East Berlin riots; the jet age; NATO; air medicine; brainwashing; crime and punishment; atomic radiation.

There are two corollary efforts which make even a tailor-made program choice an outstanding success or which, by omission, can derail the million-dollar spender. These are commercial content and merchandising. Reach, McClinton and Prudential spend just as much time on these elements as the network does on the editorial content.

Commercial content: Not only the program but the commercial must accomplish the various client objectives. Attitude surveys have long shown that people think negatively about insurance. They don't like to think of death or poverty, or they're ignorant and unaccustomed to actuarial figures, or the word itself has an unpleasant connotation. Words and pictures about insurance must have an up-beat quality, one of pleasantness and optimism—as well as Gibraltar-like dependability.

The agency tests most Prudential commercials for acceptance and for effectiveness "although we know no one is going to run down to his corner Prudential agent and buy," says Robb.

What makes the biggest difference in acceptance or rejection? "A mood rather than a strong sales point," he says.

"The commercials which show up best are those in which a major part of the commercial time is taken up establishing a mood. This is almost always a family situation with a quick point at the end telling them this fine state of affairs can be made possible by Prudential insurance."

The selling commercials "don't hit," he says, except in some of the animated films. These usually concern some happy family-type message which offers a reward to the viewer.

Merchandising: The other area of action which can break even the best program vehicle is merchandising.

"We push our advertising in every way we can," says Groel—and this merchandising push goes in hundreds of directions. His staff, which numbers 100 at the Newark headquarters office, is finishing several merchandising pieces which won't be used until the new program's premiere three months from now. One is a pickup from the *You Are There* promotion—a weekly teaching aid which is mailed to 60,000 teachers in 12,000 schools.

Insurance companies play a long-run game, as Groel says. "We want to get the name in the minds of the coming generation. These youngsters will be our customers in 10 or 15 years."

One item in the *Twentieth Century* promotion blueprint: a stand-up life-size display of newsman Walter Cronkite, who will conduct the new series.

He stands beside a tv set, the screen of which is a blackboard—and the name and date of the show will be changed weekly. This will be spotted in every field office. Another effort: for the opening Churchill program, the company is sending to each of its agents a mailing piece ballyhooing the show with a pocket which holds a world atlas and two front-row (home viewing) tickets to the tv premiere.

Commercials are conceived and scheduled at agency by (from l.) Marce Mayhew, art director; Herman Raucher, copywriter; Curtis Berrien, senior v.p.-copy director; Timothy O'Leary, buyer; Werner Michel, v.p.-tv and radio director. Most commercials are on film



Copy in tv commercials hits mood. 75% of the time is given to pleasant family scenes, the remainder to a clinching sales point



These are all headquarters efforts, yet a lot of advertising and promotion is done at the home office or regional level. The six home offices last year spent $1.9 million on advertising. They have local option on budgets and media, and many of them buy local radio and television schedules.

In "selling" the company name and its agents, Prudential is selling all kinds of insurance — two-way protection, which gives the buyer income if he retires but also covers his family if he dies; retirement, sickness and accident insurance, family, mortgage rent and education policies. The company has 33 million policy holders and last year sold $8 billion worth of new policies. It has assets of $13.2 billion and a surplus of $196 million.

The home team: Its president, Carrol M. Shanks, is described as "advertising-minded" by an account man at Reach, McClinton.

Harold L. McClinton, president of the agency, resigned in March as president of Calkins & Holden agency to form Reach, McClinton & Co. from the former Reach, Yates & Mattoon. Prudential followed him, as did several people who had worked on Prudential at Calkins & Holden.

The client-agency advertising team is a closely knit one and includes: from Prudential—Henry M. Kennedy, executive director of public relations and advertising who is president of the Life Insurance Advertisers Association and on the board of the Association of National Advertisers; Henry E. Arnsdorf, associate director; Joseph Hoffmann, assistant director of advertising, and William F. Hedden, advertising manager; from Reach, McClinton—Tom Crolius, account executive; Timothy J. O'Leary, buyer; Marce Mayhew, art director; Herman Raucher, copy; Werner Michel, vice president and tv director; Walter Henry Nelson, promotion.

They coordinate the tv effort which "fits us to a T," as Groel puts it. "Tv takes us right into the home, which is a lot more than the printed page can offer, and this is where our agent visits and where he sells the policies. We sell a family product and tv is a family connotated thing. The point of purchase for us is the living room."

They've seen results from this tv advertising even though "There's no way in the world to measure the dollar value of advertising," says Robb. "But we've seen a steady rise in agent acceptance."



Film strip for test is made by (from L) Larry Herndon, Rod Keitz, Keitz & Herndon; Homer Demerlin, Glenn Adv.; Tom Young, K&H in Dallas

MADISON AVE. HAS NO MONOPOLY ON TV COMMERCIAL PRE-TESTING

Ways to safeguard a sponsor's tv commercial film investment are being found in buying centers far from Madison Ave. and Hollywood Blvd. One such metropolis where this safeguard takes the form of pre-testing of commercials is Dallas.

There Keitz and Herndon film studio, working with Glenn Advertising on behalf of the Lone Star beer account, has tested and since added an optional pre-testing service for tv advertisers. It starts with a variety of agency storyboards, rather than the one which is normally submitted to a film producer, and then converts these to slide or strip film for testing with a consumer panel.

Larry F. Herndon, Jr., partner and sales manager of the company, has found benefits of pre-testing for the tv client using film commercials: he can (1) pick a winner early and discard a loser before it gets very far; (2) increase the rate of return on each investment in tv production; (3) resolve certain technical problems, such as the balance between audio and video; (4) determine specific audience reactions; (5) encourage creative thinking.



Biggest benefit to sponsor from pre-testing is saving of time and money

STRICTLY BY THE NUMBERS A PLAY IN 3 .C

When you plan a tv-radio campaign for an impulse item like the Little Charmer Cobra Flute, there are many things to consider besides cost-per-1,000

ACT I

SCENE: *It is nearly four o'clock in the afternoon and the luncheon hour is drawing to a close at Pierre & Solly's, a tiny bistro just off Madison Avenue, specializing in double Gibsons and padded checks for that segment of the broadcasting-advertising profession whose swindle-sheets are above suspicion. By now only a pair of lunchers remain at a corner table from which the waiter has removed the napery in hopes they will pay their check and clear out. One of these patrons is a large man with a balding pate burned lobster-red from many sun-lit hours of swinging a "blaster" in sand traps. He is Hornbill H. Harumph, advertising director of the Little Charmer Cobra Flute Co. He is drinking milk. His companion, although slighter of build, has the same outdoorsy-look of one whose greens fees are paid in full. He is Marv Distelfink, account executive at Finn & Haddie Agency (elevation 22nd floor; billings $8¼ million—provided nothing goes wrong with the spot campaign now under discussion). Distelfink drops some Brioschi powders into his water glass, lets it fizz, gulps it down, burps inaudibly, and speaks.*

DISTELFINK: Now the way I see this spot push, and I'm speaking product-wise. . . .

HARUMPH: Just a moment, Marv. I didn't quite finish telling you about this time I'm driving off the ninth green in a blinding snowstorm, and naturally I'm using a red ball. . . .

DISTELFINK: I'm sorry, sir. I thought you'd finished. You tell a story so well that every sentence seems to be the climax.

HARUMPH: (*beaming*) Nice of you to say so, Marv. But I guess I'd better continue it another time. Right now we'd better nail down our plans for tv and radio.

DISTELFINK: Whatever you say, sir. Now here's what I have in mind marketwise. . . .

HARUMPH: Before you muddy the pool, Marv, let me just comb out a few basics off the top of my head.

DISTELFINK: Fire away, sir.

HARUMPH: Here's the broad, over-all thinking, Marv. Our product, the Little Charmer Cobra Flute, has certain built-in



CLIENT AD MGR.: *We'll buy all tv spots at night with a $1.75 cut-off and 23.5 ratings*

ACCOUNT EXEC: *But we can't buy strictly by numbers! We must consider all factors!*



ACCOUNT EXEC: *We'll buy all tv spots at night with a $1.75 cut-off and 23.5 floors*

TIMEBUYER: *Please! Let's not buy strictly by numbers! We must consider all factors!*

problems.

DISTELFINK: Yes, sir—not many cobras around and not many people who can play flutes either.

HARUMPH: That pretty well sums it up. Our cobra-charming flute is hardly a household necessity like detergents or floor wax. In fact, Marv, I think we must regard it purely as an "impulse item."

DISTELFINK: And that's just how we must sell it. We'll blanket the top 50 with a saturation schedule. . . .

HARUMPH: *Super*saturation! Think big, Marv! Here's the nut. We've got to reach *people!* No matter what it costs, I want to reach people! And when I say people, I mean people who want to charm cobras and are willing to lay out $3.95 for a four-tone flute.

DISTELFINK: You make me very happy, sir. So many clients don't look at it this way. They're only concerned with rating points and cost-per-1,000.

HARUMPH: I'm glad you recognize the difference, Marv. I'm not fenced in by numbers. I want a qualitative audience. When it comes to picking stations, I insist on creative buying.

DISTELFINK: Hurrah, sir! You're one in a million. We'll reach the flute and snake lovers. We'll match the audience and the product. We'll get you slots that'll make Mr. Procter and Mr. Gamble roll over in their suds!

HARUMPH: Nothing but prime, triple-A nighttime tv and morning radio.

DISTELFINK: Nothing but!

HARUMPH: With a $1.75 tv cut-off, of course.

DISTELFINK: Absolutely. Nothing at a cost-per-1,000 over . . . . (*Does a double-take.*) Sir, your're joshing me!

HARUMPH: I'm dead serious, Marv. $1.75-per-1,000 tops. And in radio, 77c.

DISTELFINK: (*mixing another Brioschi*) But, Mr. Harumph, you wanted *creative* buying!

HARUMPH: Right. And $1.75 per 1,000 for prime tv time seems reasonably creative. Also, let's have nothing under a 23.5 rating in tv. And 7.8 for radio.

DISTELFINK: Those are pretty high ratings floors, sir.

HARUMPH: Nonsense. That's your target, Marv.

DISTELFINK: But now you're asking me to buy strictly by numbers. . . .

HARUMPH: Numbers, schnumbers. I'm simply giving you a yardstick. If you don't want to measure with it, I know another agency. . . .

DISTELFINK: (*sadly*) I'm only repeating for your own good, sir, there are other factors to consider in buying stations than sheer numbers.

HARUMPH: (*brusquely*) Marv, there's a waiter waiting and a check to be paid. Shall we toss for it?

DISTELFINK: Let's say we tossed and I lost, sir. But I warn you, Mr. Harumph, on the way back to the office, I'm going to argue you out of this idea of buying broadcast on numbers. . . .

ACT II

SCENE: *The next day in the office of Marv Distelfink on the 22nd floor of the Collapso Building. Marv is seated cross-legged on the floor behind his teakwood desk blowing into a flute. Before him, is a wicker hamper from which a defanged cobra rears its flattened head. Seated across the desk is a willowy, tow-headed lass wearing harlequin sunglasses and an $8,000-a-year frown. She is Estrelita Kumquat, the Finn & Haddie timebuyer on the Little Charmer Cobra Flute account. Marv stops tootling the flute, the cobra sinks back into its hamper with a sibilant hiss, and Miss Kumquat speaks.*



(3)

TIMEBUYER: *We want all our tv spots at night with a $1.75 cut-off and 23.5 floors*

STATION REP: *Look, you can't buy strictly by numbers! You must consider all factors!*



(4)

CLIENT MARKETING MGR.: *Tell me, what do you think of timebuying by the numbers?*

CLIENT AD MGR.: *I don't really go for it, heh, heh. But it keeps the agency on its toes*

ESTRELITA: (*brightly*) You sent for me, Marv?

DISTELFINK: Er, yes. We're ready to roll on the Little Charmer account's spot campaign. And by the way, did you get your free cobra and flute from the client?

ESTRELITA: Yes, I did. I call the cobra Charlie. Mother's crazy about him. He bit Father last night.

DISTELFINK: Well, now that you're familiar with the product, let's discuss the campaign.

ESTRELITA: Okay, Marv. You know what Charlie likes? He's wild about borscht with sour cream.

DISTELFINK: That's nice. Anyhow, I had lunch with Harumph, the client, yesterday and we see eye-to-eye on the over-all strategy. . . .

ESTRELITA: Okay, Marv. I've been giving it some thought. Now I think we can line up a real saturation. . . .

DISTELFINK: Can I get a word in please, before you get all the salt off the lick? The thing that's going to put across these flutes, is creative buying.

ESTRELITA: Marv, you darling! You have no idea how all my timebuying nerve-ends cry out for creative freedom! And I used to think you were a stodgy old "Buy it by the numbers" guy. I'm going to line up the most wonderful schedule. I'll get you only the hottest adjacencies. I'll buy you the strongest personalities. You'll get just the audience compositions you need. I'll make every spot a personal sales call for Little Charmers. I'm going right back now and start working up my recommendations. (*She skips toward door.*)

DISTELFINK: Oh, one little thought to keep in mind. . . .

ESTRELITA: (*putting on the brakes*) Yes, Marv?

DISTELFINK: Don't buy anything under a 23.5 rating in tv. Radio, 7.8.

ESTRELITA: Huh?

DISTELFINK: I said, be as creative as hell, only don't buy below 23.5 or 7.8.

ESTRELITA: (*indignant*) So we're back at the numbers game!

DISTELFINK: A little tradition never hurt anyone.

ESTRELITA: I suppose next you'll be giving with the cost-per-1,000?

DISTELFINK: As a matter of fact, yes. Absolute tops for tv will be $1.76. (*Smiles placatingly as Estrelita rakes him with a withering glare*). Actually Mr. Harumph wanted to hold it at $1.75, but I managed to up it to $1.76.

ESTRELITA: A penny! Big deal!

DISTELFINK: A penny's worth more freedom for you, my dear.

ESTRELITA: Well, you listen to me, Marv. You may be a big a.e. in the eyes of Finn & Haddie, but to me you're a midget IBM with numbers where your brain should be. Now you sit right there and listen while I talk you out of this idiotic preoccupation with rating points. . . .

ACT III

SCENE: *The next noon, back at Pierre & Solly's caravansary. Lunch hour is in full swing. In a booth at the far corner Hornbill Harumph, ad director for Little Charmer Cobra Flutes, is lunching with his company's marketing head, Gamin Veebles. Downstage center and across the crowded room, Estrelita Kumquat shares a table with Crawley Zook, a time salesman with the station representative firm of Fedder-Doster, Inc. Estrelita is finishing her coffee and Zook is finishing his pitch for Little Charmer spot business.*

ESTRELITA: Before you burn off all the tread, Crawley, let me just road test our basic thinking. First, I intend to make my buys as creatively as possible. . . .

CRAWLEY: Well, that's a refreshing approach, Lita-girl! You've no idea how sick I get of selling on numbers. . . .

ESTRELITA: Of course, to justify my buys, I'll have to see that I get good ratings.

CRAWLEY: Oh-oh, here we go!

ESTRELITA: I'll buy only the highest rated days, naturally. And I'll be looking for good cost-per-1,000's. . . .

CRAWLEY: I knew it was too good to last. Listen, Lita-girl, we got numbers. But you've got to look at some other factors, too. You talk about cost-per-1,000. Okay. But what about cost-per-*customer?* Our stations can get you into the right homes. Our personalities and announcers can take a product like cobra flutes and turn snake-charming into a fad. In other words, Lita, we can deliver both cobra and music lovers. Every spot on our stations will be like an in-home sales call. So stop harping on numbers and . . .

ESTRELITA: I'm not harping on numbers, Crawley. I'm just telling you I won't be buying any tv under 23.5. . . .

CRAWLEY: (*rising*) Well, I'll walk you back to the agency. But on the way, I'll sell you off this slide-rule kick. . . .

(*Crawley and Estrelita exit. As they leave, at the corner booth, Harumph turns to Veebles, the marketing exec.*)

HARUMPH: See that gal over there? She's the timebuyer for our Little Charmers. No doubt the guy with her is a station rep.

VEEBLES: Out after our spot dollars, hey? Aha ha.

HARUMPH: (*laughing*) What that poor rep's probably going through right now!

VEEBLES: How come?

HARUMPH: The tough rating floors and costs-per-1,000 I set down for the agency! Not that I believe in numbers buying, but it keeps 'em on their toes. Actually, to a strategist like me the important factors are getting into the *right* homes with strong personalities and persuasive sell. . . .

THE END





Ford was a stand-in for wrapped-up Edsel during top secret tv film shooting in Calif. Five cars were shot, one a $100,000 hand-tooled model

EDSEL'S STRIP-TEASE

Ford takes the wraps off its newest model slowly in a buildup leading to a $500,000 tv spectacular in October and a regular network tv series backing 1,200 dealers

CHICAGO

Ford Motor's new Edsel is getting the biggest pre-announcement time razzle dazzle of any car in history. That's saying a lot in an industry which generates excitement as fast as it does horsepower.

Edsel has been the talk of every town since Foote, Cone & Belding last winter opened a 160-person Detroit office to service the account. Everything to do with the new car has been under wraps. The wraps are being removed slowly—and provocatively—in an automotive striptease which will bare all in the 27 August press preview.

The public will *see* all for the first time on 13 October when $500,000 worth of talent Frank Sinatra, Bing Crosby, Louis Armstrong—appear in an NBC TV spectacular.

Edsel's broadcast plans? Fax Cone, board chairman of FC&B, told SPONSOR he's signed for this one spec and is looking for a regular nighttime net tv show. Edsel, as such, will place no spot, says Cone, but dealers will probably use tv and radio. K&E, which handles Ford's institutional advertising, has scheduled tv and radio announcements with Edsel mentions to run in early September (see Spot Buys, page 57).



Security guard cops cleared street locations before wraps came off for filming



Fender is only part of Edsel stripped so far. Teaser buildup climaxes with tv spec

Payoff to kids came after they broke through Cascade Film's security lines and took snapshots of hush-hush filming. Security officer paid $2 a roll in the morning but price hit $4.50 that afternoon

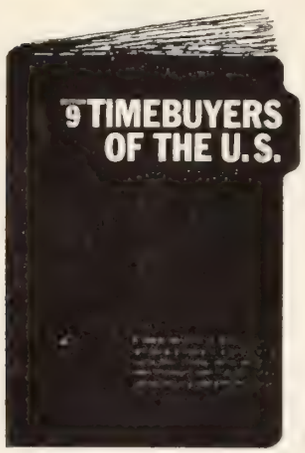


Starlet Pat Manley faces to wax rag into lettuce for peek at the new car



PART THREE

Reprints of Timebuyers of the U. S. in its entirety will be available later this summer. Write: SPONSOR Services Inc., 40 E. 49th St., New York 17, N. Y. Next installment will appear in the 17 August issue



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose third installment starts on the next page, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for $15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 49th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

The list, which started in the Tv/Radio Basics issue, will be continued in succeeding issues until complete. An addendum, if required will be published with the final installment of the listing.

CHARLES W. HOYT CO.*

380 *Madison Ave., New York* 17, N. Y. *Murray Hill* 2-2000

C. B. Donovan, media dir.; Douglas H. Humm

American Home Foods (G. Washington coffee, broth & seasoning), American Thermos Products Co., Colgate-Palmolive (Kirkman soap), Milton Bradley Co. (toys, games), Brock Hall Dairy Co., Cadbury-Fry, Ltd. (export), Charles Gulden (mustard), A. S. Harrison Co. (Preen wax), Keyes Fibre Co. (paper products), KLM Royal Dutch Airlines, Chas. B. Knox Gelatine Co., Mail Pouch Tobacco Co. (Kentucky Club & Mail Pouch), Monticello Drug (666 cold preps.), N. Y. & New England Apple Inst., Stahl-Meyer, Stanley Home Products

HUMBERT & JONES

114 *E. 32nd St., New York* 16, N. Y. *Murray Hill* 5-6812

Helen Deutsch

Cristy Chemical Corp., Infants Accessories, Wix Corp.

H. B. HUMPHREY, ALLEY & RICHARDS

370 *Lexington Ave., New York* 17, N. Y. *Lexington* 2-3020

Elaine Akst

Bird & Son (roofing & flooring), John H. Breck, Inc. (Hair Set Mist), General Telephone Directory Co. (Yellow pages), Kendall Mills (milk disc filters, tobacco plant bed covers), Lea & Perrins (Worcestershire sauce)

IVERSEN-FORD ASSOC.

175 *Fifth Ave., New York* 10, N. Y. *Gramercy* 7-3006

I. A. Iversen, C. B. Ford

Bible Truth Hour, Family Time, Message to Israel, Voice of Greece

JONES & BRAKELEY

150 *Nassau St., New York* 38, N. Y. *Beekman* 3-1912

Marie C. Power

Bethlehem Steel Co.

KASTOR, FARRELL, CHESLEY & CLIFFORD*

400 *Madison Ave., New York, N. Y. Plaza* 1-1400

Jack B. Peters, media dir.; Roslyn Arnold, Beryl Seidenberg

Brownell & Field (Autocrat tea & coffee), Carter Products (Colonaid), Robert Curley, Ltd. (Nu-Curl), Drug Research Corp. (Sustamin 2-12 & Regimen), Hickok Mfg. Co. (belts, buckles, jewelry), Pierce's Proprietaries (Golden Medical Discovery, Favorite Prescription)

THE JOSEPH KATZ CO.*

555 *Fifth Ave., New York* 17, N. Y. *Murray Hill* 7-1250

Edward A. Fonte, media dir.; Vincent D. Bennett, Art Hemstead

American Oil Co. (Amoco products), **Bennet;** N. Dorman & Co. (EndEco cheese), **Hemstead;** Lillian Dairy Co. (dairy products), **Hemstead;** Pan Am Southern Corp., **Bennett;** Rosehay Chemical Corp. (Rosex), **Hemstead**

GERALD H. KELLER ADVERTISING

8 *W. 56th St., New York, N. Y. Circle* 5-5234

Gerald H. Keller

Scot Ties, Ltd. (men's neckwear)

KENYON & ECKHARDT*

247 *Park Ave., New York* 17, N. Y. *Murray Hill* 8-5300

Joseph P. Braun, media dir.; Philip C. Kenney, assoc. media dir.

Media supervisors: William Kammerer, Harold Sieber

***Timebuyers:* Mary Dwyer, Louis J. Kennedy, Robert Kibrick, Lucy Kerwin, Desmond O'Neill**

***Assistant buyers:* Edward Kobza, George Simko**

Anaconda Copper Mining Co., **O'Neill;** Beech-Nut Packing Co. (foods), **Kerwin;** Canadian Pacific Railway Co., **O'Neill;** Coats & Clark, **Kerwin;** Equitable Life Assurance Soc., **Kerwin;** Ford Motor Co., **Kennedy;** Glass Container Mfrs. Inst., **Kerwin;** Lever Bros. Co., **Kibrick, Dwyer;** Lincoln-Mercury, **Kennedy, Simko;** National Biscuit Co., **O'Neill;** Pepsi-Cola, **O'Neill;** Quaker State Oil Refining Co., **Kerwin;** RCA, **Kibrick, Kobza;** Shell Oil Co., **Kerwin;** Whirlpool, **Kobza**

EDWARD KLETTER ASSOC.*

515 *Madison Ave., New York* 22, N. Y. *Plaza* 1-1990

Herbert Gruber, brdcst. media dir.; Ruth Bayer, Gerald Levey

Pharmaceuticals (Geritol, RDX, Niron, Zarumin, Sominex), **Bayer, Levey;** Serutan Co. (Serutan), Sun Drug Co. (Pittsburgh, Pa.)

KUDNER AGENCY

575 *Madison Ave., New York* 22, N. Y. *Murray Hill* 8-6700

Hugh H. Johnson, media dir.; E. G. Weymouth, assoc. media dir.; John Marsich, asst. media dir. in charge of timebuying; Anne Gardiner, Marjorie Scanlan

Buick Motor Div., General Motors Corp. (Buick automobiles), **Gardiner, Scanlan;** Fisher Body Div., General Motors Corp. (auto bodies), **Gardiner;** Frigidaire Div., General Motors Corp., **Scanlan;** General Motors Corp. (Institutional), **Gardiner;** GMC Truck & Coach Div., General Motors (trucks & buses), **Gardiner;** The Goodyear Tire & Rubber Co., **Scanlan**

LAMBERT & FEASLEY*

130 *Park Ave., New York* 22, N. Y. *Murray Hill* 8-6464

Joseph Burland, William B. Hinman, Frank D. Sweeney

Lambert Pharmacal Co. of Canada (Listerine antiseptic, Listerine Antizyme tooth paste), Phillips Petroleum Co. (Phillips 66 gasoline & motor oil), Prophylactic Brush Co. (tooth brushes & hair brushes), Warner-Lambert Pharmaceutical Co., Lambert Hudnut Div. (Listerine Antizyme toothpaste, Listerine antiseptic)

C. J. LA ROCHE & CO.*

247 *Park Ave., New York* 17, N. Y. *Plaza* 5-7711

Humboldt J. Greig, head of radio-tv timebuying; Charles A. Eaton, Doris Gould

New England Confectionery Co. (Necco Sky Bar, wafers, Canada mints, Rolo), **Gould;** North Am. Philips Co. (Norelco electric shaver), **Gould;** Revlon, **Eaton;** U. S. Tobacco (King Sano), **Eaton;** The Warner Brothers Co. (Good News hair), **Eaton**

AL PAUL LEFTON CO.

71 *Vanderbilt Ave., New York* 17, N. Y. *Murray Hill* 9-7470

Ruth F. Branch, radio-tv mgr.; Charles E. Brown, Otto Haugland, Donald Heller

B.V.D. Co., Chrysler-Manhattan Co., Crawford Clothes, Devonsheer Melba Corp., Jacqueline Cochran, Loft's Candy Corp., Martinson Coffee, RCA Electron Tube Div., Royal Lace Paper Works

LENNEN & NEWELL*

380 *Madison Ave., New York* 17, N. Y. *Murray Hill* 2-5400

A. C. DePierro, media dir.

***Media supervisors:* Bill Smith, Herbert Stott, Herbert Zeltner; P. Reardon, Brdcst. superv.**

***Timebuyers:* Jim Barrett, Abbott Davis, Sherry Heath, Jeane Jaffe, Marion Jones, Bob Kutsche, Tom McCabe, Sally Reynolds, Perry Seastrom, Len Tarcher**

American Airlines, **Heath;** American Gas Association, **Jaffe;** Armstrong Rubber Co. (tires), **Jones;** Benrus Watch Co., **Tarcher;** Colgate-Palmolive Co. (Merry, Vel powder, Vel liquid), **Davis, Kutsche;** Colgate-Palmolive Co. (Lustre-Creme, Lustre-Net, Colgate deodorant beauty soap), **Reynolds, McCabe;** Dromedary Co. (dates), **Jaffe;** Eastco, **Barrett;** Emerson Drug Co. (Bromo-Seltzer), **Jaffe;** P. Lorillard Co. (Old Gold), **Seastrom;** McCormick Co., **Jaffe;** Stokely-Van Camp (canned foods), **Jones**

LIFTON, GOLD & ASHER*

461 *Fourth Ave., New York* 16, N. Y. *Murray Hill* 9-1313

Leonard Asher

Boneparth's (retailer), Blumstein's (retail-

Lane Brothers (furniture), Finkenauer (retailer)

LESTER LOEB ADVERTISING*

220 *West 42nd St., New York* 36, *N. Y. Wisconsin* 7-1377

Louis Loeb

Rabbinical Products (Old Rabbinical kosher wine), Rabson's (appliances), Whitelawn Dairies (Deauville French ice cream)

JOHN & ADAMS MacMANUS*

144 *Madison Ave., New York* 22, *N. Y. Plaza* 9-3221

Henry G. Fownes, Jr., v.p. (network relations); Roger C. Bumstead, media dir.; Ruth Prigozy, media asst.; Ted Czuy, media asst.

Ceribelli & Co. (Brioschi anti-acid), Garrett & Co. (Virginia Dare & Garrett wines), Noxzema Chemical Co. (shaving products), Riggio Tob. Corp. (Regent cigarettes), S. A. Schonbrunn (Medaglia D'Oro coffee), White Rock Corp. (sparkling beverages)

MANN-ELLIS*

65 *E. 55th St., New York* 22, *N. Y. Plaza* 1-2323

Norman S. Brett, v.p.

Castrol Motor Oil, Original Beer (importing & dist.), Renault (automobiles)

MARSCHALK AND PRATT
Div. of McCann-Erickson

160 *Park Ave., New York* 22, *N. Y. Templeton* 8-8030

Eugene J. Cogan, media dir.; Andrew J. Purcell, assoc. media dir.; Mary Ellis, Katherine Noble

Bulova Watch Co. (electric razor), Coca-Cola Bottling Co. (Baltimore, Camden, Philadelphia, Pittsburgh, Rochester, Syracure, Washington), Coca-Cola Bottling Co. of New York, Genesee Brewing Co., The Mennen Co. (spray deodorant for men), National Lead Co. (Dutch Boy paints), Newport News Shipbuilding & Dry Dock Co. (employment advertising)

MARSTELLER, RICKARD, GEBHARDT & REED

11 *E. 36th St., New York* 16, *N. Y. Murray Hill* 6-0163

Julian Gran, media dir.; Helen Seele, asst. media dir.

J. M. MATHES

260 *Madison Ave., New York* 16, *N. Y. Lexington* 2-7450

Edna S. Cathcart, timebuyer; Patricia A. Hartnett, Mary E. Steinert

Bates Fabrics, Canada Dry Ginger Ale, Carbola Chemical Co., Judson Dunaway Corp. (Dolcin, Expello, Vanish), Economics Laboratory (Soil-Off, Soilax), Luden's (cough drops, Fifth Avenue candy bars), National Board of Fire Underwriters, Northam Warren (Odorono & Cutex), The Pure Food Co. (Herb-Ox & Westchester chicken prods.), Union Carbide & Carbon Corp. Wagner Baking (pies)

WILLIAM DOUGLAS McADAMS

130 *E. 59th St., New York* 22, *N. Y. Plaza* 9-6300

Stephen W. Schwartz, v.p. & radio-tv dir.; Pearl Mead, media mgr.

Chas. Pfizer & Co. (inst.), **Schwartz;** The Upjohn Co. (inst.), **Schwartz;** The Upjohn Co. (Parvex), **Mead**

McCANN-ERICKSON*

485 *Lexington Ave., New York, N. Y. Oxford* 7-6000

William C. Dekker, media dir.; assoc. media dirs.: Richard Bean, John Crandall, John Flanagan, William Pricke, Edwin Willson

***Timebuyers:* Sal Agovino, Mildred Backus, Virginia Conway, Seymour Goldis, Thomas Hollingshead, Ted Kelly, John Morena, William Pellenz, Jane Podester, Murray Roffis, Jay Schoenfeld, Warren Stewart, Philip Stumbo, Thomas Swick, Charles Willard**

American Rayon Inst., **Stewart, Schoenfeld;** American Safety Razor Co. (Gem razors & blades), **Roffis, Hollingshead;** Atlas Supply Co. (tires, batteries & accessories), **Kelly, Podester;** Barret Div. (roofing & bldg. prods.), **Agovino, Kelly;** Bulova Watch Co., **Backus, Stumbo;** Canadian National Railway, **Agovino, Kelly;** Chesebrough Mfg. Co. (vaseline & vaseline hair tonics), **Pellenz, Willard;** Columbia records, **Roffis, Hollingshead;** Corn Prod. Sales Co. (Nu Soft), **Stewart, Schoenfeld;** Cowles Magazines (Look), **Roffis, Hollingshead;** Coca-Cola Co., **Stewart;** Donohue Sales (Talon fasteners), **Kelly, Podester;** Esso Standard Oil Co. (Flit), **Stewart, Schoenfeld;** B. F. Goodrich (canvas & rubber footwear), **Roffis, Hollingshead;** Hampden-Harward Breweries, **Roffis, Hollingshead;** Holmes & Edwards (silver), **Stewart, Schoenfeld;** Hood Rubber Co. (canvas & rubber footwear), **Roffis, Hollingshead;** Lehn & Fink Prods. Corp. (Lysol, Etiquet, Hinds), **Stewart, Schoenfeld;** Liggett & Myers (Chesterfield), **Morena, Conway;** Mennen Co. (lather & brushless shave creams, foam shave, Afta, shampoo, skin bracer), **Pellenz, Willard;** National Biscuit Co. (crackers, cookies), **Kelly, Podester;** National Cash Register Co., **Pellenz;** Nestle Co. (Ever-Ready cocoa, chocolate bars, Quik, semi-sweet choc. morsels, cookie mix, white sauce & brown gravy mix, Nestle instant coffee), **Conway, Pellenz;** Norwegian Canners Assn., **Stewart, Schoenfeld;** Owens-Corning Fiberglas Corp., **Pellenz, Willard;** Savings & Loan Foundation, **Stewart, Schoenfeld;** Stegmaier Brewing Co. (beer & ale), **Roffis, Hollingshead;** Talon, Inc., **Kelly, Podester;** Tampax, Inc., **Stewart, Schoenfeld;** Trans-Canada Airlines, **Kelly;** U. S. Borax & Chemical Corp. (20 Mule Team Borax & Boraxo), U. S. Potash Co., **Pellenz, Willard;** Westinghouse Elec. Corp. (all consumer prods.), Whitehall Pharmacal (Duplexin), **Stewart, Schoenfeld**

C. L. MILLER CO.*

520 *Fifth Ave., New York, N. Y. Murray Hill* 2-1010

P. F. Delaney, Rita Driscoll, Marguerite Cunningham

Corn Products Sales Co. (Karo syrup, Linit, Mazola, Niagara, Say-Bon & Karo frosting), **Driscoll, Delaney;** Oral Roberts Evangelistic Assoc., **Driscll (tv), Cunningham (radia);** Lewis-Howe Co. (Natures' Remedy), **Delaney, Driscoll**

HAROLD M. MITCHELL*

5 *West 10th St., New York* 16, *N. Y. Murray Hill* 9-7989

Alfred W. de Jonge

Chadbourn Gotham Sales Corp. (Larkwood & Gotham stockings), Odell Co. (Trol hair tonic), Sugar Hollow Ltd. (cold knit compound)

EMIL MOGUL CO.*

625 *Madison Ave., New York, N. Y. Templeton* 8-7100

Leslie L. Dunier, v.p. chg. radio-tv; Elaine Whalen, chief timebuyer; Lynn Diamond, Joyce Peters, Ed Tashjian, Hella Selman

Berolio Oil, **Peters;** Canadian Fur Co., **Peters;** Ferber Pens (Vu-Riter), **Whalen;** Gem Oil Co., **Peters;** Gold Medal Candy Corp. (Bonomo's Turkish taffy, peanut brittle, Cocilana), **Peters;** Knomark Mfg. (Esquire boot polishes), **Selman;** Monarch Wine Co. (Manischewitz and Gold Ribbon wine), **Whalen;** National Shoes, **Peters;** Park & Tilford Perfumes & Cosmetics, Tintex Div., **Tashjian;** Rayco Mfg. Co. (auto seat covers), **Diamond;** Revlon (miscellaneous products), **Whalen;** Ronzoni Macaroni Co., **Peters**

MOREY, HUMM & WARWICK

350 *Fifth Ave., New York* 1, *N. Y. Longacre* 4-2240

William L. Wernicke, v.p., radio-tv; Kathryn Shanahan, Alice Middleton

Holland House (coffee & tea), Sinclair Refining Co.

MORSE INTERNATIONAL

122 *East 42nd St., New York* 17, *N. Y. Oxford* 7-2100



NEW YORK
CHICAGO
DETROIT
DALLAS
ATLANTA
CHARLOTTE
ST. LOUIS
MIAMI
MEMPHIS
LOS ANGELES
SAN FRANCISCO

representing
RADIO
representing
TELEVISION

BRANHAM

national advertising representatives

11 OFFICES
FROM COAST
TO COAST. . . . .

Orrin E. Christy, Jr., media dir.; Raymond A. McArdle, radio-tv timebuyer; Mary E. Clark, asst. timebuyer

A. D. McKelvy (Seaforth), Prince Matchabelli (perfume, cosmetics), Vick Chemical Co. (Vick prods.)

JOHN F. MURRAY, ADV. AGY.
22 *East 40th St., New York* 16, *N. Y. Lexington* 2-8000

A. Carle

Whitehall Pharmacal (Anacin, Heet, Hills, Outgro, Freezone, Preparation H. Primatene)

NORMAN, CRAIG & KUMMEL*
488 *Madison Ave., New York* 22, *N. Y. Plaza* 1-0900

Reggie Schuebel, Jeanne Sullivan, Renee Ponik

Chanel, Inc., Colgate-Palmolive Co. (Veto), Hudson Pulp & Paper Corp., Maidenform Brassiere, Ronson Corp. (lighters & accessories), Schenley Import Corp. (Dubonnet wine), Seeman Brothers (Air Wick, Air Wick Mist, Nylast, White Rose tea), Selchow & Righter (Scrabble, Parchesi), Speidel Corp. (watch bands, photo identification bracelets), Warner-Lambert, Willys Motors (Jeeps)

R. T. O'CONNELL CO.
420 *Madison Ave., New York* 17, *N. Y. Plaza* 3-5412

Jack Cunningham, Anne Kelleher, R. T. O'Connell

Heminway & Bartlett Mfg. Co. (nylon thread), Pomatex Co. (Pomatex hair cream & Lanolin Magic)

OGILVY, BENSON & MATHER*
589 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 8-6100

E. A. Elliott, media dir.; Henry Cleef, Frank Gianattasio, Ann Janowicz, Marcia Raschen, Isabelle Stannard, Jeanne Tregre

Armstrong Cork Co., **Ginattasio, Stannard;** Diamond Crystal Salt Co., **Janowicz;** Lever Brothers (Dove), **Janowicz;** Lever Brothers (Dove-Canada), **Janowicz, Raschen;** Lever Brothers (Good Luck margarine), **Cleef, Tregre;** Melville Shoe Corp. (Thom McAn shoes), **Gianattasio, Stannard;** Pepsi-Cola (Schweppes), **Gianattasio, Stannard;** Philip Morris (Spud cigs.), **Cleef, Tregre;** Helena Rubinstein (cosmetics), **Gianattasio, Stannard;** Tetley Tea, **Cleef, Tregre**

ROBERT W. ORR & ASSOC.†
1 *W. 58th St., New York, N. Y. Plaza* 9-8050

Louis L. Ergmann, v.p., radio-tv dir., Nina Flinn

Cinzano, Andrew Jergens (Jergens-Woodberry prods.), Pan-American Coffee Bureau, Rockwood & Co.

ROBERT OTTO & CO.*
(*International Advertising*), 25 *West 45th St., New York* 36, *N. Y.*

Patrick A. Petrino, media mgr.

Bon Ami Co., John H. Breck, Inc., Campbell Soup Co., Carter Products (Rise), Corn Products (Maizena), Cream of Wheat Corp., Du Pont de Nemours & Co. (In conjunction with domestic agency), Formica Corp., Gorham Co., Geo. A. Hormel Co., George W. Luft Co., Miles Laboratories, Miles Laboratories Pan American, Miles Laboratories, Ltd., Canada, Northam Warren Corp., Phillips-Jones Corp., Real Airlines, F. & M. Schaefer Brewing Co., Stafford-Miller, Standard Brands Int'l. (Blue Bonnet), Toborg Breweries, Wm. Underwood Co.

OVESSY & STRAUS*
Empire State Bldg., New York 1, *N. Y. Oxford* 5-4290

Milton Stanson, radio-tv dir.

Breinig Bros. (paints), Mile-O-Graph, Pasco (meat products), Plastic Block City (toys)

PARIS & PEART*
370 *Lexington Ave., New York* 17, *N. Y. Murray Hill* 9-2424

Weymouth Symes, Virginia Burke

Breakstone Bros. (dairy prods.), J. Colonna Bros. (grated cheese), Excelsior Quick Frosted Meat Prods., Great Atlantic & Pacific Tea Co., Joe Lowe Corp. (popsicles), No-Cal Corp. (No-Cal beverages), Spratt's Patent, Ltd. (dog food), Vanity Fair Paper Mills, Inc. (paper products), West Disinfecting

PLATT, DYSON & O'DONNELL*
7 *East 44th St., New York* 17, *N. Y. Murray Hill* 7-3240

Thomas O'Donnell

Baerenklau Fuel Co., A. W. Barnhart (storm windows), Ph. Dietz Coal, Fifteenth Avenue Garage, Otto Herman Hardware, Mills-Dunmark (furniture), OXO, U.S.A., Ltd. (bouillon cubes, Instant OXO), Robinson Aviation, Christian Smith Bakery, Squirrel Brand Peanuts, Sylvian Lamps, Uniforms for Schoolsters, United Ignition, Carl Zeiss, Inc. (cameras)

PRODUCT SERVICES†
17 *E. 45th St., New York, N. Y. Murray Hill* 7-0204

Lester J. Blumenthal, exec. v.p., chief timebuyer; Mort Reiner

Bymart-Tintair, Continental Grip-Kote, Glamorene, The Nestlé-Le Mur Co. (cosmetics), Roto-Broil

FLETCHER D. RICHARDS
10 *Rockefeller Plaza, New York* 20, *N. Y. Judson* 6-5400

S. J. Frolick, v.p., tv-radio dir.; Keith Shaffer, network timebuyer; James M. Kelly, spot timebuyer

Am. Machine & Foundry, Eastern Air Lines, United States Rubber Co., Waterman Pen Co.

ROBINSON-RAPP ADV. AGENCY
130 *W. 42nd St., New York* 36, *N. Y. Chickering* 4-6418-9

James J. Robinson, Rosa W. Rapp

Hush-A-Phone Corp., **Robinson;** Joseph M. Klein (men's clothing), **Robinson;** School of Memory & Concentration, **Rapp**

THE ROCKMORE CO.†
37 *W. 57th St., New York, N. Y. Plaza* 8-2400

Charles L. Lewin, v.p., radio-tv; Mary Burak

Hebrew National Meats, Plymouth Rock Meats, Red Cheek Apple Juice, Sloan's Liniment

RUTHRAUFF & RYAN*
405 *Lexington Ave., New York* 17, *N. Y. Murray Hill* 6-6400

Daniel M. Gordon, media dir.; head timebuyer; Vincent T. DeLuca, Mary Dowling, Al Sessions, Edw. Sherinian

Agostura-Wupperman Corp., Bon Ami Co. (New Jet Bon Ami), Flav-R-Straws, Frito, New York, Inc., General Elec. (air conditioning div.), Sun Oil Co. (Sunoco gas), Yale & Towne Mfg. Co.

BEN SACKHEIM†
2 *W. 59th St., New York, N. Y. Plaza* 1-2200

William Galker, media dir.; Robert Glatzer

The Autoyre Co., Burlington Industries (Hess-Goldsmith Co.), Nationwide Insurance, Peter Pan Foundations

ST. GEORGES & KEYES
250 *Park Ave., New York* 17, *N. Y. Yukon* 6-7575

Stanley J. Keyes, Jr., pres.; James J. Freeman, v.p. & media dir.; Roy N. Williams, Marshall Murphy, Alicia Frost

Davison Chemical Corp. (Davco fertilizer), **Williams, Frost;** Metropolitan Pontiac Dealers of N. Y., N. J. & Conn.), **Freeman, Frost;** H. K. Porter Co., **Freeman;** Revere Copper & Brass (Revere Ware), **Freeman,**

So many listeners tell us
that without even seeing the
dial they know they are
tuned to WSB Radio.

Atlanta's WSB radio SOUNDS different...



In the Atlanta metropolitan area there are thirteen radio stations. There are some thirty stations within the immediate vicinity. In a situation like this the astute time buyer banks on a truism in the broadcasting business: The station which people can identify without even hearing the call letters is the station the people follow. Invariably, this station enjoys the lion's share of the tune-in. In Georgia, *that station is WSB Radio.* The pleasing sound of WSB Radio creates pleasing results for advertisers—helps advertisers reach more people for less money. The sound of WSB Radio—teamed with large increases in population and set-homes—delivers more audience per dollar than fifteen years ago.

WSB Radio and WSB-TV are affiliated with The Atlanta Journal and Constitution. NBC affiliate. Represented by Petry.

The Voice of the South

WSB / RADIO

Frost; Texas Brands (frozen foods), **Freeman**

SANGER-FUNNELL*

60 *E. 42nd St., New York* 17, *N. Y. Murray Hill* 7-1513

Robert L. Neff, Robert L. Starski

John H. Graham & Co. (general hardware, hand & garden tools), Ohio Machine Products (spike disc lawn cultivators, Dunham lawn rollers), Whitehead Metal Products Co.

FRANK B. SAWDON

60 *E. 56th St., New York* 22, *N. Y. Plaza* 1-4646

Jerry Bess, James Hackett

Robert Hall (clothes)

CHARLES SCHLAIFER & CO.

1 *West 58th St., New York, N. Y. Murray Hill* 8-1510

Herb Joseph

Astor Theatre, Roxy Theatre, 20th Century Fox Film Corp., Victoria Theatre, Wilson Line (cruise ships)

SHELDON-FREDERICKS ADV. ASSOC.

175 *Fifth Ave., New York* 10, *N. Y. Gramercy* 7-5393

Gil Poger, radio; Lawrence C. Bassett, tv

HAROLD J. SIESEL CO.

216 *E. 49th St., New York* 17, *N. Y. Plaza* 9-6440

John T. Cisneros, Daniel Siesel

Benedict's Lunch, **Siesel;** Paramount Macaroni Mfg. Co., **Siesel**

RAYMOND SPECTOR CO.

145 *Park Ave., New York* 22, *N. Y. Murray Hill* 8-4407

Richard G. Blaine

Hazel Bishop (lipstick, nail polish, complexion glow, compact makeup, liquid makeup, cleanser)

STERLING ADVERTISING AGENCY

535 *Fifth Avenue, New York* 17, *N. Y. Murray Hill* 7-3400

Alfred B. Udow, media dir.

Julius Grossman Shoes, Milium Div., Deering, Milliken & Co. (lining for clothes, etc.)

STREET & FINNEY*

15 *W. 45th St., New York* 36, *N. Y. Circle* 6-1700

Helen A. Thomas

Colgate-Palmolive Co. (Florient Aerosol, Kan-Kil bug killers), Eastco (Espotabs), Foster Milburn Co. (Doan's pills), G. T. Fulford (childrens medicine), Kiwi Polish Co. (Kiwi shoe polish)

SULLIVAN, STAUFFER, COLWELL & BAYLES*

477 *Madison Ave., New York* 22, *N. Y. Murray Hill* 8-1600

Walter Bowe, Jack Canning, Dan Hirsch, Steve Suren, Tom O'Dea, Ira Gonsier, Vera Brennan

American Petroleum Institute, **Bowe;** American Tobacco Co. (Half & Half Tob.), **Bowe;** American Tobacco Co. (Pall Mall), **Bowe;** Best Foods (Presto, H-O Quick oats), H-O Farina), **Hirsch;** Blue Coal, **O'Dea;** Carter Products (Arrid), **Suren;** Carter Products (Bingo), **Canning;** Carter Products (Rise), **O'Dea;** D. L. Clark Co. **Canning;** DuBarry Div. of Hudnut Sales Corp., **Carroll;** Mrs. Filbert's (margarine, mayonnaise, salad dressing), **O'Dea;** Junket Brand Foods (dessert prods., quick fudge & frosting mix), **Suren;** V. LaRosa & Sons, **Hirsch;** Lever Brothers (Lifebuoy, Silver Dust), **Bowe, Carroll, Canning;** Lever Brothers (Vim), **Bowe;** Noxzema Chemical Co. (all prods.), **Carroll;** Simoniz Co. (Non-Scuff, Kleeners, Plumite), **Carroll;** Simoniz Co (Bodysheen), **Canning;** Smith Brothers (all brands), **Suren;** Sperry & Hutchinson Co., **Suren;** Whitehall Pharmacal (BiSoDol, Infra-Rub), **Hirsch**

SUSSMAN & SUGAR*

24 *West 40th St., New York* 18, *N. Y. Longacre* 3-4470

Hilda Spirito, Aaron Sussman

(*Note*: Unless otherwise indicated, all accounts are publishing firms.)

Appleton-Century-Crofts, Crown Publishers, Dial Press, Farrar, Straus & Cudahy, Golden Books, Grove Press, McGraw-Hill Book Co., Julian Messner, Modern Library, Thomas Nelson & Sons, Pantheon Books, Peter Pauper Press, Random House, Rutgers University Press, Ralph Stark, Inc. (railroad equip.), Simon & Schuster, Univ. of Calif. Press, Univ. of Chicago Press, Univ. of Oklahoma Press, Univ. of Minnesota Press, Univ. of Texas Press, Vibration Eliminator Co. (Mfrs.), Westminster Press

KARL THALL ADVERTISING AGENCY

118 *E. 28th St., New York* 16, *N. Y. Murray Hill* 6-5566

Karl Thall, Ethel Thall

National Farm Equipment Co. (lawn mowers), **K. Thall;** Perfo Mat & Rubber Co. (floor mats), **K. Thall;** Record Dividend Club (records), **E. Thall;** Standard Toykraft (toys & games), **K. Thall**

J. WALTER THOMPSON CO.*

420 *Lexington Avenue, New York* 17, *N. Y. Murray Hill* 3-2000

Arthur Porter, media dir.
Associate Media Directors: Philip Birch, Jack Green, Richard P. Jones, Robert Lilien, James O. Luce, Jr., Anne Wright (Mrs. H. V. Anderson)
Marian Dyar, dept. mgr.; Ruth Jones, brdcst & station relations superv.; Lucian Chimene, Christine Mosca, *brdcst analysts*
***Timebuyers:* Polly Allen, Marie Barbato, Joseph Barker, Richard Branigan, Gordon Dewart, Thomas Glynn, Robert Gorby, Jay Goshen, John Gray, Edwin Green, Robert Hadley, Richard Joseph, Jack Keefe, Mario Kircher, Michael La Terre, Frank Marshall, Peggy McAulay (Mrs. Byrd), Rick Munson, Allan Sacks, Sam Scott, Jayne Shannon, John Sisk, Nancy Smith, Dorothy Thornton, Beverly Turner (Mrs. Plyer), Harold Veltman, Richard Vorce**

Aluminum, **Birch; Marshall, Dewart, Branigan;** Assoc. Hospital Serv. (Blue Cross), **Lilien; Barker, Kircher;** Atlantis Sales (foods), **Wright; Smith, Turner, Gorby;** Brillo Mfg Co. (cleaning pads), **Wright; Smith, Turner, Gorby;** Buitoni (foods), **Wright; Sacks, McAulay, Gorby;** Burlington Industries (fabrics), **Wright; Sacks, McAulay;** Chesebrough-Pond's (cosmetics), **Wright; Smith, McAulay, Gorby,** Church & Dwight (baking soda), **Lilien; Barker, Kircher;** Ciba (pharmaceuticals), **Wright; Smith, McAulay;** Crompton-Richmond, **Wright; Sacks, Turner;** Devoe & Reynolds (paints, etc.), **Lilien; Barker, Kircher;** Eastman Kodak Co. (film), **Birch; Marshall, Vorce, Branigan;** Fieldcrest Mills, **Wright; Sacks, McAulay;** Ford Motor Co., **Luce, Jr.; Glynn, Thornton;** Ford, English Built, **Luce, Jr.; Glynn;** Lever Bros. (Rinso, Lux, Rayve), **Green; Sisk, Munson;** Mentholatum, **Wright;** New York Central, **Lilien; Barker, Veltman;** Oneida. **Birch, Marshall;** Owens-Illinois, **Lilien; Barker, Veltman;** Pan American Grace Airways, **Jones; Shannon, Allen;** Pan American World Airways, **Jones; Shannon, Allen;** Purolator Prods. Co. (filters), **Lilien; Barker, Veltman;** Ritchie, H. F., Inc. (Scott's Emulsion), **Lilien; Barker, Kircher;** RKO Teleradio Picture, **Wright; Sacks, Turner;** Scott Paper Co., **Jones; Shannon, Barbato, Gray;** Seven-Up (New York area), **Birch; Marshall, Vorce;** Shell Chemical Co., **Lilien; Barker, Veltman;** Shell Oil Co., **Birch; Marshall, Dewart, Branigan;** Standard Brands (foods), **Lilien; Barker, Veltman;** Sylvania Electric Products, **Jones; Shannon, Allen;** Trico Products (windshield wiper), **Lilien; Barker;** Ward Baking Co., **Lilien; Barker, Kircher;** J. B. Williams (toilet articles), **Green; Sisk, Munson;** Wool Bureau, **Jones; Shannon, Allen;** W. F. Young (Absorbine, Jr.), **Birch; Marshall, Vorce**

Timebuyers of the U. S. listing will continue in the 17 August issue

BARTER AND BARTER

by Television Clearing House, Inc.
157 West 57th Street
New York, New York

There has been much talk in advertising circles and among national sales representatives about Barter and barter merchants.

The industry has been consumed in the last months by rumor, hearsay and prejudice relative to the bartering of television time and the downgrading of the card rate.

Nowhere has there appeared a complete DEFINITION of this now misused word. We, therefore, as consultants to the programs of 139 Television Stations find it necessary, since we are involved in a form of barter, to clear the air.

There are two types of Barter:

(1) The exchange between a station and a film company whereby the station purchases large amounts of film product and pays for this product in time. This time is then resold at a variety of discounts depending on the sales department or the appointed sales representatives of the film company. There is a possibility that despite the controversy over this transaction, the film company is performing a distinct and necessary service for the station and that the station, by re-selling the film to its sponsors, gets back to card rate.

(2) The job given to a company by a station to secure for its PROGRAM DEPARTMENT, not Sales Department, many elements of production and promotion, e.g. large quantities of premiums for its current local clients on the air so that they can be merchandized; furniture, props, and physical elements of production to enhance the looks and quality of local live programs; prizes and giveaways for their participation shows; contest ideas, promotion ideas and program ideas; LIVE, EASY-TO-PRODUCE FORMATS COMPLETE WITH THE PHYSICAL AIDS TO PRODUCE THEM; and the function of a merchandising department located in a principal market which is generally inaccessible to the station. For these services to the station it is inadvisable to use the term "Barter" since the station does not swap time. Instead it recognizes the fact that the needs expressed above must be paid for and does so in the traditional fashion of radio and television stations since the birth of the industry on a LIMITED TRADE-OUT of a minor portion of its time, extending the right to offer such a trade-out to manufacturers or firms with the merchandising company as an agent.

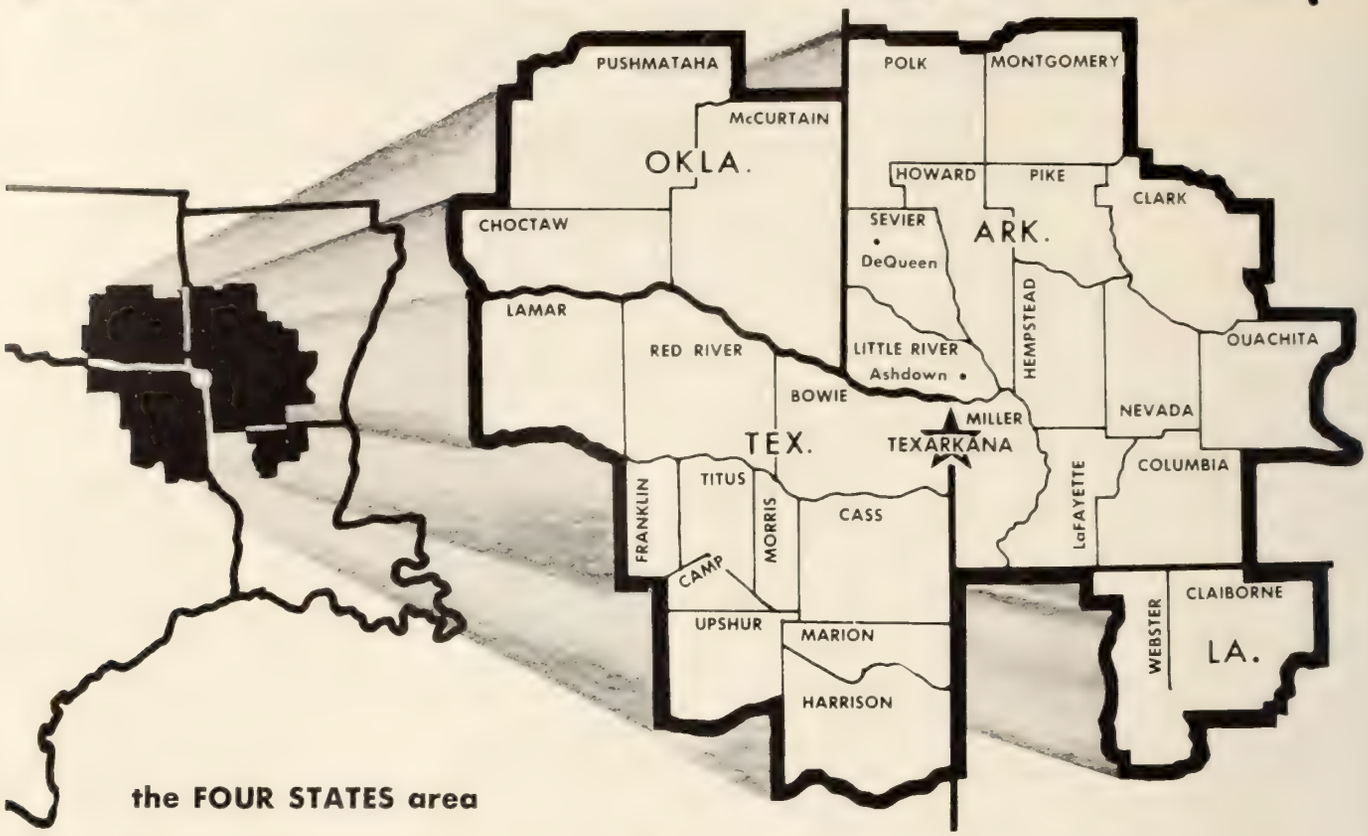
This trade-out time is quickly recaptured by the increased value of the local programs and is and WAS ALWAYS an invaluable aid to the local sales department of the station. THIS TRADE-OUT IS DONE WITHIN THE EXISTING CARD RATE OF THE STATION!

The latter is what Television Clearing House does for the programs of 139 Television Stations.

In conclusion, we do not believe that all barter is good, but on the other hand, we most firmly maintain, ex officio, the right of any program department to enhance the value of its local programs so that it can better sell its local advertisers.

L. J. DAHLMAN,
President

HUB OF THE GREAT SOUTHWEST



the FOUR STATES area

An Exclusive Market...

DOMINATED BY FULL POWER CHANNEL SIX!

*** 130,000* TV HOMES * 575,000 PEOPLE**

$600,000,000 Consumer Spendable Income · $450,000,000 Retail Sales · 200,000 Farm Population

SERVED BY THE POWERHOUSE WITH OVER 300 MONTHLY HOURS OF TOP NETWORK PROGRAMMING

NETWORK COLOR

KCMC-TV

*NCS #2 updated by Pulse and Station estimate to 9-1-57

CHANNEL 6 100,000 WATTS

TEXARKANA, TEXAS-ARKANSAS

WALTER M. WINDSOR
General Manager

Represented By
Venard, Rintoul & McConnell, Inc.

RICHARD M. PETERS
Commercial Manager

A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Angostura-Wupperman, NY	RGR, NY	CBS 201	Arthur Godfrey Time F 10 15 10 45 alt 10 15 10 30 am 13 Sept 13 wks
Armour, Chi	Ayer, Chi	CBS 201	Arthur Godfrey Time Th & every 4th F 11 15 11 30 am 26 Sept 52 wks
Cowles Magazine, NY	Mc E NY	CBS 201	Sez Who Su 7 7 30 pm 5 min seg 14 July 4 wks
General Foods, White Plains	YGR, NY	CBS 201	Arthur Godfrey Time Th & every 4th F 11 15 11 30 am
General Motors, Detroit	Campbell-Ewald Detroit	CBS 100	Soap Box Derby Su 5 5 15 pm 8 Aug only
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	Farm News Sa 9 30 9 45 am 5 min seg 3 Aug 4 wks
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	FBI In Peace & War Su 6 65 6 30 pm 5 min seg 4 Aug 4 wks
General Mtrs, GMC Truck, Detroit	Kudner, Detroit	CBS 201	Saturday Night Country Style Sa 7 5 8 pm 5 min seg 3 Aug 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News M Sa 11 30 am 5 min 19 Aug 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News M F 5 30 pm 5 min 19 Aug 4 wks
Kraft, Chi	Needham, Louis & Brorby, Chi	MBS 480	News Sa 8 30 am 5 min 24 Aug 4 wks
Seeman Bros, NY	NC&K, NY	CBS 201	Arthur Godfrey Time W 10 15 10 30 am 18 Sept 26 wks
Scott Paper, Chester	JWT, NY	CBS 201	Our Gal Sunday W 12 45 1 pm ½ spon 19 July 52 wks
Sleep-Eze, LA	Milton Carlson, LA	CBS 201	House Party W 3 3 15 pm ½ spon 19 July 52 wks
Sterling Drug, NY	DFS, NY	CBS 201	Gunsmoke Su 6 30 6 55 pm 5 min seg 7 July 13 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia	Erwin Wasey, NY	CBS 201	Robert Q. Lewis; Sa 11:05-12 N; 5 min seg; 13 July; 13 wks
Clairol, NY	FCB, NY	CBS 201	Galen Drake Variety Sa 10 05 10 50 am 5 min seg 20 July 13 wks
A. E Staley Mfg, Decatur	RGR, Chi	CBS 201	Arthur Godfrey Time, F 11-11 15 am 18 July 52 wks
Wm Wrigley, Chi	Arthur Meyerhoff, Chi	CBS 156	Howard Miller Show, M-F 11 45 am-12 N 15 July 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Felix Adams	KLAC, LA, gen sls mgr	Same vp in chg stn ops
Ken Bagwell	KXYZ Houston, sls mgr	WTVJ, Miami asst ntl sls mgr
James L Barker	KOLN-TV, Lincoln, prom & publicity mgr	KBTV Denver, same
Richard Barron		WSJS Winston-Salem, head radio & tv prom depts
Smith Binning	S. I. Newhouse, Syracuse & Harrisburg, exec staff	WCAU-TV, Phila, dir of sls development
Dr. Aneurin Bodycombe	KDKA, Pittsburgh, sls	Same, supvsr sls
Jack Davis	McGavren-Quinn, NY, mgr	Stars National NY, acct exec
Robert A. Dettman	Red River Brdcsting, Duluth, vp & chf engineer	Same, exec vp & chf engineer
Raymond F Eichmann	John Blair, NY, sls development mgr	ABC Net, NY, dir of sls development & research
James H. Ferguson, Jr.		WWLP Springfield, gen sls mgr
John Grandy	Red River Brdcsting, Duluth, local & ntl tv sls mgr	Same plus asst gen mgr
J. Kent Hackleman		WJLS Beckley, W Va sls mgr
Steve Halpern	WCKT-TV, Miami, publicity dir	KYW-TV, Cleveland, same
Bob Hanna	WGBS-TV, Miami	WPST-TV, Miami, comm mgr
John W Highberger	KARD-TV, Wichita, prom mgr	WLW-I, Indianapolis, publicity & prom mgr
Edmund J. Hughes, Jr.		WWLP, Springfield, sls mgr
Larry H. Israel	WENS, Pittsburgh, vp & gen mgr	WAAM, Baltimore, gen mgr
J. C Johnson		KPLO Winner-Chamberlain-Pierre-S D mgr
Olive M. Johnson	WTIC, Hartford, supvsr comm traffic	Same, supvsr radio traffic
John Keenan	WNEM, Saginaw, gen sls mgr	WANE-TV, Fort Wayne, dir of sls
Norman Knight	Yankee Div. RKO Teleradio Pictures, Boston, exec vp & gen mgr	Same pres
Robert Livingston	CBS TV Network Sls, NY, acct exec	Same, LA, Pacific Coast mgr
Bill McNabb, Jr.	University of Utah, student	KEY-T, Santa Barbara, acct exec
David C. Milam		Avery-Knodel, Dallas, radio sls
Jim Molohon	KELO, Sioux Falls, prom mgr	Same, mgr
John N Nickell		CKLW Radio & TV Windsor Ontario, sls promotion & research
Odin S. Ramsland	Red River Brdcsting, Duluth, vp	Same gen mgr
Philip J. Renison		WRLP, Greenfield, sls mgr
Robert Rosen		KELO, Sioux Falls, sls prom mgr

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jon W. Barkhurst	ABC, Hollywood-SF, dir of merchandising, prom & publicity	Wyman Advtg, SF, dir of all merchandising & handle special accts
Kenneth R Baumbusch	B. T. Babbitt, NY, marketing mgr new products	John F Murray Advtg NY vp & gen mgr
Henry S. Bean	BBDO, NY, acct supvsr	Same, vp
Don Cavitt	Murray & Malone, Twin Cities, sls	Nemer Advtg Minneapolis acct exec
George Chamberlain	WTVJ, Miami	Henry Quednau Hampa office head
Henry Colman	Theatre Guild, NY, dir of tv pgm development	Emil Mogul NY dir of radio & tv production
Richard Fishel	Kenyon & Eckhardt, Phila, copy supvsr	Geare-Marston, Phila, sls prom dir
Garry Hollihan	Edward Petry, LA	Edward Petry LA in chg radio sls
Charles Lee Hutchings	French & Preston, NY, vp & creative dir	Mc-E, LA, creative dir
Bill Larimer	Edward Petry, LA	Edward Petry, LA, mgr
T. Rand McCabe	Beaumont & Hohman, Chi	Turner Advtg, Chi, exec on creative staff
Paul Patterson	Florida Citrus, Lakeland, dir of advtg	Lacey & Patterson, Tampa, vp & secty
Arthur Poppenberg	WTVJ, Miami	Henry Quednau, Tampa, office head
Carl Reimers	From retirement	Hoffman-Manning, NY supvsr of acct execs and head of plans board
Thomas F. Scannell, Jr.	Time, Inc, Chi, sls, merchandising & prom	Klau-Van Pietersom-Dunlap Milwaukee acct exec
Gerald Shapiro	NC&K, NY, acct exec	Same sr acct exec
Raymond Sheldon		Lacey & Patterson, Tampa, second vp
Marshall P. Smith	Gardner Advtg, St. Louis, reg'l acct exec	Same, acct exec
Florence St. George	NC&K, NY, copy & acct exec	Lawrence C Gumbinner NY acct exec
Ray Weber, Jr.	Colgate-Palmolive, NY, brand mgr & marketing coordinator	McCann-Erickson, LA, asst acct exec
Richard D. Wylly	Benton & Bowles, NY, vp & copy supvsr	SSC&B, NY, vp & creative dir

TELEPULSE RATINGS: TOP SPOT

Rank new	Past* rank	Top 10 shows in 10 or more markets Period 3-10 June 1957 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS N.Y.	 L.A.	5-STA MARKETS S. Fran.	4-STATION MARKETS Boston	 Chicago	 Detroit	 Milw.	 Mnpls.	 Phila.	 Seattle-Tacoma	 Wash.	3-STATION MARKETS Atlanta	 B.
1	1	**Highway Patrol (M)** ZIV	22.7	13.8 wrca-tv 7:00pm	12.5 kttv 9:00pm	15.0 kron-tv 6:30pm	15.2 wbz-tv 10:30pm	14.5 wgn-tv 8:00pm	27.2 wjbk-tv 9:30pm	13.9 wtmj-tv 9:30pm	16.2 kstp-tv 10:30pm	21.5 wcau-tv 7:00pm	26.0 komo-tv 7:00pm	14.4 wtop-tv 7:00pm	16.9 waga-tv 10:00pm	15 wc 7
2	2	**State Trooper (A)** MCA	18.8		8.9 kttv 8:00pm	15.5 kpix 7:00pm	20.7 wnac-tv 10:30pm	16.7 wnbq 9:30pm		16.5 wtmj-tv 9:30pm	17.9 kstp-tv 9:30pm	11.5 wrcv-tv 10:30pm			18.4 waga-tv 10:00pm	
3	4	**Dr. Hudson's Secret Journal (D)** MCA	18.2			15.0 kpix 10:00pm	21.2 wnac-tv 10:30pm	14.5 wnbq 10:00pm	14.2 wxyz-tv 10:30pm	21.5 wtmj-tv 8:00pm	12.2 kstp-tv 7:30pm				16.4 wsb-tv 10:00pm	
4	9 (tie)	**Men of Annapolis (A)** ZIV	18.0	5.4 wabc-tv 10:30pm	11.8 kttv 7:30pm	15.2 kpix 9:30pm		6.5 wgn-tv 9:30pm	20.8 wjbk-tv 10:00pm	12.5 wisn-tv 9:00am	12.0 wcco-tv 1:00pm		14.6 komo-tv 9:00pm	10.2 wtop-tv 7:00pm	15.5 waga-tv 10:00pm	2 wc 10
4	5	**Sheriff of Cochise (W)** NTA	18.0	5.2 wabd 7:00pm	9.4 kttv 7:30pm	13.9 kron-tv 6:30pm	20.5 wnac-tv 6:00pm	17.2 wnbq 7:30pm	23.3 wwj-tv 10:00pm	9.2 wtmj-tv 10:30pm	18.9 wcco-tv 9:30pm	12.2 wcau-tv 7:00pm	21.7 king-tv 7:00pm	11.5 wrc-tv 10:30pm	19.7 wsb-tv 10:00pm	1 wc 1
6	6	**Silent Service (A)** NBC FILM	17.6	8.1 wrca-tv 7:00pm	11.7 kttv 7:30pm	16.5 kron-tv 7:00pm	14.5 whz-tv 7:00pm	12.7 wnbq 9:30pm					24.1 king-tv 7:30pm	9.5 wtop-tv 10:30pm		1 a 1
7	3	**I Search For Adventure (A)** GEO. BAGNALL	17.3		13.6 kcop 7:00pm	21.5 kpix 7:30pm	17.2 wnac-tv 5:30pm		3.0 cklw-tv 8:00pm	8.7 wjtv-tv 9:30pm	17.9 wtcn-tv 9:30pm		29.8 king-tv 7:00pm		15.7 wsb-tv 10:00pm	
8		**Death Valley Days (W)** U. S. BORAX	17.0	7.9 wrca-tv 7:00pm				13.5 wnbq 9:30pm	13.0 wwj-tv 10:00pm		14.5 wcco-tv 6:00pm	8.9 wrcv-tv 7:00pm	20.5 komo-tv 8:00pm	9.7 wrc-tv 7:00pm		1 w 7
9	8	**San Francisco Beat (D)** CBS FILM	15.6	3.9 wpix 8:30pm	11.9 kttv 9:30pm	11.9 kpix 10:30pm	11.4 wnac-tv 11:00pm	10.9 wgn-tv 9:00am	14.0 wjbk-tv 10:30pm			9.9 wcau-tv 7:00pm				
10	7	**Dr. Christian (D)** ZIV	15.5	3.0 wab-tv 10:30pm	10.1 kttv 7:30pm	11.9 kgo-tv 7:00pm	12.7 wnac-tv 4:00pm	5.5 wgn-tv 9:30pm	20.5 wjbk-tv 10:00pm	12.0 wtmj-tv 10:00pm		8.5 wrcv-tv 7:00pm	14.5 king-tv 7:30pm	7.5 wmal-tv 9:00pm	20.0 wsb-tv 9:30pm	
Rank new	**Past* rank**	**Top 10 shows in 4 to 9 markets**														
1		**Martin Kane (A)** ZIV	19.7		10.3 kttv 8:00pm				12.5 wwj-tv 10:00pm						16.4 waga-tv 10:30pm	
2		**Crusader (A)** MCA	19.4				10.5 wnac-tv 11:00pm		10.9 wwj-tv 9:30pm							
3	1	**Esso Golden Playhouse (D)** OFFICIAL FILM	19.1				14.5 whz-tv 7:00pm					18.2 wcau-tv 10:30pm		11.4 wrc-tv 10:30pm		1 w 7
4	2	**Life of Riley (C)** NBC FILM	16.0		13.7 kttv 8:30pm	19.9 kron-tv 7:00pm		8.4 wnbq 10:30pm					21.9 king-tv 7:30pm			
5	4	**Frontier Doctor (W)** HOLLYWOOD TV SERVICE	14.5		7.7 kttv 9:00pm					12.9 wxix 10:00pm						
6	6	**Stage Seven (D)** TPA	14.0	2.0 wpix 8:00pm												1 w 10
7		**Kingdom of the Sea (Doc)** GUILD	13.4		11.4 kcop 7:30pm				16.2 cklw-tv 10:30pm	9.7 wisn-tv 9:30pm			14.6 komo-tv 9:30pm			
8		**Cisco Kid (W)** ZIV	13.2						10.2 wxyz-tv 9:30pm		9.9 wcco-tv 4:00pm			9.1 wtop-tv 6:00pm	13.5 waga-tv 5:30pm	1 w 7
9		**Code 3 (A)** ABC FILM	13.1	9.6 wrca-tv 10:30pm	9.3 kttv 7:00pm	15.9 kron-tv 10:30pm					8.7 wtcn-tv 9:00pm	11.2 wrcv-tv 7:00pm	16.2 king-tv 10:00pm	10.9 wtop-tv 7:00pm		
10		**Your All Star Theatre (D)** SCREEN GEMS	12.1		7.0 kttv 7:00pm	6.3 kgo-tv 7:30pm			11.9 wxyz-tv 10:00pm			11.2 wrca-tv 10:30pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated, ½ hr., ¾ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 3-10 June. While network shows are fairly stable from month to another in the markets in which they are shown, this is true to much lesser extent with syndicated shows. This should be borne in mind when analyzing rating trends from one mo[nth] to another in this chart. *Refers to last month's chart. If blank, show was not rated at all [last]

FILM SHOWS

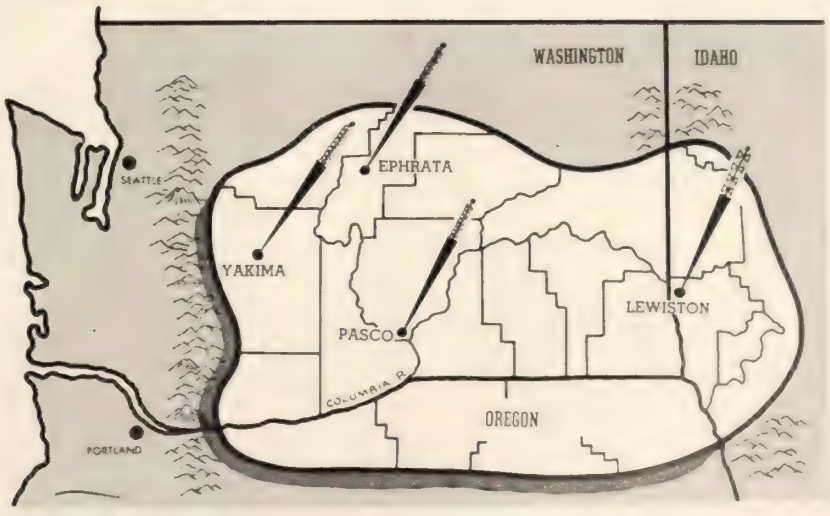
4-STATION MARKETS			2-STATION MARKETS			
Columbus	St. L.		Birm	Dayton	New Or	Providence
31.3	24.4		32.3	37.3	46.8	23.5
wbns-tv	kwk-tv		wbrc-tv	wlw-t-tv	wdsu-tv	wjar-tv
7:30pm	10:00pm		9:30pm	8:00pm	10:00pm	10:00pm
19.2	19.7		38.3	24.8	25.3	18.8
wbns-tv	ksd-tv		wbrc-tv	wlw-t-tv	wdsu-tv	wjar-tv
7:30pm	9:30pm		8:30pm	7:30pm	10:00pm	10:00pm
	20.2		28.0			16.8
	ksd-tv		wabt			wpro-tv
	9:30pm		8:30pm			7:00pm
24.2	16.5		24.0	29.3	49.5	
wbns-tv	ksd-tv		wabt	wlw-t-tv	wdsu-tv	
8:30pm	10:00pm		9:30pm	9:30pm	8:30pm	
21.4	14.2		31.8	20.8	22.3	19.8
wbns-tv	ksd-tv		wbrc-tv	wlwd	wdsu-tv	wpro-tv
10:00pm	10:30pm		8:30pm	9:30pm	10:30pm	7:00pm
	19.5			28.3	25.3	
	kwk-tv			wlw-t-tv	wdsu-tv	
	10:00pm			9:30pm	10:30pm	
					42.8	
					wdsu-tv	
					7:30pm	
22.7	26.4				35.3	16.3
wbns-tv	kwk-tv				wdsu-tv	wjar-tv
8:30pm	9:30pm				10:30pm	6:30pm
			27.8		47.5	
			wbrc-tv		wdsu-tv	
			9:00pm		8:30pm	
14.7	20.5		23.5	10.8	49.8	
wbns-tv	kwk-tv		wbrc-tv	wlwd	wdsu-tv	
10:30pm	10:00pm		10:00pm	11:15pm	9:00pm	
17.7			26.8		39.3	
wbns-tv			wbrc-tv		wdsu-tv	
1:15pm			7:00pm		10:00pm	
	4.5		24.5		46.5	
	ksd-tv		wbrc-tv		wdsu-tv	
	10:00pm		10:00pm		8:30pm	
					45.3	19.8
					wdsu-tv	wjar-tv
					7:00pm	10:00pm
17.4				22.0		
wbns-tv				wlwd		
7:30pm				10:00pm		
			25.0	16.0		16.3
			wbrc-tv	wlwd		wjar-tv
			8:00pm	10:00pm		7:00pm
10.5						17.8
wbns-tv						wjar-tv
7:00pm						7:00pm
	13.5				23.5	
	ksd-tv				wdsu-tv	
	5:30pm				7:30pm	
	16.4		19.5			
	ksd-tv		wbrc-tv			
	10:00pm		10:30pm			
				19.3		
				wlwd		
				9:30pm		

...s in other than top 10. Classification as to number of stations in ... Pulse's own. Pulse determines number by measuring which stations ... received by homes in the metropolitan area of a given market ... station itself may be outside metropolitan area of the market.

Heavens to Betsy, Smidley!



We've not a thing against Toledo, San Diego or Nashville . . . but Cascade's bigger than ANY of them! Why, Cascade's coverage area is bigger than Massachusetts, New Hampshire, Vermont, Connecticut and li'l ole Rhode Island combined! The Cascade four-station television network delivers more area, more people, and, by the way, more *results* than any single TV buy in the West. Let's not drop the old ball again, Smidley.



CASCADE
BROADCASTING COMPANY

a CBS NBC

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES

26 MEN

thundering out of the West



. . . The 26 daring Arizona Rangers tamed America's last wild territory . . . rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the flavo of the historical conflict between law and outlaw is in 26 MEN . . . filmed for TV on scenic Arizon locations capturing the impact and excitement of the last frontier. Producer — Russell Hayden.

new! ADULT *action!* WESTERN

SOLD, within first two weeks of release in over 60 markets, to such advertisers as:

- Brylcreem
- A & P
- Kroger Co.
- Coca Cola
- Fritos
- Bardahl
- H. P. Hood & Sons
- Standard Oil of Texas
- Friehofer Baking
- Max Russer Meats
- Nic-L-Silver Battery
- Mrs. Smith's Pies
- Humpty-Dumpty Stores

CONTACT:

ABC FILM SYNDICATION

1501 Broadway, N.Y.C.
LAckawanna 4-5050

Reports and evaluates news, trends, opinions for film buyers and sellers

FILM-SCOPE

10 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

More and more, **it's becoming pretty plain that those gags about "dropping the pilot" are premature.**

This week at least one big packager (Screen Gems) was talking about reviving pilots, while **sponsors and agencies continued their gripes about "blue prints" and "presentations." Even for "tailor-made" product, they say, a pilot still is a must.**

To get at the heart of the matter, FILM-SCOPE contacted a group of Agency Spotters among **BBDO, Bates, Compton, Dancer-Fitzgerald-Sample, Ellington, Esty, Lennen & Newell, McCann-Erickson, Emil Mogul, and SSC&B.** This is what they say:

1. **ABOUT OLD-STYLE PILOTS:** Because the packager was able to get his crew to take a risk with him, he often could produce a terrific sample at unrealistically low costs – a fact that sometimes **fooled the agency about true prices.** Moreover, pilots in prior seasons were made to fit as broad a market as possible, thus **dulling their value for a specific type of sponsor.**

On the whole, though, agencies seem to think that—all things considered—**the pilot is the least of all possible evils.**

2. **ABOUT "BLUE PRINTS":** The client generally doesn't visualize a film from a mere presentation. This is bad for everybody, because **the sponsor easily can grow "cold"** on film when confronted with so skimpy a sample.

3. **ABOUT "TAILOR-MADE" FILM:** Here you run the **risk of asking the sponsor to make show business decisions**—a field in which he's a total stranger. One agency cites the example of a sponsor who had his cap set for Ray Bolger and worked out a format for him. The trouble was that the format simply didn't suit Bolger, and the whole thing went sour.

What do agencies think is the answer? They have several ideas:

- They might run the risks of pilot-less "tailor-mades" **IF** they have **confidence in the producer** and **IF** they get **financial participation** in re-runs and foreign rights.
- They might be interested in tailor-mades without the rights mentioned above **IF the packager can produce a big enough visual sample to stimulate the sponsor.** But this junior pilot would have to be **at the packager's own risk.**

To the packager's plea that all this costs money, agencies reply that **they don't see much dollar difference between a pilot film and a pilot-less pitch.** The latter, they say, still involves script costs and burns up extra time and money in consultations. They think it's a toss-up.

As this situation resolves itself, FILM-SCOPE will report the progress—meantime repeating its findings of last week (3 August, page 61): **It looks like a great year for re-runs.**

TPA came into the news spotlight with the two moves:

1) **President Milton A. Gordon bought out Edward Small's interest** in the company, with Small retiring from TPA's board of directors.

2) Adoption of a plan **giving stars and producers of new TPA series not only a share in the profit of their own films but in the over-all profits of TPA.**

Nationwide Insurance Co. is the first to break the ice in syndicated film, and it's largely a matter of sharp mathematics.

Previously, Nationwide had been using newspapers (one ad every three or four weeks) through Ben Sackheim, Inc. **For about the same money ($750,000) it found it could buy the Mama series weekly for a year in 36 markets.**

The contract with CBS Film Sales calls for 10 first-run off-the-network shows and 16 brand new episodes. The idea is to get a **family show** to plug a family policy; maintain a **single identification** between show and sponsor; and use a type of presentation which is **regionally feasible.** Newspapers hereafter will be scheduled only in fringe areas.

Meantime two of Nationwide's competitors—**Allstate and State Farm—already are in tv.** Allstate is one of Playhouse 90's sponsors, and State Farm has bought into pro football.

Beneath the uniformity of taste in the U.S. lie many layers of regional differences. Nabisco—acceptance of whose products is affected by such regional variations—now is matching its wares with its markets via a kaleidoscope of syndicated films. **It has 14 different shows in 18 markets.**

Here are some samples of the strategy:

- **I Led Three Lives and Whirlybirds:** Considered fine for the **Midwest** because of their patriotic themes.
- **Midwestern Hayride:** Also good in the Midwest—particularly in areas such as **Cincinnati and Columbus** where farm meets city.
- **Code 3:** Spotted in **Sacramento and Portland** because this police series is based on cases from the Los Angeles sheriffs department.
- **Silent Service:** Selected for **Seattle** because of its Navy-waterfront atmosphere.
- **Gene Autry:** For Phoenix and **ranching areas.**
- **Ozark Jubilee:** A natural for **Springfield, Mo.**

Three big accounts—**Kellogg, 7 Up, and Socony—this week were safely in the ABC TV fold after dropping spot syndication.** It adds up to around $12 million.

But there was counterbalancing cheer for the film fellows: **Westinghouse, Lorillard and General Foods are going to supplement their network schedules with spot film.** And on the prospect list is **P&G** (testing syndication for its peanut butter). Meanwhile **Royal McBee** has signed up the Annie Oakley series to round out its network fare.

Sidelight: The fact that syndication users sometimes switch to networks is **no fatal accident.** Agencies frequently **sell their clients on film as a gambit to stir their interest in tv as a whole. It's good for everybody.**

FLASHES FROM THE FILM FRONT: ABC Film Syndication landed four accounts in the Latin-American market, amounting to $88,000. Sales were: Code #3 and Sheena to **Corona Brewing,** via Y&R, in Puerto Rico; Passport to Danger to **Viceroy** in Venezuela and **Fort Motors** (JWT) in Guatemala; Three Musketeers to **Lee Optical Co.,** of San Juan . . . **United Artists** sold its post-1952 feature films in 50 markets on two- and three-year contracts . . . **Universal Pictures licensed Screen Gems** as exclusive distributor of UP's 600 pre-1948 features. Guarantee is $20 million over seven years . . . **NBC soon will be announcing its sales setup for Latin-America . . . August Wagner Breweries, Inc.,** bought ABC's 26 Men for five markets in Ohio and West Virginia . . . **TCF-TV Productions** will produce How to Marry a Millionaire and Man Without a Gun **for NTA Film Network . . . Seymour Reed** named executive v.p., of Official Films.

For further film news and comment, **see NEWS WRAP-UP, page 58.**

AGAIN

1st By Survey* • WHBQ-TV Memphis

WHBQ-TV, Memphis' most powerful station, once again is Memphis' most popular station. The June ARB* shows that of 349 competitively rated quarter hours, sign-on to sign-off, WHBQ-TV dominates in *194*; station "B" in 116; and station "C" in 39.

■ *For availabilities contact H-R Representatives or WHBQ-TV Memphis.*



Date at 8 . . .

in New York, Dallas, Denver—and points west!

WANT PRIME TIME from coast to coast? *With film, it's easy!* Scheduling is a breeze. No star worries—no dangers of "slips" or fluffs, either. What's more, you can rehearse to your heart's content, film your show, edit and pre-test for maximum effectiveness. Yes, you make time and save money . . . when you USE EASTMAN FILM.

For complete information write to Motion Picture Film Department

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

East Coast Division	*Midwest Division*	*West Coast Division*
342 Madison Ave.	130 East Randolph Drive	6706 Santa Monica Blvd.
New York 17, N. Y.	Chicago 1, Ill.	Hollywood 38, Calif.

or W. J. GERMAN, Inc.

Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Shoot it IN COLOR . . . You'll be glad you did!



National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., Pepsodent div., New York, is using markets in the South for its Dove toilet soap campaign, SPONSOR understands. The 25 August schedule will run for six weeks. Minute announcements, with some 20's, will be placed during daytime hours; average frequency: 12 per week in each market. Buying has begun. Buyer: Ann Janowiez. Agency: Ogilvy, Benson & Mather, New York. (Agency declined to comment.)

RADIO and TV BUYS

Ford Motor Car Co., Dearborn, for its Ford Institutional, is purchasing time in radio and tv to promte its car line with emphasis on the new Edsel model. Campaign will begin 29 August. In radio, minute e.t.'s will be aired in about 100 markets during traffic hours, for an indefinite period. In tv, nighttime 20's will be slotted in about 50 markets for five weeks. Frequency will vary from market to market in both radio and tv. Buying is not completed. Buyer: George Simko. Agency: Kenyon & Eckhardt, New York.

RADIO BUYS

Warner-Lambert Pharmaceutical Co., Morris Plains, N. J., is going into the top 50 markets, with a few exceptions, to advertise its Beauty Curl. Schedule will start shortly for eight weeks. Minute e.t.'s will be spotted in daytime; average frequency: five to eight per week in each market. Buyer: Fred Spruytenburg. Agency: SSCB, New York.

Equitable Life Assurance Society of the U.S., New York, is entering markets throughout the country. Campaign will kick-off 31 August for six weeks. Eight-second announcements will be scheduled during morning hours, with some afternoon periods; saturation frequency will range from 15 to 50 spots per week in each market. Buying has just begun. Buyer: Lucy Kerwin. Agency: Kenyon & Eckhardt, New York.

Melville Shoe Corp., New York, is going into top markets to push its Tom McAn shoe line among teen-agers. Short-term campaign starts 19 August. Advertiser is seeking minute participations on d.j. shows which feature Rock 'N Roll. Buyer: Frank Gianattasio. Agency: Ogilvy, Benson & Mather, New York.

General Foods Corp., White Plains, N. Y., is preparing a campaign for its Birds Eye frosted foods, SPONSOR believes. Daytime minutes and 10-second announcements will be used—7:00 a.m. to 6 p.m. from Monday to Friday; frequency will vary from market to market. Buyer: Lorraine Ruggiero. Agency: Young & Rubicam, New York. (Agency declined to comment.)

Bristol-Myers Co., New York, is initiating a campaign for its Ban Lotion Deodorant, SPONSOR hears. Schedules kick-off shortly, ranging from six weeks to five months. Daytime minute announcements, with some 10's and 20's, will be used; average frequency: 12 per week. Buyer: Elenore Scanlan. Agency: BBDO, New York. (Agency could not be reached for comment.)

ANYTIME IS
KMID TIME
TOP PROGRAMING
'ROUND THE CLOCK
7:00 A. M. - MIDNIGHT

channel 2

KMID DOMINATES!

Midland - Odessa
In "Oil-Rich" West Texas

* TOP NETWORK SHOWS
6 OUT OF 10

* TOP MULTI-WEEKLY
7 OUT OF 10

* TOP FEATURE FILMS
6 OUT OF 10

* TOP SYNDICATED FILMS

1.	MAN CALLED X	SUN. 8	33.5
2.	HIGHWAY PATROL	SUN. 8:30	33.3
3.	MEN OF ANNAPOLIS	TUES. 7:30	32.0
4.	FAVORITE STORY	TUES. 8:30	31.8
5.	SCIENCE FICTION	FRI. 8:30	31.3

*Billboard TV Availabilities July 1957

KMID-TV
CHANNEL 2
NBC 100 KW abc
Represented by
Venard, Rintoul & McConnell, Inc.
South—Clarke Brown Company

News and Idea WRAP-UP

ADVERTISERS

This week Toni released its new hair spray, Adorn, for national distribution.

Advertising, which will include eight network tv shows and intensive tv spot in the 40 top markets as well as print, is claimed to be the heaviest ever used for this type product.

The retail hair spray market is estimated as $75 million annually.

See SPONSOR, 1 June issue, for the story on Max Factor's Curl Control, another hair spray recently launched with heavy tv backing.

New products: Schick is introducing a new men's shaver, Powershave, and two new Lady Schick shavers, the Orental and the Sophisticate. Air media used will include Schick's two network tv shows (*Dragnet* and the new *Gisele MacKenzie Show*) plus a $750,000 tv spot campaign in 100 markets . . . **Ronson** has announced its new butane lighter, the Varaflame, to be on the market by fall.

People in the news: Louis A. Collier has been appointed to the position of manager of sales promotion for grocery products in the marketing division of H. J. Heinz Co. Collier has been with Heinz for nearly 20 years and succeeds **Robert P. Raylor,** recently named regional manager of the firm's middle Atlantic sales region.

AGENCIES

Are meetings a "crutch for creative indolence" or a "good form of organizational communication"? This is the question agitated by the August issue of *Grey Matter*.

Grey Advertising's monthly publication also offers some suggested therapy for "sick meetings." Here are two sample doses:

• The magic five. Experiments at universities indicate that groups of five have proved to be the most productive in reaching conclusions. There is the greatest interplay of ideas in groups up to seven. And even number groups tend to split in the middle with high rates of disagreement.

• Selectivity. Forget protocol and invite only those who will be called on to contribute and who can contribute.

(See "Those Agency Meetings!", SPONSOR, 12 January, for another treatment of the same subject.)

Humphrey, Alley & Richards has put out a primer for embryo tv advertisers—"An Introduction to Commercial Television Advertising." One main function of the book is to show how the medium can be used efficiently by both small and large advertisers.

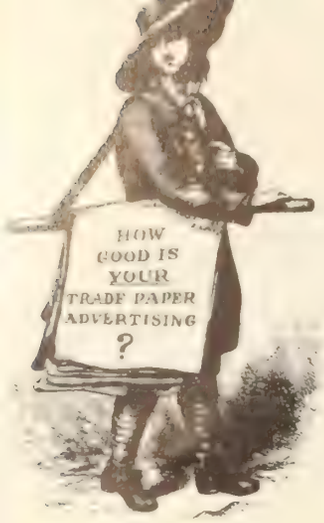
New agency appointments: A. L. & G. Advertising, for Levering Coffee Co. (Lord Calvert coffees and Lady Calvert teas). Syndicated film and spot radio will be used in Maryland, Virginia, North Carolina and South Carolina markets . . . **Cunningham & Walsh** for the Andrew Jergens Co. effective 1 December. Jergens Deep Cleanser and new products division remains with Stockton-West-Burkhart . . . **Warwick & Legler** for three new Revlon products to be introduced this fall.

New firms and additions: Edward Kletter and Franklin Bruck have set up a new agency, Parkson Advertising, New York . . . **The Allman Co.,** Detroit, has formed a sales promotion division headed by Robert F. Anthony . . . **Reach, McClinton Co.** has retained the Drake Agency, Houston, to represent it in the Southwest . . . **Gourfain-Cobb** and **R. M. Loeff,** the Chicago agencies, have merged. New firm name will be Gourfain-Loeff.

Focus on personalities: William B. Hinman has been appointed media director of Lambert & Feasley . . . **Thomas D. Paff,** formerly with N. W. Ayer, has been named to the client-

(*Please turn to page* 64)


HOW
GOOD IS
YOUR
TRADE PAPER
ADVERTISING
?



Announcing . . .

SPONSOR'S FIRST ANNUAL TV/RADIO TRADE PAPER ADVERTISING AWARDS

THE NEED: Trade paper advertising in today's television and radio industry is improving. But quantity is moving faster than quality. Agencies and advertisers complain, "We don't get enough meat from trade ads." Stations ask, "What do buyers want to know?" On the premise that example is the best teacher, and to do our bit to inspire, stimulate, and reward the best campaigns of the tv and radio advertising industry, SPONSOR inaugurates its annual advertising awards. A distinguished group of tv and radio executives, each an active large-scale spot and network buyer, will serve as judges. SPONSOR reports with pride, and as an expression of advertiser/agency enthusiasm for such awards, that all but one of the invitations to serve on this panel was promptly accepted.

ONLY 1 WEEK LEFT TO ENTER

Norman R. Glenn
Publisher

COMPETITION DETAILS

Who is eligible?

Any tv station, radio station, network, broadcast group, film syndicator, and broadcast service, rep, manufacturer, producer, or supplier.

Award Classifications

tv stations — gross top hourly rate

Group 1.....*to $500*
Group 2.....*$500 to $1000*
Group 3.....*$1000 to $1500*
Group 4.....*$1500 to $2000*
Group 5.....*$2000 and over*

radio stations

Group 6.....*to $150*
Group 7.....*$150 to $300*
Group 8.....*$300 to $450*
Group 9.....*$450 to $600*
Group 10.....*$600 and over*

Group 11.....networks
Group 12.....group-owned stations
Group 13.....film syndicators
Group 14.....tv commercial producers
Group 15.....broadcast services, reps, manufacturers, producers, suppliers

Awards

1. First-place winner in each group is awarded specially-designed plaque.
2. Promotion manager of each first-place winner is awarded a $50 government bond and a certificate bearing his name.
3. Meritorious awards will be given 2nd, 3rd, 4th, and 5th place entries in each group.
4. Winning campaigns will be featured in an Awards Issue of SPONSOR.

Entries

Each entry must consist of *five* or more different advertisements of a campaign that has been printed in any trade publication or publications during the 12 months preceding July 1957. Each entry must also include (1) classification in which entry belongs; (2) name and address of entry; (3) names of general manager, promotion manager, and advertising agency; (4) single page summary expressing objective and strategy of the campaign with results, if known. Each station of a group-owned company may enter its individual campaign. All entries become the property of SPONSOR.

Deadline

Competition closes 15 August 1957. Winners will be announced in an issue of SPONSOR shortly after Labor Day, 1957.

Judges

Judges are George Abrams, vice president in charge of advertising, Revlon; Donald Cady, vice president in charge of general advertising, Nestle; William Dekker, vice president in charge of Media, McCann-Erickson; Frank B. Kemp, vice president and director media, Compton; Peter G. Levathes, vice president and director media relations, Young & Rubicam; L. S. Matthews, vice president and manager media department, Leo Burnett; Francis Minehan, vice president and media director, SSC&B; Arthur Porter, vice president and media director, J. Walter Thompson; Rod MacDonald, vice president and media director, Guild, Bascom and Bonfigli.

Special Contribution

. . . to Broadcasters' Promotion Association: To encourage the aims and activity of the fast-growing BPA, SPONSOR will contribute $5 tion entry. The contribution will be in the to this organization for each tv and radio sta- name of the promotion manager of the station.

ENTRY DEADLINE: 15 AUGUST

from the president of the BROADCASTERS' PROMOTION ASSOCIATION

BPA

BROADCASTERS' PROMOTION ASSOCIATION, INC.
Chanin Building • 122 East 42nd Street • New York 17, N. Y. • MUrray Hill 7-0808

OFFICERS
President
David E. Partridge
Westinghouse Broadcasting Co., Inc.
First Vice-President
Charles A. Wilson
WGN & WGN-TV
Second Vice-President
Montez Tjaden
KWTV
Secretary-Treasurer
Ellen M. Johansen

DIRECTORS
Bruce Wallace
WTMJ & WTMJ-TV
Haywood Meeks
WMAL-TV
Roy C. Pedersen
WDAY & WDAY-TV
Samuel Elber
WERE
Gene Godt
WCCO-TV
Marion Annenberg
WDSU & WDSU-TV
Joe Zimmermann
WFIL & WFIL-TV
Joe G. Hudgens
KRNT & KRNT-TV
John M. Keys
WMAQ & WNBQ
Foster H. Brown
KMOX
Howard W. Meagle
WWVA
Paul J. Woodland
WGAL & WGAL-TV

March 26, 1957

Mr. Norman Glenn, Publisher
SPONSOR
40 East 49th Street
New York, New York

Dear Norm:

Congratulations on your proposed trade paper advertising contest for the broadcasting industry!

The contest you propose cannot help but bring about a [illegible] improvement in the quality of broadcast advertising in trade publications -- by encouraging stations and related businesses to cast a more critical eye at their own advertising. It has always been a mystery to me why so many astute station operators have shown little or no imagination, inspiration, and showmanship in the advertising of their own facilities to the trade. Outstanding examples of broadcast advertising or campaigns in the trades have been painfully few and far between, despite the healthy expenditures made each year in this type of advertising.

I hardly need repeat, Norm, how delighted I am that SPONSOR plans to contribute $5.00 to the Broadcasters' Promotion Association for each entry received in the contest. As President of BPA, I can assure you I will do everything possible to promote the maximum number of entries among BPA member stations -- as well as the stations throughout the country. The funds derived from this generous contribution from SPONSOR will enable BPA to provide more and better services to its members -- and help assure its continuing growth and usefulness.

Cordially,

David E. Partridge

David E. Partridge
President

DEP:J

SPONSOR
THE WEEKLY MAGAZINE TV AND RADIO ADVERTISERS USE

PICTURE WRAP-UP



Ingenious way to show WSVA-TV's (Harrisonburg, Va.) coverage using relief map, electric "towers" is unveiled by Hamilton Shea, WSVA-TV president; Transcontinent Tv Corp. president David C. Moore; and Peters, Griffin, Woodward v.p. Lloyd Griffin



Demonstrating belief that grocery accounts deserve A-1 treatment (above) are Mottl & Siteman heads C. A. Mottl, E. F. Baltz, I. L. Siteman, toting client's products



Interpolating Shakespeare into programs and promos for all of one day to promote Antioch Festival was done by WIZE, Springfield, O. Got laughs for all and results. Above (l.) Festival's managing director Arthur Lithgow coaches WIZE's Ed Kaufman



Nautical day staged by WNHC-TV, New Haven, at New London Sub Base promoted Budweiser-sponsored *Silent Service*. (l. to r.) : John Cundiff, Edward D. Taddei, WNHC-TV; Anthony Amendola, D'Arcy; Joseph B. Reed, Ann-Busch; Jess Jones, D'Arcy



First annual radio-tv award was presented by Cleveland Museum of Natural History to KYW-TV for *Jungle*. Above: Cesare, Jungle host (l.) and Wm S. Scheele, Museum dir



Offering prizes for most unique sun-tan design of its call letters, Houston's KILT drew hundreds of sun-worshipping contestants. D.j. Buddy MacGreggor with finalists

IN INLAND CALIFORNIA (AND WESTERN NEVADA)

BEELINE® RADIO

delivers more for the money



This group of mountain-ringed radio stations, purchased as a unit, delivers more radio homes than any combination of competitive stations . . . *at by far the lowest cost per thousand.* (Neilsen & SR&D)

They cover an extraordinarily productive market, which contains 4 of the 5 top counties in farm income in California, the nation's leading farm state — and has an effective buying income of almost $4.3 billion. (Sales Management's 1957 Copyrighted Survey)

McClatchy Broadcasting Company

Sacramento, California
Paul H. Raymer Co.,
National Representative



contact department of Mel Richman, Inc. . . . **Irvin Dunston,** formerly with Pharmaceuticals, has joined Benton & Bowles as a project director in the research department . . . **Ken Marthey,** senior producer at Benton & Bowles, has resigned to do free-lance directing . . . **Eve Kiely** has joined the Chicago office of Geoffrey Wade as an account executive. Mrs. Kiely comes from Earle Ludgin . . . **Edmond Gray,** former radio-tv commercial supervisor at K&E, has joined North, Chicago, as head of broadcast production.

They became v.p.'s this week: Charles E. (Ned) Midgley, Jr. at K&E . . . **William M. Russack** at Shaller-Rubin . . . **Philip H. Schaff, Jr.** at Leo Burnett.

COMMERCIALS

Here are the best-liked commercials, according to ARB's June tally:

1.	Hamm's Beer	8.0
2.	Piel's Beer	6.3
3.	Dodge	4.2
4.	Ford	3.7
5.	Winston	3.2
6.	Schlitz	2.9
7.	Alka-Seltzer	2.4
8.	Jell-O	2.3
9.	Chesterfield	1.7
10.	Ballantine	1.5
11.	Kleenex	1.4
11.	Lucky Strike	1.4
11.	Ipana	1.4
14.	Bardahl	1.3
14.	Dr. Pepper	1.3
14.	Falstaff	1.3
17.	Chevrolet	1.2
17.	Scott Paper	1.2
19.	Revlon	1.1
20.	Colgate	1.0
20.	Gillette	1.0
20.	Northern Tissue	1.0

The very latest in animated commercials produced during the past year will be shown by the Screen Cartoonists Guild at its fifth annual Film Festival on 28 April. The meet will be held at the Ambassador Hotel in Los Angeles.

People and places: Bill Buckley, former president of Buckley-Loomis Productions, has been named production chief at Roger Wade Productions and **David C. Bigelow,** former production manager of L. L. Loft Productions and v.p. of R. C. Bigelow Co., has been made Wade production coordinator . . . **John Cuddy** has been upped to production manager of Transfilm's animation department . . . **Paul J. Sommer,** formerly of TV Spots, has joined Song Ads as animation director for tv commercials . . . **Transfilm** has opened a Midwest division with headquarters in Pittsburgh.

NETWORKS

Philip Morris' latest network tv buy for fall now gives the cigarette firm three nighttime entries.

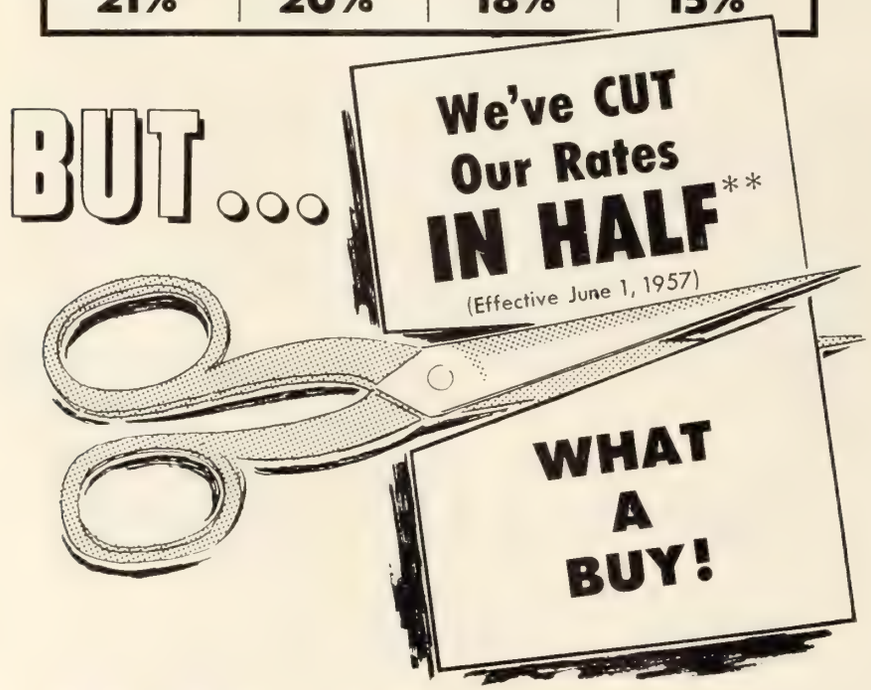
Newest addition is an alternate week half-hour portion of NBC TV's Suspicion (Monday 10-11 p.m.).

Philip Morris re-entered network television last winer with an alternate week half-hour of CBS TV's *Playhouse 90* (which it has renewed for fall) and later this summer added ABC TV's *Mike Wallace Interview.*

Financial note: the tobacco company's net income for the six month period ending 30 June reached $7,059,-449, up from $5,807,038 for the same period in 1956.

EVENINGS from 7 P.M.
WHEC, Rochester, N. Y.
Gets the BIGGEST Share of Audience — 25%*

STATION B	STATION C	STATION D	STATION E
21%*	20%*	18%*	15%*



*Latest Rochester Metropolitan Area PULSE, Report March 1957
**Our New Class D Nighttime Announcement Rate

BUY WHERE THEY'RE LISTENING: —
WHEC of Rochester
NEW YORK
5,000 WATTS
Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco

You can add three more to the list of singing stars heading their own network tv shows this fall.

Bringing the total up to 13 are: Rosemary Clooney who will front the 10-10:30 p.m. spot on NBC TV Thursdays for Lever Brothers, Dean Martin on NBC alternate Saturdays 9-9:30 p.m. for Liggett & Myers and Polly Bergen taking the opposite week Saturday 9-9:30 p.m. show for Max Factor. Weekly program cost: $50,000. The Bergen starrer is not firm as she still must get out of her current contract with CBS.

ABC Radio has created these two new posts in its program department to facilitate production of the "new live personality programing" starting in the fall:

- William D. Hamilton, national program director. Hamilton has been eastern program manager for ABC.
- Drex Hines, assistant national program director. Hines has been with American since 1953 as a producer-director.

First of the new programing: The *Herb "Oscar" Anderson Show* will bow September (replacing the morning daily serial block).

Fall tv notes: CBS TV is joining the games and stunts programing trend in the daytime and will slot a Monday through Friday version of *Beat the Clock* in the 2-2:30 p.m. period. The show replaces *Our Miss Brooks* re-run series . . . **Sports Focus** will return to ABC TV 2 September to fill the 7-7:15 p.m. slot across-the board.

Radio notes: ABC Radio's new variety programing (replacing its daily serial block) will be the *Herb "Oscar" Anderson Show* bowing on 2 September . . . **Kraft** is adding two weekday five-minute news shows and two Saturday stanzas to its *Five Star News* series on MBS starting 19 August.

Personality notes: Reed M. Roberts, Jr., has been named to head the new budgeting services department set up by CBS, Inc. Roberts was formerly a senior associate of Cresap, McCormick & Paget, management consultants . . . **Joseph Bambara** has been named vice president of CBS Laboratories . . . **Keith G. Dare** has joined ABC Radio as an account executive. Dare comes from the Katz Agency.

Ralph Hardy, former NARTB lawyer and executive and most recently CBS, Inc.'s vice president in charge of the Washington office, died this week. Hardy was only forty one years old.

TV STATIONS

A new industry group called Country And Western Music Broadcasters' Association was formed this week . . .

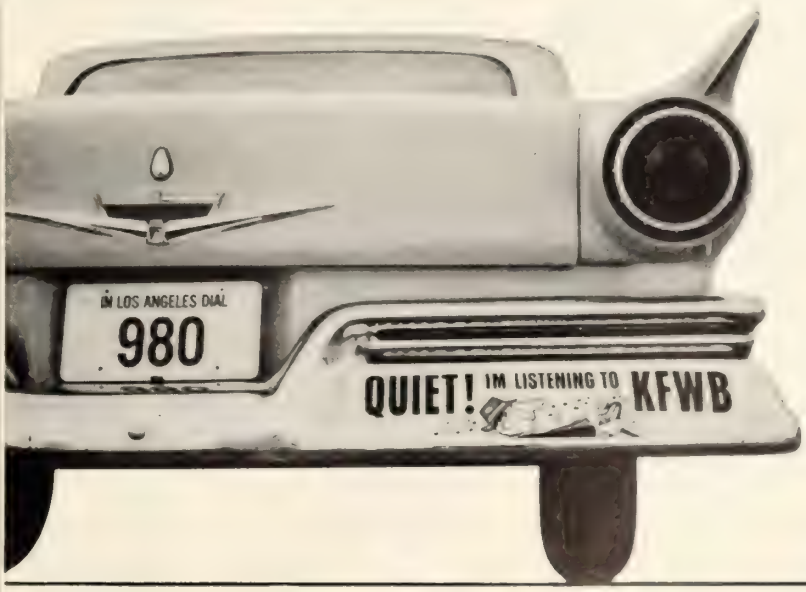
CAWMBA is starting with a nucleus of 20 stations and all radio and tv stations programing large blocks of country-western music are invited to join.

Purpose of the organization is the mutual sharing of country and western projects, research surveys, merchandising, promotion and programing.

Promotion idea at work at WHBQ, Memphis, is the *Popeye Playhouse* and Memphis Queen River Boat Excursion tie-in.

Each Saturday morning 250 youngsters and their mothers board the stern-wheeler and take an hour cruise under the joint command of Bill Kille-

radio tempo
reaches the "city on wheels."
A program with music;
news-while-it-happens; weather
and freeway information.
Los Angeles moves—at home and
on the road—listening to
KFWB...the station geared to the
tempo of the times.



KFWB
the personality station 980

National Representatives: Branham Co.; McGavren-Quinn, San Francisco
Robert M. Purcell, President and General Manager.
5000 Watts day and night...clear regional channel.

brew (mc of the cartoon show) and Capt. Langford (real skipper of the Memphis Queen).

Admission tickets are obtained by sending in five "proofs of purchase" of Dean Milk, the sponsor. The whole promotion is supported by mailings to the grocery trade, flyers, souvenier tickets and promotional announcements on WHBQ in addition to the tv show.

Clinton E. Frank is the agency for Dean.

With the recent purchase of WBRC-AM&TV, Radio Cincinnati has made a realignment of its executive personnel. Here's a run down on the new executive group:

Hulbert Taft, Jr., president and director of Radio Cincinnati and affiliated corporations in Columbus and Birmingham; chairman of the board of WBIR, Inc., Knoxville; in charge of policy and operations of all properties; contacts with the FCC network contracts; major equipment purchases and construction and general supervision of labor relations.

David G. Taft, executive v.p. and director of Radio Cincinnati and affiliated corporations; director of WBIR, Inc.; manager of WKRC-TV, Cincinnati; and supervisor of tv operations in Columbus and Birmingham.

Ken W. Church, v.p. of Radio Cincinnati and affiliated corporations, in charge of national sales for all properties and supervisor of radio operations.

Donald L. Chapin, in charge of the New York sales office, and national sales manager under Church.

Tv applications: Between 22 and 27 July, three applications for new stations were filed, two construction permits granted and one new station took to the air.

Applications include: Pacific Broadcasters Corp., Stockton, Calif., for Channel 37, Delano, Calif., 450 kw visual, with tower 424 feet above average terrain, plant $242,809, yearly operating cost $300,000; Florida Gulfcoast Broadcasters for Channel 10, St. Petersburg, 316 kw visual, with tower 997 feet above average terrain; plant $1,118,050, yearly operating cost $800,000; and to Veterans Broadcasting Co., Rochester, N. Y., for Channel 10, Vail Mills, N. Y., 316 kw visual, with tower 1,000 feet above average terrain, plant $764,630, yearly operating cost $1,200,000.

Construction permits went to Television City, McKeesport, Pa., for Channel 4, 100 kw visual; and to Queen City Broadcasting Co. for Channel 7, Seattle, Wash., 316 kw visual.

New station on the air was KTVC, Ensign, Kan., Channel 6, programing ABC TV in affiliation with KAKE-TV.

Wichita, also CBS TV under extended market plan.

Idea roundup: WLBC-TV, Muncie, Ind., has a novel "summer replacement" for its late-afternoon Western movie — local Little League baseball telecasts in the 4-5:30 p.m. slot across-the-board. Station officials estimate viewer interest has increased about 30% in the late afternoon period. Added note — the station dedicated land for the baseball diamond right next to its radio tower . . . **WCHS-AM&TV,** Charleston, W. Va., is conducting a radio-tv clinic for representatives of 93 community organizations on 23 August. Purpose is to acquaint groups with the workings of the two media in order to improve the quality of local public service efforts in broadcasting.

This week WLW-T, Cincinnati, will begin origination of local shows in color . . . **WMT-TV,** Cedar Rapids, has finished rebuilding their new tower, destroyed by a storm shortly before completion last winter.

Job notes: Peter Theg, former station manager of WMTV, Madison, Wisc., has been made general manager . . . **Ronald R. Ross** has been appointed general manager of WPTA, new Fort Wayne station. He comes from WOWO, Fort Wayne . . . **Edward J. Roth, Jr.,** has been named program manager of WGN-TV, Chicago . . . **Charles W. Brodhead** has been appointed program director of WLW-I, Indianapolis . . . **Mike Schaffer,** promotion director of WDBJ-TV, Roanoke, Va., has resigned to join WAVY-TV, Portsmouth, Va., as promotion-publicity director . . . **Robert E. Newsham** has been appointed assistant sales manager for KYW-TV, Cleveland . . . **E. L. (Ned) Smith** has been named general sales manager for KOVR-TV, Sacramento-Stockton, Calif., and at the same time **Paul Lerew** has been promoted to local sales manager and **Henry E. Freitas** to sales promotion manager.


The Crest of Good Living in
New York City
HOTEL
New Yorker
34th Street at 8th Avenue
Manhattan's largest and most conveniently located hotel. 2500 outside rooms, all with bath and free radio, television in many. Direct tunnel connection to Pennsylvania Station. All transportation facilities at door. Three air-conditioned restaurants
LAMP POST CORNER . . . COFFEE HOUSE
GOLDEN THREAD CAFE
Singles from $7 | Doubles from $11 | Suites from $23
JOSEPH MASSAGLIA, JR., President
CHARLES W. COLE, Gen. Mgr.
Other MASSAGLIA HOTELS
• SANTA MONICA, CALIF. Hotel Miramar
• SAN JOSE, CALIF. Hotel Sainte Claire
• LONG BEACH, CALIF. Hotel Wilton
• GALLUP, N.M. Hotel El Rancho
• ALBUQUERQUE, Hotel Franciscan
• DENVER, COLO Hotel Park Lane
• WASHINGTON, D.C. Hotel Raleigh
• HARTFORD, CONN. Hotel Bond
• PITTSBURGH, PA. Hotel Sherwyn
• CINCINNATI, O. Hotel Sinton
• NEW YORK CITY Hotel New Yorker
• HONOLULU Hotel Waikiki Biltmore
World-famed hotels
Teletype service—Family Plan



"—but according to KRIZ Phoenix, it's always bad when the doctor's in a stew."

RADIO STATIONS

NARTB's financial survey of the nation's radio stations just completed has brought out this information:

• The "typical" station had about $100,000 in total revenue and $90,000 in expenses during 1956.

• Station estimates of 1957 business anticipate a three per cent increase in total revenue over 1956 and a two per cent raise in total expenses. This estimate was made by the broadcasters in the Spring of 1957.

WERE-FM and the Cleveland Transit System are participating in an interesting experiment — piping shows to transit riders waiting in the stations.

The FM station plans to broadcast baseball games, scores, news, music and special programs only.

Broadcasts will be controlled by CTS dispatchers. Equipment and installation is to be furnished by WERE. The station is not paying CTS for the use of its facilities, but the plan is to cut the transit company in on a percentage of the revenue from sponsors.

Anniversaries: WBLK, Clarksburg, W. Va., celebrated its 20th by changing its call letters to WBOY . . . **WMT,** Cedar Rapids, Ia., is currently observing its 35th . . . **WWJ,** Detroit, will be 37 years old on 20 August.

Two radio gal Fridays made news this week: Cecile Kirby, WQAM, Miami, receptionist was called on by the station's news central to convince an attempted suicide that he should give up the idea. She kept the man talking long enough for police to arrive and save his life . . . **Maxine Ford, WLOI,** LaPorte, La., sales secretary passed by a local loan company right after the office was robbed. She immediately called the station with the news and it was rushed to the air. In the meantime the cashier from the robbed loan office had made her way out the back door and next door to Delaney's furniture store where she told the manager what had happened and asked him to call the police. While he was dialing, he heard the bulletin of the hold-up on WLOI. The furniture store manager was quite impressed: it was the first day WLOI's noon news was being aired under Delaney sponsorship!

People in the news: Dr. Aneurin Bobycombe has been named supervisor of sales for KDKA-FM, Pittsburgh . . . **George W. Yazell** has been promoted to station manager; **J. Kent Hackleman,** sales manager and **Jack Davis,** program manager at WJLS, Beckley, W. Va. At the same time **Jack K. Bailey,** former district sales manager of the Growest Baking Co. of California, has been added to the station's sales staff . . . **Jim Molchen,** former promotion manager of KELO, Sioux Falls, has been named manager and **Robert Rosen** has joined the station as sales promotion manager.

FILM

Foreign sales zooming . . . Nat Donato, ABC Film Syndication's Canadian rep., reported that sales of American tv film shows in Canada in 1956 and 1957 are approximately 60% to 70% greater than those in 1954.

ABC reported program sales in eleven Canadian markets including *Douglas Fairbanks Jr. Presents* to Delmot Frozen Foods for seven markets.

Guild Films' *Kingdom of the Sea* has been sold to CBC for fall start.

Stories of the Century are now in 15 Canadian tv markets.

Guild Films reports dubbing into Spanish has started on all their programs preparatory to sales in Latin American markets.





MOUSETRAP,
STEAM TRAP,
SEWER TRAP

...it makes no difference

. . . the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads to mass production and volume sales . . . which means lower costs and lower prices.

Yes, "Advertising Benefits You" . . .
'specially businesspaper advertising.



SPONSOR PUBLICATIONS, INC.

Screen Gems announces 18-market sale via Maxon agency of *Ranch Party* to Griesedieck Beer for its south-central region. *Ranch Party's* gimmick: two new guest stars featured weekly.

NTA signed **Everett Sloane** for the lead in *Official Detective.* He'll play the part of the investigator for the Detective Magazine which provides actual documentation for this series.

Film people making news . . . David W. Lupton and **Florence Fisher** have formed a new tv package company, PMC Productions . . . **Richard H. Rogers** has joined Modern Talking Picture Service, Inc., as account executive . . . **Bernard L. Schubert,** board chairman of Telestar Films, Inc., announced company's new offices and managers: Dallas, **Ken Roswell;** Chicago, **Charles McGregor;** Pittsburgh, **Ken Israel;** Los Angeles, **Julian Ludwig;** Atlanta, **Bill McDonald, Raymon L. Hamilton,** formerly of Flamingo Films, appointed General Sales Manager. **Harold Kovner** and **Joseph H. Moskowitz** have been appointed to the Board of Directors of NTA Film Network, Inc. **Berne Tabakin** also named v.p. in charge of NTA's west coast division.

RESEARCH

Another son-succeeding-father incident: this week Arthur C. Nielsen, Sr., founder of the research firm, relinquished the presidency to his son, Arthur C. Nielsen, Jr.

The senior Nielsen has been at the helm for 34 years. He will now become chairman of the board and will continue as chief executive officer.

The careers of both Nielsens has paralleled closely—and not only in the business world. They have even joined forces in sports activity and together won three national Father-and-Son tennis championships.

The A. C. Nielsen Co. is now one of the world's largest business service organizations, with over 3000 employees in 11 countries and annual sales topping $20 million.

With the move of Roger Cooper to ARB's home office in Washington, D. C., as stations relations manager, the new west coast personnel alignment works out like this:

WHAT IS YOUR PHOTOGRAPHIC MAL-ADJUSTMENT ?

1) QUALITY ?
2) SERVICE ?
3) PRICE ?

THESE ARE THE 3 BIG PROBLEMS

Let us cure them for you as we have done for some of the top business firms and advertising agencies



BAKALAR COSMO *Photographers*

119 W. 57th St., N.Y.C. Ci. 6-3476
PHOTOGRAPHERS FOR SPONSOR

BAKALAR-COSMO
119 W. 57th St., N. Y. C.

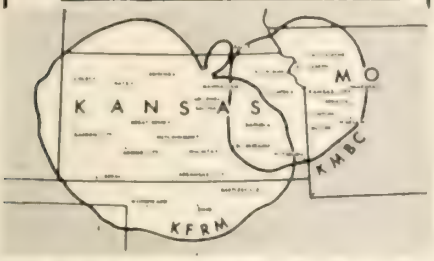
Gentlemen: Please have your representative ☐ Phone ☐ Drop in

Date ..... Time .....

Firm .....

Address ..... Tel. No. .....

Kansas is FREE
When You Buy KMBC
in Kansas City, Missouri



BUY KMBC—5,000 watts on 980 kc., to reach 2,340,560 people; $3,945,000,000 spendable income; $2,949,000,000 retail sales.

GET KFRM—5,000 watts on 550 kc.—for the state of Kansas *FREE!* It's your *bonus* market of 1,927,150 population; $3,115,468,810 spendable income; $2,321,148,648 retail sales.

KMBC-KFRM, the only bonus-buy radio stations in the Heart of the Nation.

For choice availabilities, call your colonel from Peters, Griffin, Woodward, Inc.



DON DAVIS, President
JOHN SCHILLING, Executive Vice-President
GEORGE HIGGINS, V.P. and Sales Manager
DICK SMITH, Manager, KMBC-KFRM

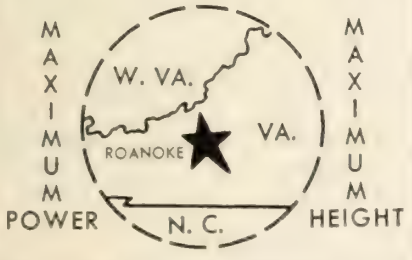
KMBC of Kansas City
KFRM for the State of Kansas

in the Heart of America

abc

ROANOKE

60 County Coverage



Television's Top Programs

CBS

Ask Your "Colonel" at Peters, Griffin, Woodward, Inc.

WDBJ tv
CHANNEL 7
ROANOKE, VIRGINIA

• William Shafer as western manager. Shafer was formerly Pacific coast manager for ARB and in his new post will be responsible for all tv audience measurement activities in the 11 western states.

• Gene Thompson as western account representative. Thompson joined the research firm in 1956 and was formerly with Honig-Cooper.

How are those summer replacement shows doing? Here's ARB's "most popular" list based on their latest national tv survey:

	VIEWERS
Studio One Summer Theatre	20,905,000
*Best of Groucho	20,470,000
Julius LaRosa	20,470,000
*Those Whiting Girls	17,290,000
The Web	16,930,000
Richard Diamond	16,900,000
*Spotlight Playhouse	16,290,000
High-Low	14,900,000
Arthur Murray	14,510,000
Meet McGraw	14,050,000
*Adventure Theatre	13,150,000
*Jimmy Durante	12,740,000
Mystery Theatre	11,860,000

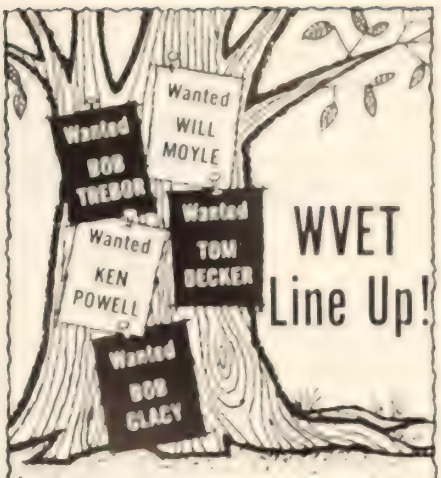
(Note: asterisk denotes re-runs.)

Personality notes: Charles C. (Bud) Hoffman has been appointed executive vice president of the Bureau of Broadcast Measurement.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 30 July	Tues. 6 Aug.	Change
New York Stock Exchange			
AB-PT	19⅝	19⅜	— ¼
AT&T	173½	172⅞	— ⅝
Avco	7	7	
CBS "A"	31	30⅛	— ⅞
Columbia Pic.	19⅜	19⅝	+ ¼
Lowe's	18¼	17⅞	— ⅜
Paramount	35⅝	35	— ⅝
RCA	34½	34¼	— ¼
Storer	25¾	25¾	
20th-Fox	26½	27⅛	+1⅜
Warner Bros.	23	22⅝	— ⅜
Westinghouse	65⅛	63¼	—1⅞
American Stock Exchange			
Allied Artists	3	3¼	+ ¼
C&C Super	1	15/16	—1/16
Dumont Labs.	4⅞	4⅝	— ¼
Guild Films	3¼	3	— ¼
NTA	7⅞	8⅝	+ ¾



Rochester's 5 Most Wanted* Men

*WANTED... by audiences and advertisers . . . because they make WVET's unique programs of music, loved by all . . . and every-hour news . . . NUMBER ONE in Rochester radio for reception and response.

MUSIC NEWS ABC
WVET RADIO
ROCHESTER, N.Y.
1280 K.C. 5000 WATTS
Represented Nationally by
THE BOLLING COMPANY

5000 W



Best Buy
K.F.J.I.
KLAMATH FALLS, OREGON
Ask the Meeker Co.

1150 KC

RICH *potential...*

RICH Little Rock, Arkansas
RICH a MILLION people
RICH a BILLION spendable income
a 300% increase in retail trade since 1938

RICH *penetration...*

RICH 246,350 TV homes*
RICH 6 of the top 10 once-weekly evening shows**
RICH 8 of the top 10 multi-weekly evening shows**
4 local shows listed in the top 10 multi-weekly network and local shows

*en*RICH*ed Sales...*

RICH when you use the only station that
RICH covers the entire Little Rock regional
RICH market, the only station that gives you
the major share of audience in a 30-county area all 7 days of the week . . .

get the facts from Petry

ONCE-WEEKLY SHOWS	MULTI-WEEKLY SHOWS
Perry Como 39.9	6:00 News/Weather 19.9
Highway Patrol 37.4	10:00 News/Weather 19.8
George Gobel 34.5	Tennessee Ernie 15.9
The Ford Show 33.7	Autry-Rogers 15.6
You Bet Your Life 33.6	Melody Boys 15.5
Hit Parade 33.4	Queen For A Day 13.0
	Price Is Right 11.5
	It Could Be You 11.5



Represented by

Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • DETROIT • BOSTON
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

*Television Magazine—July 1957
**ARB Survey—May 1957
30-County Area

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

10 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Behind-the-scenes note: **The press corps covering Government agencies and bureaus this week was passing around this bit of cloakroom suspicion:**

That one of the chief sources of the pressure for more action against tv network business practices are the **major business interests**—among them upper-bracket investors in advertising.

Inspiring their reputed resentment: Network policy against granting summer hiatuses, virtual insistence on 52-week contracts, and other points of "inflexibility", which these interests consider contrary to the very principles by which they're accustomed to doing business.

But there was nothing subtle this week in the **assurance by the Department of Justice to the Senate Commerce Committee that it will speed up its anti-trust probe of tv network practices.**

Antitrust chief William P. Rogers told the committee's chairman Sen. Warren Magnuson that the committee's network staff report has been studied carefully.

Said Rogers: His department **has been poking into the antitrust implications of such practices as must-buy, option time, network roles in program production, network relations with affiliates, and "alleged abuses of power** on the part of the networks."

Rogers added that he was hopeful that the probe's progress will be accelerated in the coming months.

The FCC will start 17 September to look over arguments for and against fee tv as compiled by its staff.

This is expected to be a preliminary meeting, with the commissioners merely feeling each other out about the projected large-scale trial of pay-as-you-look tv.

Quick action is not expected in any case. And there's more than a little possibility that the commissioners—not at all satisfied with lack of details about the scope of the trial offered by fee tv advocates—**will call a public hearing** at which they can get answers to all their questions.

The FCC finally dropped its proposal to limit tv translator stations to communities which do not have regular local tv stations.

The decision: Whether to license a translator or not should be decided in the light of the facts of each individual case.

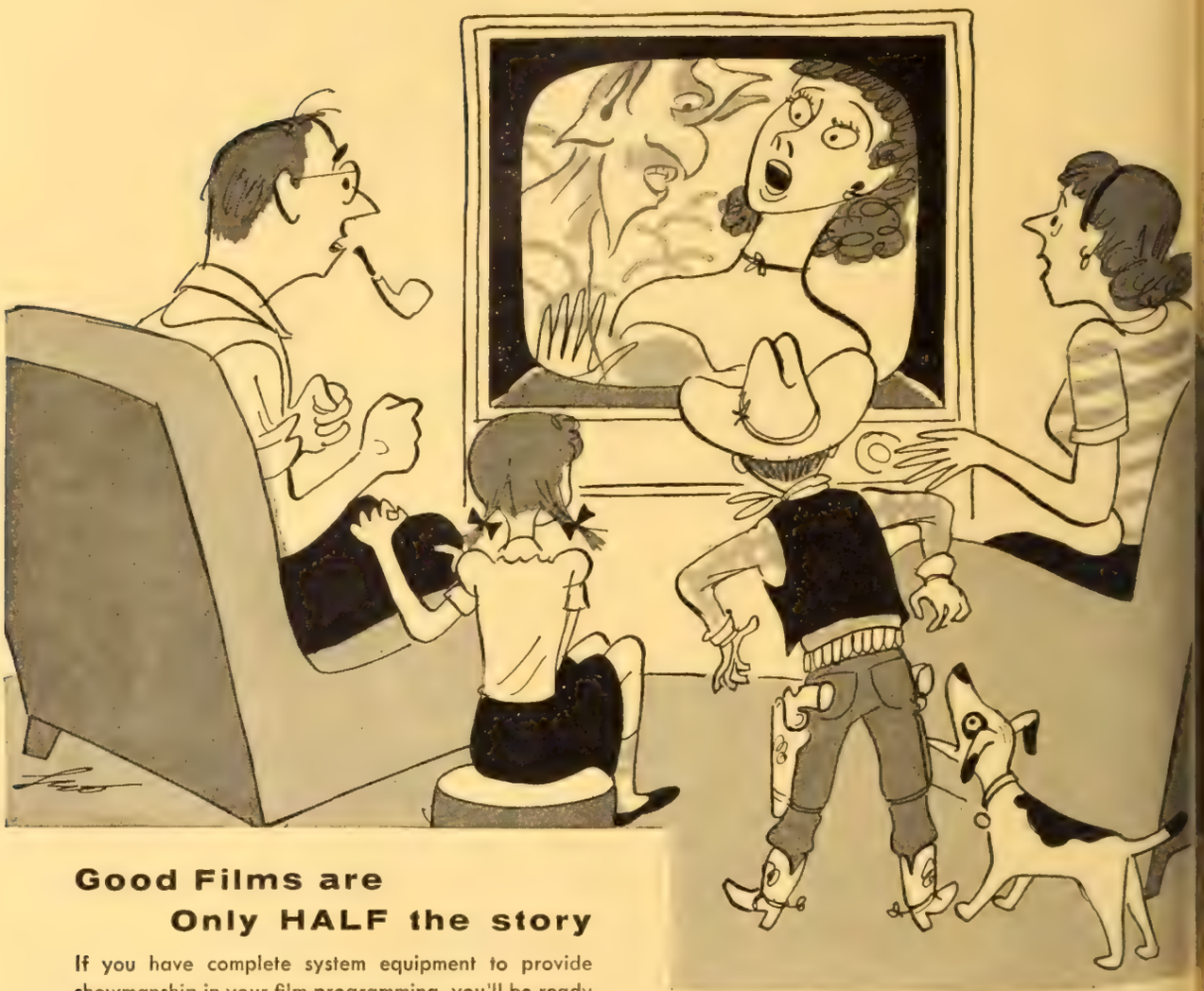
Reasoning behind the decision: There probably are **many instances in which a translator can bring additional tv** to the public without hurting a regular station.

Schick has taken the consent decree route to settle the FTC's complaint against the electric razor's free home-trial promises on its tv programs.

Under this device the company does not admit it sinned, but promises to change its behavior.

The FTC's complaint: Schick did not require dealers—and some of them actually refused to do so—to live up to the company's your-money-back-if-you-don't-like-it-after-14-day-trial commercial.

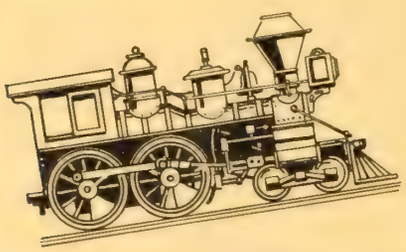
Meanwhile, the **FTC lodged a new false ad complaint against Universal Sewing Co.,** of Cincinnati, for allegedly promising on tv and radio low prices on appliances which it had no intention of delivering at the advertised price.



Good Films are Only HALF the story

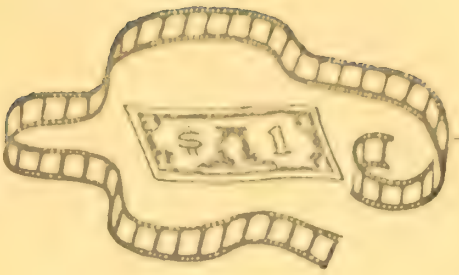
If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.

P. S.



HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

YOUR FILM DOLLAR . . .



How an RCA Film System Will Enable You to Spark and Hold Viewer Interest

Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.

Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.



RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal



10 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

TelePrompTer's latest diversification move is the acquisition of a process for **clearing up old film as it passes through the projector.**

The patent holders of the process are being offered a **stock deal.**

This rejoinder brought more than one participant in an agency plans board meeting up with a start this week:

"Never mind what you think is best for the client. Let's concentrate on what's best to sell him."

How do you label an agency? The simple way is to string the names of the wheels in tandem. But here's one with a different approach:

Matty Rosenhaus, head of Pharmaceuticals, Inc., himself solved the dilemma which resulted in the **conversion of Edward Kletter Associates into the Parkson Advertising Agency.**

First of all, it was decided not to complicate things by adding the name of Franklin Bruck, brought in as board chairman, to the agency's title.

Rather, to make everybody happy **Rosenhaus patched together syllables from New York's famed ad agency addresses—Park and Madison Avenues.**

One place that apparently is in no hurry to adopt new names is the telephone company.

An ad agency executive this week inquired for some closed-circuit information and was told to contact the **"radio department."**

McCann-Erickson soon will be packaging and selling an entirely new service to advertisers—General Semantics.

A separate division—like CCI, Marketing Planning Corp., and Sales Communications, Inc.—is being set up for the semantics operation with **Dr. Robert Holston** as director, and **Russ Johnston** as organizer and sales mastermind.

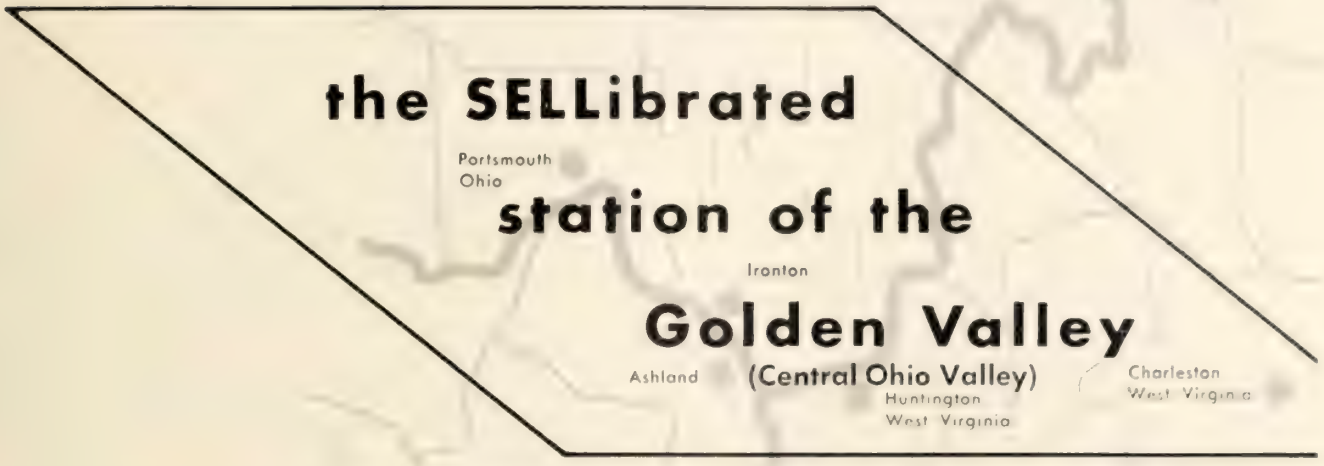
For the uninitiated: **Semantics is the technique of communicating by symbols.** McCann-Erickson's premise is that it can be used in **dealing not only with customers but with employees and the client's investors.**

As in many a new field, the **jargon of marketing** continues to mushroom. Here are some **phrases indispensable to today's vocabulary:**

- The sale that brings in the profit.
- The customer's image (or the "customer's portrait").
- Translate markets wants into activities that bring satisfied customers.
- Integrate all efforts and groups into a master plan.
- Performance yardsticks.
- Marketing position and penetration.
- Utilization of the company's total resources.
- Acceptance of the marketing philosophy.

operation facelift

has made WHTN-TV



FULL COVERAGE . . . . . of the 23rd Television Market

FULL POWER . . . . . 316,000 watts to put a Grade A signal over the entire Golden (Central Ohio) Valley

NEW SALES . . . . . for a product-hungry market that last year accounted for

$138,000,000 in Food
$ 25,200,000 in Drugs
$ 46,000,000 in Apparel
$ 89,000,000 in Automotive
$ 26,125,000 in Gas Stations
$110,000,000 in General Merchandise

NEW TOWER . . . . . that rises 1000 feet above average terrain, for finest viewing

BUT THE AVERAGE CPM IS STILL THE LOWEST! No wonder it's the SELLibrated Station of the Golden Valley

WHTN-TV

CHANNEL 13

ABC Affiliate 316,000 Watts Huntington, W. Va.

A COWLES STATION

ROBERT R. TINCHER, GENERAL MANAGER

Represented by

Edward Petry & Co., Inc.

THE BARTER PROBLEM

(Continued from page 31)

What is far more distressing to the media executive is the fact that there's no rate card in barter. Suddenly the timebuyer has to be able to figure out not only the likely cost-per-1,000, audience composition and ratings, but how to compare the barter buy with a conventional spot tv purchase where all facts are known to him through the reps. He's got to figure out whether the bulk announcements promised to him, if delivered and not preempted, are individually worth whatever percentage they represent of the total budget allotted. Above all, he can't possibly tell whether someone else's barter deal wasn't cheaper than his.

4. The problem of "who's on what and next to whom" adds some interesting policing and paperwork for client and agency media men alike. Since the station involved in barter is in effect selling through two separate sales agents (the national rep and the barterer), the chances of product conflicts are increased.

The rep, who may not know all the time periods the station has bartered away, can find himself in the embarrassing position of making available to national clients time that now represents a product conflict, or at least an annoyance. Some of the advertising being attracted into tv as a result of barter has moved former Class "D" clients into a few Class "A" periods. This is causing considerable unrest among some Class "A" accounts, who're now wondering whether the announcement next to theirs cost the same as what they paid.

5. Agencymen and reps both feel the station that barters may depreciate its time and reliability, in the same way that any other form of under-the-counter rate cutting tends to do. Some buyers are even going so far as to tell reps whose stations are known to have barter deals that they want an equal shake for their rate-card clients.

"If another guy is buying at X% off, why shouldn't our client?" the chief buyer of one of the top five air media agencies told SPONSOR. "Our client is a 52-week advertiser with a steady and heavy schedule of announcements. Yet another advertiser comes in for a quick flyer and pays a good chunk less than we do. We wouldn't be fair to our client if we didn't fight that."

On the whole, however, barter contracts aren't for brief periods at all, but rather for a minimum 52-week period since payments by a station in time to a syndicator for film property is usually a long-term deal.

If there are such disadvantages in barter, why has interest in it spread as considerably as it has?

The answer lies principally in the economics of tv. While there's a hunger for programing on the part of stations, many find themselves short of cash for large quantities of film. At the same time, many syndicators are finding themselves overloaded with product, particularly reruns, which are getting harder and harder to sell as new feature films and new tv programing is produced. These factors alone would be enough to pressure for some form of discounting on both sides.

Coupled with this situation, however, is the continuously rising cost of tv time which is putting the squeeze on smaller advertisers. As costs have gone up, spot tv sales have softened and some periods, such as daytime and late night, have been harder to sell.

"There's obviously nothing so uneconomic for a station as any unsold time," as a rep told SPONSOR. "Therefore, some stations have panicked and have sold out for part of the dollar rather than gamble on losing the whole value of the time."

Barter makes it possible for these stations to acquire the needed film programing (or in the case of Television Clearing House, the needed furniture, appliances or other merchandise for giveaways) without an outlay of cash. According to the barterers, this has actually had the effect of boosting the value of the station's unbartered time, since it now has the programing necessary to maintain its rate. While reps generally feel that this fact does not make up for the shadow of doubt cast on the rate card by this bulk discounting, some reps have actually arranged film barter for some of their stations which found themselves short on cash and long on hours to program.

Here's what the barter agents say in their defense. These are the points



The surest way for you to prove that every brain cell is putting in overtime is to buy WBNS Radio. It figures to give your pitch where there's $2,739,749,000.00 of spendable income; where Pulse gives the top rating for any Monday-thru-Friday quarter-hour, day and/or night. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

of Dick Rosenblatt, president of Time Merchants, Inc.:

1. Barter is bringing new clients into tv who wouldn't be able to afford it at its current premium rates. Many of these clients are becoming rate card customers as their barter deals run out, and after all, there's a limit on the amount of barter time.

"Department stores have been generally slow in coming into tv," he told SPONSOR. "But many are now buying time locally next to the International Latex commercials, for instance, because they've seen what effect bulk tv advertising can have on promoting their store traffic."

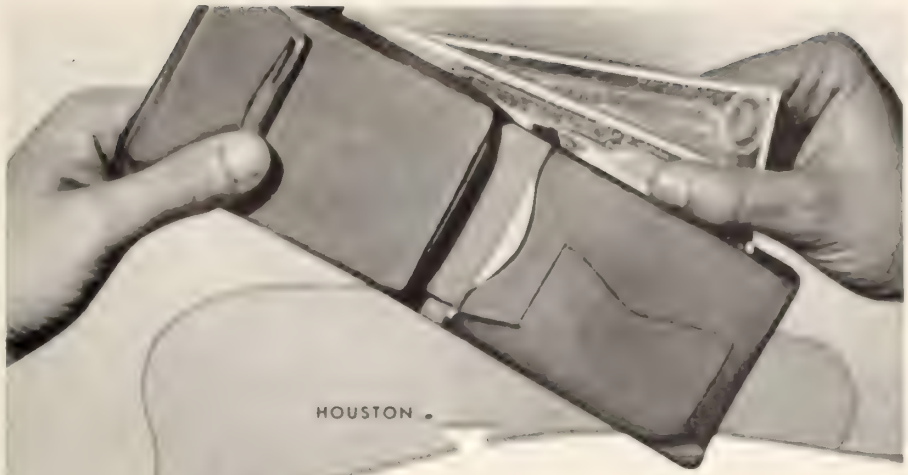
2. "Barter money is not being siphoned out of national spot," he says. "It's generally an extra appropriation for the larger advertiser, or a new tv appropriation for the small client who couldn't cover the medium adequately on his budget before."

3. The weight of barter advertising has already produced good sales results for a number of clients, contend the barter supporters.

4. "Increased station ratings are good for the reps," say the barterers. "And if the station can now afford to have a show of better quality, the rep can go out and sell it more easily and possibly at a better rate than previously."

Adds Dick Rosenblatt: "Barter serves a definite purpose in the tv industry, but no one is saying that it's suited to every client's needs. If an advertiser is very small, he can't use barter. If he's very big, he can probably afford the greater choice of times and flexibility of a rate card buy. For the station it takes up the slack of unsold time. It needn't depreciate his other properties. If he's got programming and ratings to sell, the rate card will stand up. If he doesn't, he'll be forced into all sorts of individual wheeling and dealing under the counter which barter saves him from automatically."

While the argument sounds convincing in theory, most admen feel the individual tv station is nonetheless faced with pressure from card-rate clients who've found out that it barters its time. The card-rate advertiser can't feel secure that he's bought in the most advantageous way. And the barter buyer himself wonders whether he couldn't have done better or whether his competitor got a cheaper deal.



Gulf Coast Texans
Can and Do Buy More . . .
Sell Them on KTHT

5000 W 790 KC

Those rich Texas wallets open easily, to buy products advertised on the station that delivers sales results, KTHT.

MBS for Houston and South Texas. Represented Nationally by Paul Raymer Co.

it's KSAN in San Francisco
PROVEN MOST POPULAR WITH NEGRO LISTENERS YEAR AFTER YEAR*
(*Negro Pulse)

KSAN Is Your Best Buy... Because KSAN Goes Where 280,000 Negro Listeners Are.



K S A N Goes Where The Negro Market Is!

for specific proof of all KSAN claims to fame, contact Stars National, Tracy Moore, or
WRITE, WIRE, PHONE KSAN
1111 MARKET STREET, SAN FRANCISCO, CALIFORNIA, MA 1-8171

In Shreveport
ONLY KTBS-TV
OFFERS

Bonus
Coverage

FROM THE HUB OF
THIS 4-STATE AREA



*157,980 Television Homes . . . a BONUS of 13,120 over station B.

*136,860 homes reached monthly . . . a BONUS of 6,740 over station B.

*131,870 homes reached weekly . . . a BONUS of 5,120 over station B.

*Latest Nielsen Survey

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA
E. NEWTON WRAY, President & Gen. Mgr.
NBC and ABC
Represented by
Edward Petry & Co., Inc.

Reps at work

Ed Whitley, John Blair & Co., New York, notes the "number of advertisers who are taking advantage of weekend spot radio. Requests for these availabilities this summer have been greater than ever before." Since 1954, he points out, the public has bought 67 million mobile units—47 million car radios and 20 million portables. "Americans today," Ed says, "are determined to have radio wherever they go. So whether in or out-of-home, the Saturday and Sunday radio audience is gigantic—particularly between 8:00 a.m. and 10:00 p.m." The over-the-weekend audience composition varies considerably from the Monday through Friday audience, he says,—the major difference being in the high proportion of men reached during almost every hour of the day. Consequently, radio is making impressive gains among advertisers who seek a male audience. For motor cars, oil and gas, beverages and cigarettes, as just one example, it's a powerful point-of-sale medium—reminding the car-radio listener to stop and pick up the product. "In the not too distant future, week-end avails will be as much in demand as 6:00-9:00 a.m. and 4:00 to 7:00 p.m. daily."



Frank Boehm, newly named promotion v.p., Adam Young, Inc., New York, says: "We don't consider research a luxury. It's a service on which our stations rely for sales planning. Our research is mostly in the areas of market, audience and rate analysis, but often extends into the fields of programing, promotion and merchandising where past successes offer valid methods.



Usually, we determine the physical area in which our station is most effective, advise the station as to which audience measurement surveys best provide evidence of this effectiveness and suggest a rate structure attuned not only to the station's audience and the competition but also in line with the current national pattern of spot buying. Then there is the area of sales. Sometimes our salesmen face situations in which spot buys have been made based upon past experiences—overlooking dynamic changes in local listening habits which have occurred. In such instances we in research work closely with sales to bring the market's new radio 'profile' to the attention of the buyer and the advertiser. In these ways, we are helping both stations and advertisers to use radio and tv to their best advantage."



they're a pourin' in...kit n' kaboodle!

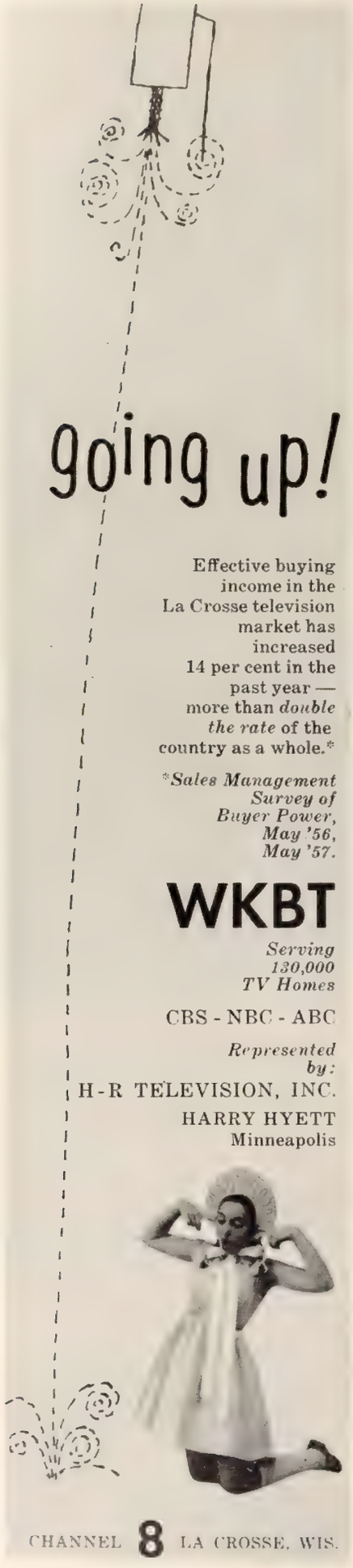
These here folks come a-traipsin' into LA only to find things ain't like they were back home. They need bales o' things and man do they and millions like 'em ever buy. Yep, stuff sure moves fast when you use KXLA, most listened to 24-hour country and western music station.

!.000 watts covering the greater Los Angeles market

1110 on the dial

KXLA

represented nationally by Burke-Stuart Co., New York, Chicago, Detroit, Los Angeles, San Francisco



Tv and radio NEWSMAKERS



James F. O'Grady, recently transferred from New York to Chicago as mid-west sales manager for Adam Young, has been named vice president in charge of mid-west sales activity. The promotion is one of four announced this week along with four other staff additions. "These changes," said Young, "reflect the greatly increased amount of service we are rendering to our stations, the agencies and advertisers. We expect to continue expanding our staff and services to provide better and better representation." Other promotions include: William Crumley, vice president in charge of research, appointed assistant to the president; Frank Boehm, former head of radio research, now vice president in charge of radio-tv promotion and sales services; and in the sales branch, Robert A. Burke has been upped to eastern sales manager.



Kenneth Baker has been upped to the post of director of advertising for Gerber Baby Foods. Announcement was made this week by Joseph H. Bagley, vice president of marketing. Baker's new position will mean enlarged responsibilities in connection with Gerber's advertising policies and programs. He has been with the company since 1924. His first asisgnment was that of assistant to Daniel F. Gerber, who was personally handling all advertising for the company at that time. Subsequently Baker served as assistant to the vice president of marketing and was responsible for sales promotion, consumer services and export operations. In 1950 he was made advertising manager. Gerber currently is spending $3 million on advertising and promotion spread over radio and tv, magazines, newspapers, trade papers and point-of-sale.



Clifford W. Davis' appointment as a senior vice president and director of merchandising at Lennen & Newell was announced this week by Adolph J. Toigo, the agency's president. Davis joined Lennen & Newell this Spring, moving over from General Foods where he had served for 20 years in many sales capacities. His most recent posts: national sales planning manager from 1950 to 1952, national merchandising manager from 1952 to 1954, and more recently Eastern region sales manager from 1954 to 1957. Prior to his 20-year career with General Foods. Davis was with the Kellogg Co. from 1934 to 1938 where he specialized in national corporate chain store sales. Before that he was sales manager in various cities throughout country for A&P food chains.



Put your money where the people are

Are you reaching pike instead of people? Summer, winter, spring and fall, WWJ's Hi-Fi signal, personalities, music, and news concentrate on the millions of big-earning, big-spending folks in southeastern Michigan to whom WWJ is a constant companion and trusted friend. Use WWJ all day . . . *every* day.

Hit Your Real Michigan Target

Seventy per cent of Michigan's population commanding 75 per cent of the state's buying power lives within WWJ's daytime primary area.

WWJ AM and FM **RADIO** NBC Affiliate

WORLD'S FIRST RADIO STATION

Owned and operated by **The Detroit News**

National Representatives Peters, Griffin, Woodward, Inc.

SPONSOR SPEAKS

Barter safeguards

If A does business with B by exchanging merchandise instead of money—or green stamps, or wampum—that is nobody else's concern. Barter as such is not unethical.

Barter becomes dubious ethically only if it involves an under-the-counter rate deal. When time is traded for film, and is then disposed of substantially below rate card, the client who paid full price is being treated unfairly.

We bring the subject up not because barter as yet accounts for a really major slice of spot tv activity but because it represents an insidious pattern and one which is growing.

Our concern with barter is not based on some holier-than-thou business philosophy. As a practical matter if orthodox buying and selling doesn't fit a station's cash position, it may have to make trade-outs. But we feel stations should carefully consider whether they really need to barter and whether they really know how damaging barter can be in the long run.

If they do barter, stations should seek assurances about the price at which their time will be disposed of. For as things operate today there is no rate card in barter and prices are often made by middle men who have no real stake in the well being of television. Film distributors should be willing to work out assurances that time will not be dumped. For the film distributors no less than the station will suffer if barter eventually debases the value of spot tv.

We doubt if regular spot tv clients would be particularly concerned about barter if they felt rates were under some reasonable control. Barter has so many disadvantages, the experienced advertiser is not likely to be tempted by it—until the time becomes irresistibly cheap.

Actually there is plenty of question as to just how cheap barter is. The whole business is conducted so secretively intelligent comparison is difficult (see article page 29).

We think a stiffer policy among stations is badly needed and in particular we urge stations to reflect deeply before they make long-term commitments on a barter basis. Spot tv has much expansion before it and we'd hate to be in the position of a station which had mortgaged its future.



THIS WE FIGHT FOR: *Some of radio's new comedy commercials are going hog-wild. When selling takes a back seat to humor, it's time to do a double-take. Comedy can be great stuff, but don't let it steal the show from the product.*

10-SECOND SPOTS

Do-it-yourself: For an upcoming show on WWJ-TV, Detroit, producer Paul Neff and herpetologist Paul Allen will film a Michigan rattlesnake biting Allen, who will then describe the effects of the bite and treatment. The program is called *Michigan Outdoors. And it should go a long way toward keeping Michigan indoors.*

Vinyl's pal: B. F. Goodrich, maker of Koroseal vinyl upholstery, credits tv with increasing sales. Reason: with more kids spending more time at tv sets, parents are turning to vinyl covered living room furniture. *Sometimes it seems our whole economy depends on tv.*

What next? A 45-foot yacht is offered to the agency that first consummates a 13-week tv contract for *The Unstable Roundtable*, a panel show in the works at Bell Productions, N. Y. Subjects the panel expects to discuss are: "The role of the dog in society," "Proof that the world is a cube." "The future of the big toe," "Effect of the snare drum today," "Job opportunities in the Gobi Desert."

Security: The reason Cascade Films, Los Angeles, was hired to do those top-secret tv commercials for the new Edsel (See "Edsel's strip-tease," page 39) was that they had previously done films for the Atomic Energy Commission. *We can see it now—agents for GM and Chrysler lurking off the set with cloaks aflying and daggers drawn.*

Tweet: When a St. Paul residential district was plagued by an invasion of starlings, WCCO sent its mobile unit into the area broadcasting recordings of a starling's distress call. An estimated 8,000 frightened birds took off for other parts but not before—according to WCCO—a "roof-washing for the mobile unit" was necessary. *A spot campaign?*

Smellevision? In the Boston market, Canada Dry is trying newspaper ads scented with grape to advertise its grape soda. *If this ever works in tv, imagine the adjacency problems where a Kraft limburger cheese commercial follows a Lanvin perfume spot.*

THE leader IN st. louis

...Fred Moegle

AND WARNER BROS. CARTOONS



With 'Little Rascal' films, "The Fred Moegle Show" dominated its time period and reaped fabulous mail responses.

The most recent ARB (April) credits this show with an average 12.4 rating over ten quarter-hours to the competition's 8.7 and, within a month, a local client's offer resulted in more than 10,000 replies.

Now, with the help of the Warner Bros. Cartoons—"Tweety", "Daffy Duck", "Sniffles"—and a longer time period—Monday thru Friday 4:10-5:00 p.m. —only the sky's the limit!

Join the new St. Louis sales team of Fred Moegle and those wonderful Warner Bros. Cartoons. Call the nearest KATZ office today.

KWK-TV FIVE AND TEN PLANS APPLY

SERVING THE GREAT ST. LOUIS MARKET

the **LEADER** in St. Louis television

KWK TV CHANNEL 4

REPRESENTED NATIONALLY BY THE KATZ AGENCY, INC.



KYW
radio

THE BEST FOUNDATION
FOR BUILDING SALES
IN CLEVELAND

WBC

Westinghouse Broadcasting Company, Inc.

17 AUGUST 1957
40¢ a copy • $10 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE



Where there's a Storz Station . . . . . there's ingenuity.

. . . ingenuity which tunes more radios to the Storz Station than to any other in each of these major markets.

MINNEAPOLIS-ST. PAUL . . . WDGY #1
Hooper, Trendex, Pulse. See Blair or GM Jack Thayer.

KANSAS CITY . . . WHB #1
Metro Pulse, Nielsen, Trendex, Hooper
Area Nielsen, Pulse. See Blair or GM George W. Armstrong.

NEW ORLEANS . . . WTIX #1
Hooper, Pulse. See Adam Young or GM Paul Bartholomew.

MIAMI . . . WQAM #1
Hooper, Pulse, Trendex. See Blair or GM Jack Sandler.

STORZ STATIONS
AY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

IS TV "SOFT" COMPARED TO OTHER MEDIA?

No, say media directors whose agencies total over $500 million in air billings; changes in buying pattern have been misinterpreted

Page 29

Are sponsors overdoing comedy commercials?

Page 32

Marketing a new identity on television

Page 35

Radio Basics: spot costs, new net sales index

Page 51

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abc cbs

. . . for the famous industrial cities of NE Wisconsin and the WFRV — *Wonderful Fox River Valley!*

Aggressive and effective promotion and merchandising for station clients.

With the highest antenna in 5 state area, maximum power and popular public service participations.

WFRV TV GREEN BAY

would be a favorite and influential station in Any market!

For any specific information or for market data on Green Bay and Wisconsin . . . and this station's convincing coverage of 1/3 of the State Geographical and Population . . . ask **HEADLEY-REED TV**

. . . or phone or wire

Soren H. Munkhof, Exec. V. P. & Gen. Mgr.
WFRV Building, Green Bay, Wisconsin

RESPONSIBILITY TO VIEWERS AND TO ADVERTISERS . . . WFRV-TV



Fred Wells	R. S. Hoak	Wm. C. Metz.	Sid Baumsten
Partner	Owner	President	Partner
Blue Bunny Ice Cream	Hoak Oldsmobile Co.	Metz Baking Co.	National Furniture Co.

We don't work for KVTV, but

KVTV really works for us

Testimonial

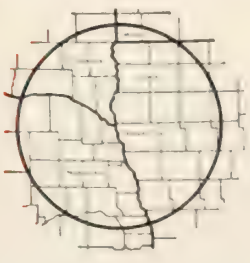
"We're selling products from bread to rugs, from ice cream to cars on KVTV Channel 9. Some of us use spot schedules, some use local shows, some use syndicated shows.* But we all tell the same story. KVTV is really working for us, really pulling sales from all over the market."

Pitch

The way to sell Sioux City, northwest Iowa and the Siouxland market is KVTV Channel 9. Why? Lots of people (229,330 families), with lots of money ($1,013,713,000 income) watch KVTV most (79% more audience than competition Feb. '57 Pulse). The sponsors pictured know Sioux City and they place their advertising where it pays. If you'd like to join the happy sponsors in the picture, contact your KVTV man.

KVTV Channel 9

CBS • ABC



* Represents 1826 programs and 806 announcements over the past 4 years.

A Cowles Station. Under the same management as WNAX-570, Yankton, South Dakota. Don D. Sullivan, General Manager.

SIOUX CITY, IOWA

17 AUGUST 1957 • *Vol. 11, No. 33*

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Canadian radio and television: 1957

SPONSOR's 7th annual section covers the latest trends and facts on buying patterns, audience data, commercials, film and research (24 August)

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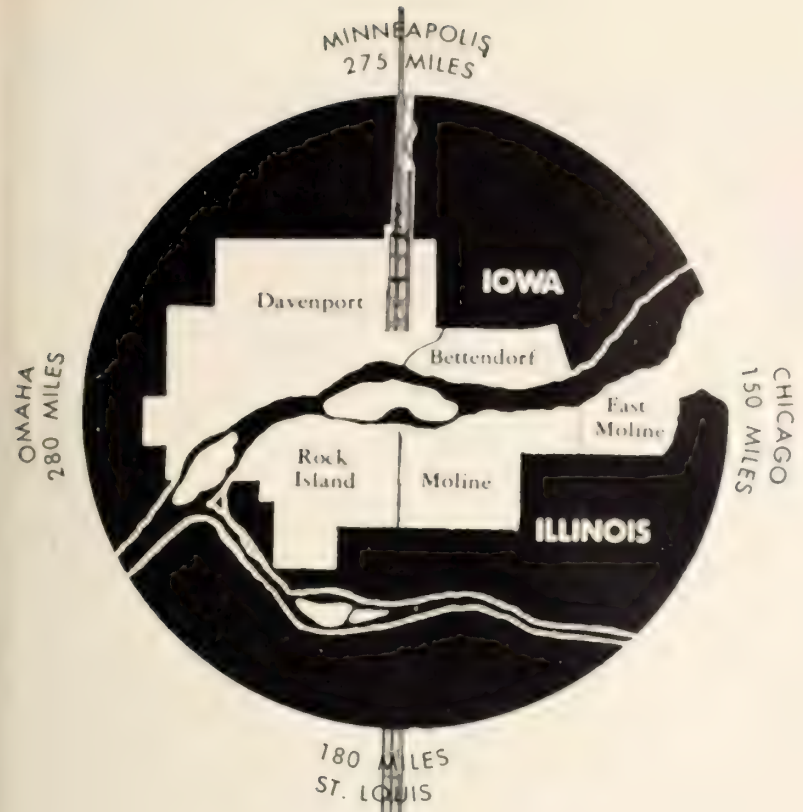
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WOC-TV

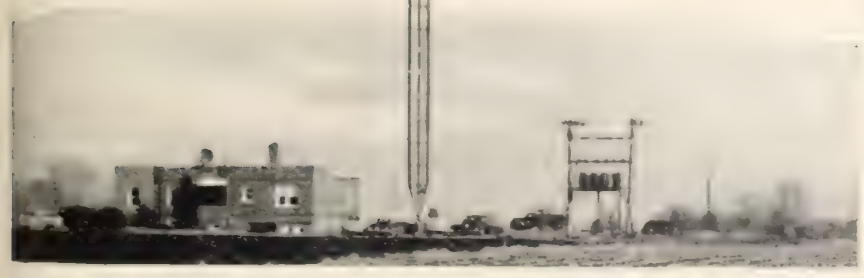
Covers the Quint-Cities
Plus 39 Surrounding Iowa
and Illinois Counties.
Population — 1,583,800*
Families — 489,700*
Effective Buying Income —
$2,686,413,000*

*Source: Sales Management
"Survey of Buying Power,"
1957

The WOC-TV tower is 220 feet higher than the tower of neighboring TV station, assuring satisfactory signal throughout this Big Area of 317,902 TV homes.
Ask your P.G.W. Man to show you NCS Coverage Report.

WOC-TV

On-the-Air since October, 1949
. . . First in the Quint-Cities
and First in Iowa . . . Serving the
largest market between Chicago
and Omaha . . . between Minneapolis
and St. Louis.



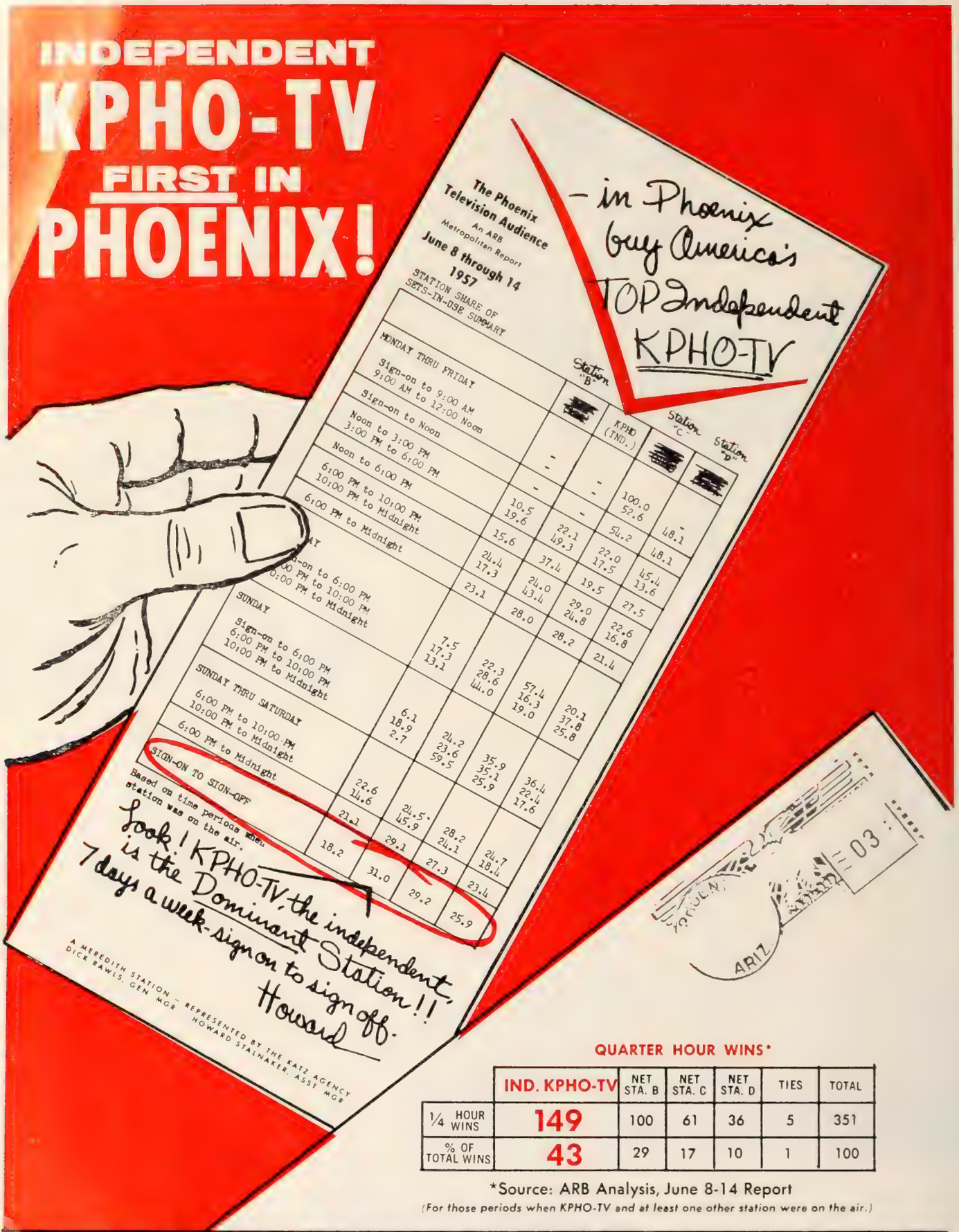
WOC-TV • Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio•Des Moines

The Quint-Cities Station —Davenport and Bettendorf in Iowa: Rock Island, Moline and East Moline in Illinois.

WOC TV
Channel 6 • Maximum Power • Basic NBC

Col. B. J. Palmer, President
Ernest C. Sanders, Res. Mgr.
Mark Wodlinger, Res. Sales Manager
PETERS, GRIFFIN, WOODWARD, INC.
EXCLUSIVE NATIONAL REPRESENTATIVE

INDEPENDENT KPHO-TV FIRST IN PHOENIX!



QUARTER HOUR WINS*

	IND. KPHO-TV	NET STA. B	NET STA. C	NET STA. D	TIES	TOTAL
¼ HOUR WINS	149	100	61	36	5	351
% OF TOTAL WINS	43	29	17	10	1	100

*Source: ARB Analysis, June 8-14 Report

(For those periods when KPHO-TV and at least one other station were on the air.)

KPHO-TV PHOENIX

A MEREDITH STATION REPRESENTED BY THE KATZ AGENCY

NEWSMAKER of the week

Arthur C. Nielsen, Jr., has taken over the job his father held for 34 years—the presidency of the A. C. Nielsen Co. market research firm in Chicago. A. C. Nielsen becomes board chairman and chief executive officer of the company which grosses $20 million a year in research studies conducted all over the world — primarily for advertisers.

The newsmaker: A. C. Nielsen, Jr., says his father, "has long been sympathetic to the broadcast media and to broadcast measurement" despite his 12-year association with the company in non-broadcast assignments. The job he leaves in becoming president is the "hardest in the company," says Nielsen, Sr.—executive v.p. of the largest division, the Food and Drug Index in the U. S.

It's food and drug which traditionally have gotten the most sales, netted the biggest profit and "carried" tv and radio measurements as the broadcast division labored toward the break-even point. The new president is characterized by his father as "progressive, eager to start new things even though the new is the difficult." And "He was one of the very first in our organization to realize the need for radio and tv measurements. He understands this realm very well."



Arthur C. Nielsen, Jr.

Young Nielsen will supervise continued experimentation in expansion of the broadcast services. Within the next year, he thinks he'll see "the movement from the red to the black line" as income from the sale of broadcast services equals costs. Tv and radio have grown as fast as the other thus-far-more-profitable services, says Nielsen, Sr., "but the older the service the more profitable it is and the broadcast services are relatively new" (15 years for radio, seven for tv).

As the new president, Nielsen, Jr. will bring together all elements of the organization—broadcast, food and drug and work abroad. The biggest growth area in tv and radio will be in further expansion of local level measurements—Station Index Services.

He'll work with his father in trying to educate marketing people to these concepts: it costs money to get research techniques which give more complete and accurate information; there's an increasing need for accurate, useful information. But there'll always be the advertiser who wants the cheapest price, regardless of the content of the research, and there'll probably always be buyers subscribing to the research services which give them a better rating or standing. So comments Nielsen, Sr., who says his clients are the type "which wants the truth and will pay for it."

The Nielsens join forces also for tennis; they've won three national father and son tennis championships. The 38-year-old son joined the organization in 1945.



NO. 1 IN RATINGS—NO. 1 IN RENEWALS!

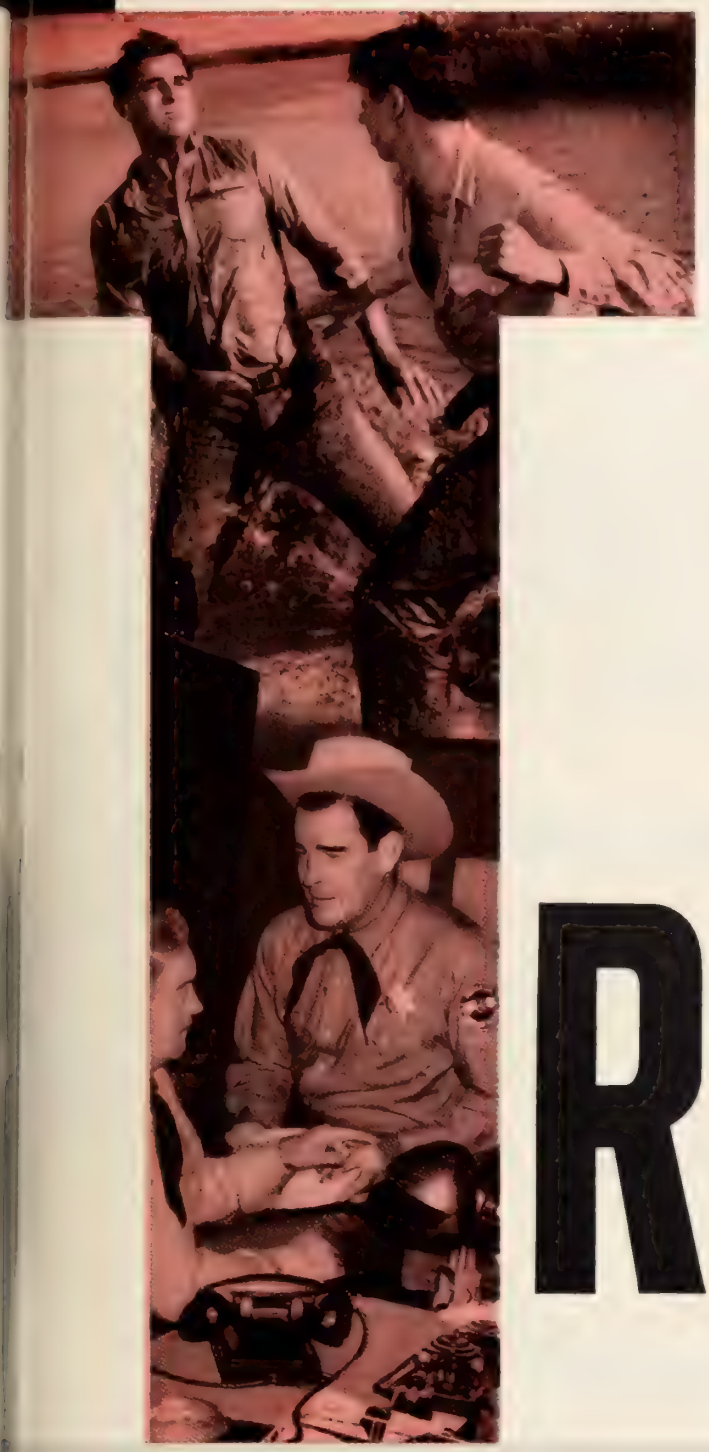


STATE



RENEWED IN 72 MARKETS BY FALSTAFF—FOR 52 MORE WEEKS! Falstaff, America's 4th largest brewing company, is moving up . . . with STATE TROOPER. Terrific sales success for 52 weeks, now Falstaff wants 52 more! So does 3-state sponsor Schmidt & Sons, Brewers. So do dozens of other regional and local STATE TROOPER sponsors. *It sells!*

NO. 1 NATIONALLY, AND "TOP 10" IN 120 ARB REPORTS! Check all the rating services . . . ARB, Videodex, Pulse . . . they *all* rate this MCA TV thriller right up at the top. STATE TROOPER is the No. 1 adventure hit – highest rated! – in St. Louis 40.7, Milwaukee 20.4, Pueblo 56.9, Chicago 19.9, Boston 23.3, Cleveland 20.9, Davenport-Rock Island 29.6, San Antonio 32.3, Santa Barbara 26.3, Columbia-Jefferson City 40.1, Jackson 38.3, Peoria 38.0, Chico 57.3, Birmingham 34.2, Minneapolis-St. Paul 17.2, Philadelphia 18.7, Atlanta 22.7, Montgomery 37.0, Phoenix 28.1, Jacksonville 41.3.



JUST ADDED: 39 MORE ALL-NEW ADVENTURES ...78 HALF-HOURS NOW AVAILABLE!

ROOPER

starring ROD CAMERON

Thrill your market, sell your market with STATE TROOPER

Write, wire, phone

mca tv

FILM SYNDICATION

America's No. 1 Distributor of TV Film Programs

598 Madison Avenue, New York 22, N. Y. PLaza 9-7500
and principal cities everywhere

This program is produced with the cooperation of the Sheriffs' Association of the State of Nevada.



ninth year of public service

WGAL-TV

LANCASTER, PENNA.
NBC and CBS

"Dedication to Public Service" has characterized the operation of **WGAL-TV** since its first telecast in March 1949. A welcome opportunity to reaffirm its pledge to serve its wide viewing area occurred early this year, when the new **WGAL-TV** building was formally opened. This building, with its latest modern equipment and complete color facilities, affords **WGAL-TV** an even greater opportunity for presenting public service to its countless viewers and the numerous communities which combine to form America's 10th TV market.



STEINMAN STATION • Clair McCollough, Pres.

316,000 WATTS

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

17 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Here's the sort of cocktail you get when you mix Texas and tv:

In Alpine (population 5,256) the fascinated citizens have been watching KOSA-TV, located in Odessa 125 miles away. **So enamored did they become of the electronic marvel that they chipped in to buy a schedule of late weathercasts to plug their own wonders.**

The message: **Alpine is a nice friendly place to shop and vacation.**

Management of the advertising dollar you get, or spend, has fallen in the hands of a new breed of people for this business — the engineering and consultant firms.

Three of them – **Booz, Allen & Hamilton, Arthur D. Little, Inc.,** and **McKinsey** have become progressively active in advising big management how to get maximum results from advertising expenditures.

Their influence on marketing (including advertising) can have a strong effect on the air media because of radio-tv's commanding position in dollars and impact.

Meanwhile the business engineer also has moved into the agency field. **McKinsey & Co. recently completed a survey of J. Walter Thompson.**

Sidelight to remember on the consultants: Not infrequently **one of these outside masterminders winds up in a top spot with the firm he has been advising.**

J. Walter Thompson is the last of the agency giants to put an all-out accent on marketing services.

A former B. T. Babbitt marketing director, **Ward F. Parker, was brought in this week with the title of co-ordinator of merchandising and marketing activities.**

To Madison Avenue the event indicates that a new generation has taken over the reins. The philosophy that an ad agency exists to help sell goods and services by the talents of advertising alone is being **discarded as too narrow.**

Look to Chrysler to turn on the advertising heat earlier than its competitors this fall. That four-week nighttime buy on CBS Radio, starting 3 October, is just an omen of what's to come.

This is the strategy: Chrysler lines were revamped broadly last year; this year it's Ford's and GM's turn (particularly GM's). So Chrysler wants to say, in effect: **"We already have the forward look the other fellows are promising you."**

This is the week that Lever Bros.' brand and ad executives meet to go over recommendations for next season's campaigns.

The air media picture shapes up thus: Huge concentrations in both spot tv and radio. More network tv than the company has ever sponsored.

Total Lever ad appropriations will be substantially over 1957's.

If you're contemplating putting **a show on the Canadian Broadcasting Company's full network, here is how time costs stack up with those in the U.S.:**

LENGTH	CANADA	U. S.
60 Minutes	$11,000	$110,000
30 Minutes	$ 6,600	$ 65,000
No. tv homes	2,650,000	39,800,000

(See Canadian Issue in 24 August SPONSOR for figures on CBC programs and other costs.)

Trendex has shelved its proposed plan to provide four tv ratings a month. The networks didn't think the expansion timely.

Marketers weren't surprised this week when the FTC cited R. J. Reynolds for granting allegedly illegal promotional allowances.

Basis of the FTC action: The law says that if promotional allowances are given, **they must be available to all competing customers on proportionately equal terms.**

Marketing men expect the FTC to proceed against some of Reynolds' competitors, too. Said one to SPONSOR-SCOPE, even before Reynolds got the FTC citation: "Never in the history of the tobacco business has **so much money been spent to get point-of-sales** displays, shelf displays, and other trade concessions. The FTC action was inevitable."

Another of the big tobacco firms—not Reynolds—is estimated to have poured about $4 million into such channels recently to get a new brand started.

CBS' board of directors was informed this week that **at the rate sales are going the radio network soon will be billing around $1 million a month.**

That figure may look pretty small when compared to the company's tv billings, but it wasn't so long ago that $500,000 was considered par.

The board also got this radio picture:

- **Network sales since 8 July have totaled $5,905,000,** including business from such giants as Pharmacraft, Vick, Miles Labs, General Foods, Libby-McNeill-Libby, Armour, and Peter Paul.
- **432 weekend and nighttime five-minute segments are sold.**
- **320 daytime 7½-minute units are under contract.**

The frosting on all this cake is the **impending sale of a nighttime half-hour show to a single sponsor, worth $15,000 a week net** in time and talent.

NBC Radio this week posted the SRO sign on My True Story (which it recently took over as an American Broadcasting Network discard). The last Story participation went to **Foster-Milburn Co.**

Meantime **Scholl Manufacturing** and **Rubberoid** have been added to the roster of **News of the World** sponsors.

CBS TV continues to run far ahead of the pack as the single biggest beneficiary of media advertising.

Here's how the five leading contenders fared in the first six months of 1957 compared to the year before:

	1957	1956
CBS TV	$116,762,487	$106,499,425
NBC TV	93,799,504	89,529,732
Life Magazine	69,311,839	68,667,056
Sat. Eve. Post	47,687,795	47,275,523
ABC TV	40,095,218	38,481,155

Source: PIB. Billings computed at gross one-time rates.

Many a sponsor and timebuyer have grown so accustomed to the speed and elasticity of spot that they feel safe in waiting until the last minute to splurge. **Then everything seems to explode at once.**

That's what happened last week. The **business** was rolling in. That, in turn, caused the **billing and accounting systems** to boil. That, in turn, caused both **tempers and eloquence** to flare. It was, in short, **New Year's Eve in August** as the following items indicate:

A sharp shift in spot policy may follow Kroger's assignment of its account to both Campbell-Ewald and Campbell-Mithun.

Kroger is considering personality buys in radio—a swing from the saturation policy which Ralph Jones persuaded Kroger to use several years back.

Kroger's Bill Oliver told SPONSOR-SCOPE this week: The two policies are not mutually exclusive. Saturation buys are not as effective as personality buys in some areas, while saturations can do an excellent job elsewhere. So **Kroger plans two strings to its bow.**

Kroger's current stake in air media is around $3 million, with $1.2 million going to spot radio and $1.8 to spot tv (mostly syndicated shows).

Watch for a change by important tv spot sellers in the rule which forces a schedule to start within 30 days of confirmation.

Both NBC Local Sales and CBS Television Spot Sales told SPONSOR-SCOPE this week that they are examining the "validity" of this 30-day concept. In other words, **something may be done about relaxing it.**

Said an NBC spot sales executive: "This is something we inherited from radio; but **in the light of tv's maturity and present conditions it may be time to make some modifications."**

(See 10 August SPONSOR-SCOPE, page 9, for comment on the 30-day confirmation concept by agency media directors.)

Here's how the two giants in the cosmetic field are gearing their tv spots for the Christmas trade.

AVON: 13 weeks of daytime tv spots at the rate of 10 a week. With weekly billings around $75,000, the campaign will touch almost $1-million.

REVLON: On the basis of its 1957 budget of $13 million for tv, it will have at least $3.25 million going into the medium all told during the quarter prior to Christmas.

Sales comparison: For the first half of 1957, Revlon's net sales were $47 million, Avon's $42 million.

The marketing revolution has affected the choice of top echelon people by cosmetic manufacturers.

The type of v.p. in charge of marketing they now are looking for is **one who has a grocery store—not drug or department store—background.**

This is why the focus has shifted: (1) **Supermarkets** account for a growing portion of cosmetic sales; (2) **women shop most often in grocery stores;** and (3) **supermarkets are choosy about brands**—they like the pre-sold ones best.

Rep Adam Young this week suggested an idea he thinks would expedite action among agencies slow in paying their spot bills (a growing problem for stations).

Young would have the SRA tell the Four A's: If you favor a 2% cash discount, we are just as correct in asking for a **2% penalty for payments not made when due.**

Agencies contend that the delay is due by mounting paperwork, much of it due to erratic billing by stations. Young's comback: **Pay the undisputed portion of the bill pronto, then take a reasonable amount of time to straighten out the rest.**

Source of a **short-lived dither** among station reps this week: **A letter from the producer of a filmed sports series offering them an opportunity to participate in a barter deal.**

The letter's substance: Colgate, through Ted Bates, allegedly proposed to use the **middle spot in a series.** The stations in the proposed **60 markets could sell and pocket the money for the remaining two spots** (but not get paid for the Colgate spot).

A Colgate ad executive told SPONSOR-SCOPE: "We are interested in getting vehicles that reach men, **but certainly not in this way."**

The alliance of Joseph Hershey McGillvra, Inc., with Devny, Inc., has this significance for the time being:

- **Devny will represent the McGillvra stations in all areas but the Midwest.**
- Joe McGillvra has transferred the scope of his activity to the Midwest where he will supervise **the McGillvra list in addition to operating WBIW, Bedford, Ind.** He and his wife, Agnes, recently bought this station.

General Mills will continue to make The Lone Ranger the fulcrum of its $14-million tv expenditure next season.

For admen who have wondered how this eight-year deal (which expires next August) operates, here are the basics:

- **General Mills acts as producer of the series,** turning out 26 episodes at an average cost of $25,000 per film.
- To the owner of the rights the miller pays **a licensing fee of $10,000 each for first and second runs.**
- The program **may be scheduled on as many networks as desired for the same fee.** (General Mills sponsors The Ranger on both CBS TV and ABC TV.)

Annual cost for production and licensing comes to $1,170,000 .

Producers of commercials think 1957 will mark a revolution in their field in these respects:

- More frequent appearance of **high-fashion models** instead of performers who look like the girl-next-door.
- Use of **"fantasy" settings**—dream kitchens, for instance.
- Limitation of copy to **"punctuate ideas."**
- Letting the **"sizzle" sell the product.**
- **Using the story-board as a point of departure**—not as a fence to hem in the commercial.
- **Better background music.**

For today's account with the largest variety of radio spot announcements the prize probably goes to Drug Research Co., whose current "special" is Regimen, a weight reducer.

DRC's president **John Andre,** who makes his own deals with stations, gives them **four different lengths of commercials to choose from:** a minute, 75 seconds, 90 seconds, and 1 minute and 45 seconds.

Stations carrying the commercials, however, say that the Better Business Bureau occasionally has poked into the situation. Also, **some complain that Andre, after getting a package rate for 60-80 announcements a week, suddenly cuts back to 10-15.**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 65; Spot Buys, page 59; News and Idea Wrap-Up, page 66; Washington Week, page 79; SPONSOR Hears, page 82; and Tv and Radio Newsmakers, page 88.

For A LION'S SHARE of the Houston television audience

KPRC-TV

offers the great

M-G-M

FILM PACKAGE



To start nightly
10:35 p.m.
until conclusion

October 1, 1957

For Availabilities,

EDWARD PETRY & CO.

JACK HARRIS
Vice President and General Manager

JACK McGREW
Station Manager

they still love



us in Milwaukee



The scene hasn't changed . . . and the Warner Bros. features rating picture on Schlitz Playhouse is bright as ever. In fact, ARB for May gives WTMJ-TV a 31.3 – higher than the combined ratings for all three major studio feature films competing against it at the same time – 9:30-11 Sunday night.

This serves to point up the continuing pulling power of Warner Bros. features . . . confirming what J. Walter Thompson – agency for Schlitz Beer – determined through a special three-week survey some months ago. And now as then, all major studio feature films are scheduled at the same time on Sunday nights.

Milwaukee tastes pretty much typify the preferences of viewers everywhere. To capture audience and sales alike in **your** area, write or phone:

a.a.p. inc.

Distributors for Associated Artists
345 Madison Ave., MUrray Hill 6-2323
75 E. Wacker Dr., DEarborn 2-2030
1511 Bryan St., Riverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



WORLD'S TALLEST and now its first sea-going disc jockey is KBIG's 6-foot-10 Carl Bailey, here broadcasting his daily 4½-hour "CATALINA CRUISE" from the S. S. *CATALINA* as she plies the Pacific between Los Angeles and Avalon.

JULY 22 *LIFE*, picturing Commodore* Bailey as he mixes music with vignettes of Los Angeles' teeming harbor and interviews with the more colorful of 3800 passengers a day, commented on "getting more of radio's increasing audience into the act." For KBIG, the ship broadcasts climax a two-year buildup to take radio to the people.

BAILEY'S DRY-LAND BUDDIES originate via Volkswagen mobile studio from all over eight counties . . . at county fairs of Los Angeles, Orange, San Diego, San Bernardino, Riverside; the big crowd-drawers at Los Angeles Pan-Pacific Auditorium—Home Show, Sportsmen's Show, Do-It-Yourself Show; openings of supermarkets, super-furniture stores, even a shoe-permarket!

IT ALL ADDS UP to surrounding KBIG memory-music-and-news staples with continually new and exciting settings. Meanwhile KBIG personalities sure shake a lot of hands!

**Duly commissioned by Los Angeles Board of Harbor Commissioners*



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOllywood 1-3205
Nat. Rep. WEED and Company

Timebuyers at work

Bill Kane, S. E. Zubrow Co., Philadelphia, thinks that station merchandising services are frequently reported inaccurately to the timebuyer. "If a rep can offer responsible data as to avails, ratings, and adjacencies, he should give equally responsible merchandising information," Bill says. "Many reps often promise much more merchandising support than a station can supply. Reps hurt themselves and their stations through this practice in a way that's seldom evident. For while few, if any, buyers will refuse to buy a station because its merchandising is worthless and non-existent, buyers *do* remember when the moon was promised and not a beam delivered." Bill feels that reps should have exact, detailed information on his stations' services at the time of negotiations, so that the schedule *and merchandising* can be wrapped up simultaneously without a number of call-backs. "But the days of the double standard are definitely over," Bill insists. "It's the buyer's responsibility to know what form of merchandising his client can use. He should no more ask, 'What does the station offer?' than the rep should answer, 'Oh, a couple of postcards, I guess.'"



Dick Pickett, Foote, Cone & Belding, New York, timebuyer for Lever Bros. and Savarin Coffee, feels that it's likely some advertisers will expand into nighttime radio because of the attractive rates. "But price shouldn't be the sole measure of these buys," Dick insists. "Before the use of evening time becomes widespread, most advertisers will require more comprehensive data on its audiences. For instance, more should be known about the quality of the in-home audience as to age, size of family, and purchasing power." Dick notes that although the nighttime audience hours seem to accumulate audience over a period of time, the number of listeners and the time spent listening on the average night appear to be relatively small. Until proven otherwise, he thinks that evening listening is sporadic and because of this, it's difficult to build frequency against these listeners—especially when similarly programed stations divide the available audience quite evenly. "Nevertheless, with so many stations ignoring the after-dark hours," Dick says, "there's an opportunity for imaginative stations to attract a large share of audience with bright, well-promoted shows."




WEAU-TV
Eau Claire,
is NOW the
BIG CHEESE
IN WISCONSIN
NOW . . . delivering you a market of more than a quarter-million TV viewers with our NEW maximum power and 1,000 foot tower.
SEE YOUR HOLLINGBERY MAN
DULUTH-SUPERIOR
SPOONER
WAUSAU
GREEN BAY
ST. PAUL
EAU CLAIRE
ROCHESTER
LA CROSSE
YOUR BONUS
COVERAGE: Twice the area previously covered.
MARKET: 100,000 more viewing, buying families
IMPACT: WEAU-TV's is a single-station market assuring you of saturation coverage.

THE MIDDLE OF
WASHINGTON STATE

KPQ

WENATCHEE

5000w

560kc

AUDIENCE APPEAL

Programs have to BE popular, and REMAIN popular to stay on KPQ. We aim directly at the people of central Washington, with SELECTED PROGRAMS ONLY from three networks, plus local news shows, farm, homemaker, and specialty shows . . . and seasonal sports, presently including hometown Northwest league baseball. We give 'em what they want! And spots just seem to slide in there so natural-like, no matter what adjacencies or participations you're looking for.

KPQ

WENATCHEE, WASHINGTON
"Apple Capital of the World"
Affiliated with 3 networks

National Reps: Forjoe & Co., Inc.
Seattle & Portland Reps: Art Moore & Assoc.

National Sales:
Pat O'Halloran
NOrmandy 3-5121
Wenatchee

WE GUARANTEE
to outpull all other Northcentral Washington media 2 to 1

by Bob Foreman

Agency ad libs

The Mike Wallace moral



New York City, which was purchased first by Peter Minuit for $24 and later by William Zeckendorf for somewhat more, is a peculiar town. A good many of the people who set its mores came originally from Elephant's Breath, Iowa. Yet despite its lack of natives, New York is today far more Chauvinistic than Elephant's Breath. This phenomenon should be of concern to people in the advertising business, especially those in broadcasting. Leave me be explicit.

A guy named Mike Wallace goes on a local, non-affiliated tv outlet doing, of all things, an hour-long strip. This epic consists simply of interviews each lasting a half hour, using two cameras which move in and out and cut from one shot to another. In fact, the only production is that the cameras take up such a tight shot, the old folks at home are privileged to see the victim's sweat glands in full operation. The whole show is shot in limbo (no set). The contestants sit on early Clark & Gibby period chairs. There is no script, no stripped-in film, no rehearsal. Just probing done adroitly by Mike and that incisive eye of the camera.

Interviews are probing and intelligent

The only premonition the subjects have as to what is coming must be gleaned from a short pre-broadcast interview held a week before air-date with a smiling researcher.

This show turns out to be a conversation piece in our town. Especially in those nooks and crannies infested by the people of this business. "Did you hear Mike last night?" "Did you see what THAT MAN did to old so-and-so?" "Why did she *ever* go on that program?" Such are the comments the next a.m. Judges scale down alimony payments. Divas show up less than sober and come off less than whole.

The kind of people interviewed set a new pace. Not just name-performers squirm beneath Mike's scalpel. Ad-men. Lawyers. Ex-pugs. Choreographers. Zither players. And the questions put to this potpourri are probing, intelligent and relevant—another new note in tv-radio interviewing.

The next step is, of course, inevitable. Since most of tv's program planning is done in New York City by dyed-in-the-wool New Yorkers who don't go back home (to Elephant's Breath) even at Christmas, the obvious move to make is to put Mike Wallace on network. Look at the comment the local show is causing! (Network comics are already satirizing Mike's technique!)

Whether or not this was a smart move isn't for me to say. But the reasoning back of it is what I question. The Nielsen in front of me reveals a 4.9 rating for the show . . . down from a 7.1. The Trendex (big urban markets only) is higher though still not astronomical, which seems to indicate the obvious—New York may be an isle of joy to Lorenz Hart but it's strictly off-beat for "Night Beat."

FOR WHIRLWIND SELLING ACTION THIS FALL...

JOIN THE NAVY ON WRC!

NAVY'S NINE GAME FOOTBALL SCHEDULE (with the exception of the Army-Navy game) IS NOW AVAILABLE FOR FULL OR HALF SPONSORSHIP ON WRC, WASHINGTON, D.C. Here's a winning vehicle for your [illegible] advertising in the nation's Capital . . . with thrill-a-minute action by one of the country's top-ranking [illegible]. Here, too, is a perfect setting for your institutional advertising campaign . . . with the color, excitement and prestige of service academy football providing the backdrop.

For militant force in your Fall advertising, Go Navy on WRC, Leadership Radio Station in the nation's Capital. Coverage in Baltimore is also available. Your NBC Spot Sales representative will give you full details. Call him, or call WRC Sales Manager Harry Karr at Adams 4-5400 now. First game September 21!

WRC · 980 WASHINGTON, D. C.

SOLD BY NBC SPOT SALES



KOBY
in San Francisco
No. 1

KOBY rates No. 1 independent in all surveys! May-June *Pulse:* weekdays, 6 a.m. to midnight, 11.7, Sat. 13., Sun. 14.3 averages. May-June *Hooper;* weekdays 7 a.m. to noon 21.6; noon-6 p.m. 24.0, all day average. *Nielsen* agrees with a 21.100 rating 6 a.m. to midnight. KOBY operates full time . . . 10,000 watts sell the entire bay area. Definitely San Francisco's most powerful—most listened-to independent. Contact your Petry man, pronto!

KOSI
in Denver
No. 1

Phenomonal ratings offer proof that KOSI is Denver's No. 1 station—May-June *Hooper,* 19.4 a.m. 22.1 p.m. share! June *Pulse* rates KOSI No. 1 independent, 6 a.m. to 6 p.m. with a 17. overall average. All surveys point to KOSI as Denver's dominant station . . . operating at 5,000 watts—selling full time. Represented nationally by Forjoe.

MID-AMERICA
BROADCASTING CO.

in Greenville, Miss., WGVM

No. 1 in both Hooper & Nielsen

See Devney & Co., Inc

It's very easy to get trapped by the kind of "thinking" which leads one to believe that the talk he hears in the Waldorf Men's Bar and along Schubert Alley is coast-to-coast lingo. Tain't so. To the contrary. It's another language in substance and patois and regardless of the fact that is it being practiced by those ex-natives of Elephant's Breath, it is definitely peculiar to the few square miles which ole Peter once bought and Bill now owns.

It's not a question of sophistication

Does this mean that New York and New Yorkers have a lien on sophistication, wit and finesse? Does it mean that the arts are nourished here alone? Of course not. But it does seem to point to the fact that a certain kind of provincialism is epidemic between the East River and the Hudson. We must not make the mistake that the outside world wants to be infected with it. Nor that it is our duty to spread it.

Fine theater, such as "South Pacific" and "My Fair Lady" and "Picnic" do well all across the country. But local jokes (like "Top Banana") go nowhere once they get out of the Pennsy tunnel.

Nobdy—but nobody—can deny that Madison Avenue is physically as wide as Fifth or Lexington. Yet it is still the narrowest street in town. In *any* town, in fact, including Main Street, Elephant's Breath, Iowa.



Nightbeat interviews by Mike Wallace took New York by storm. Mediocre record of format on network shows New York isn't an indication of U.S. taste



THE CYCLORAMA of the Battle of Atlanta is viewed each year by thousands of visitors to Georgia's capital city. Also famous on the Georgia scene is WAGA-TV, Atlanta's leading television station. WAGA-TV reaches more people with more spendable income in Georgia's richest markets than either of Atlanta's other stations. You get more viewers, too, as ARB and Pulse ratings prove month after month.

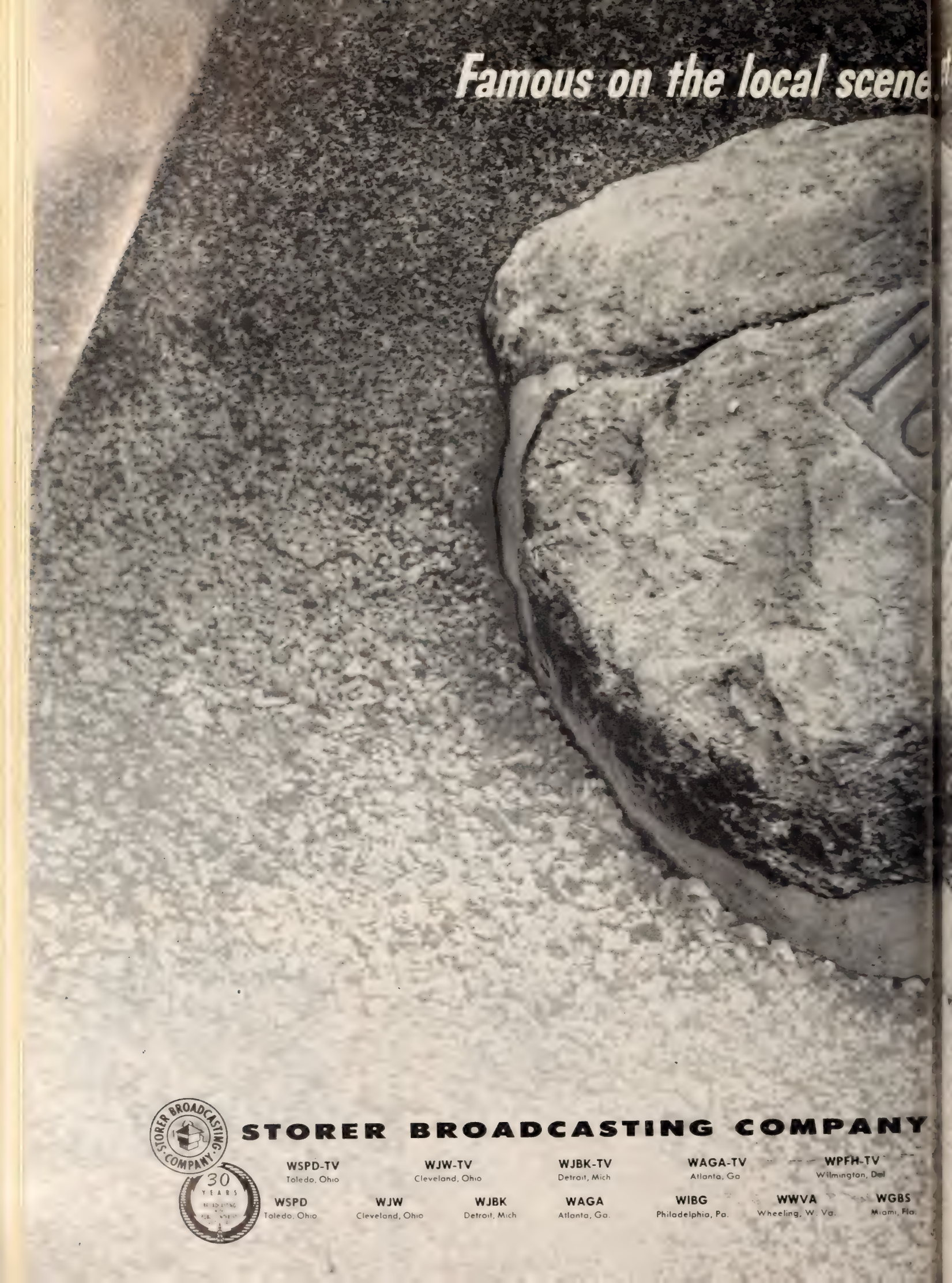


A STORER STATION

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—625 Madison Ave • CHICAGO—230 N. Michigan Ave • SAN FRANCISCO—111 Sutter St.

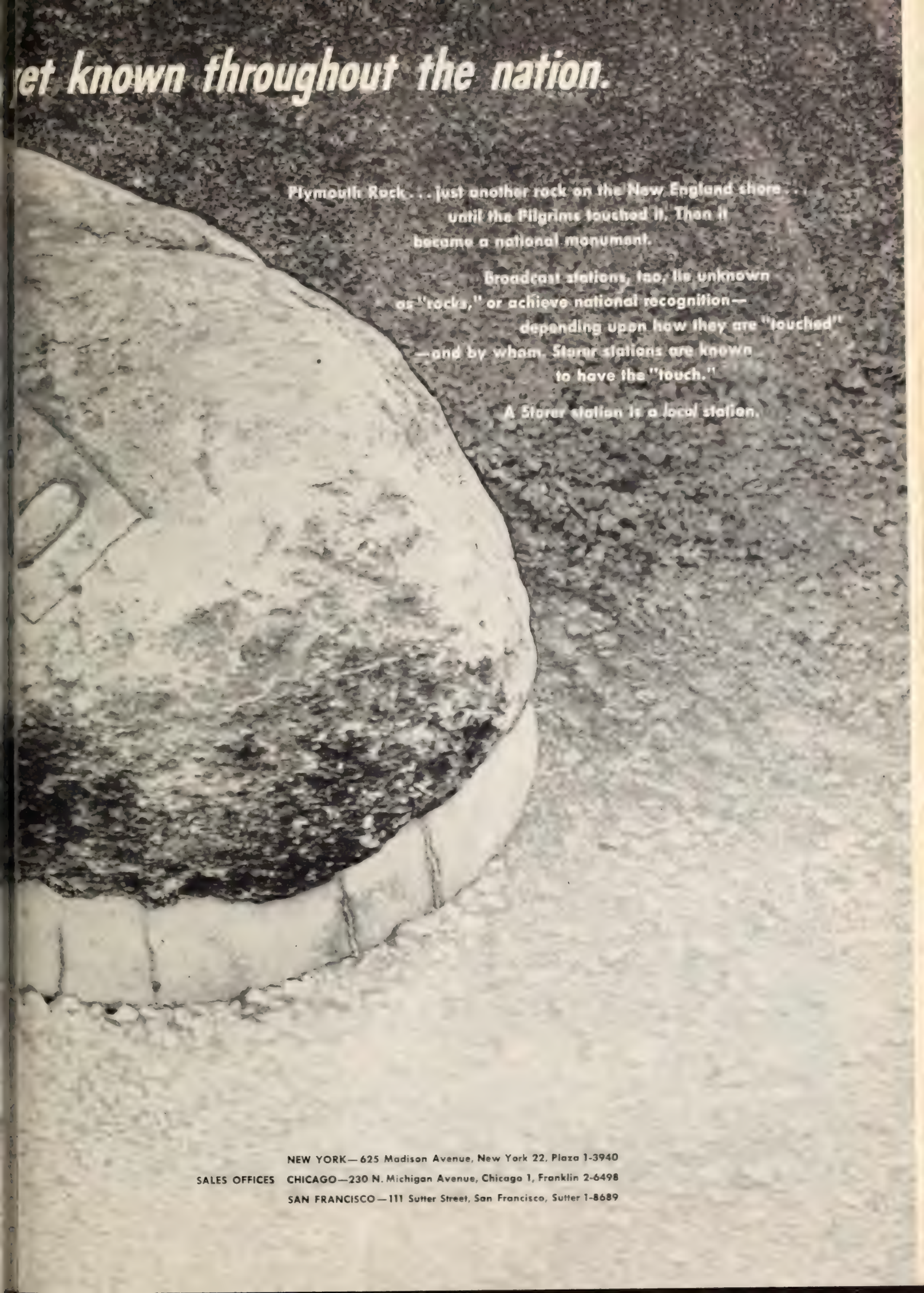
Represented Nationally by THE KATZ AGENCY, Inc.



STORER BROADCASTING COMPANY

30 YEARS

WSPD-TV Toledo, Ohio	WJW-TV Cleveland, Ohio	WJBK-TV Detroit, Mich	WAGA-TV Atlanta, Ga	WPFH-TV Wilmington, Del		
WSPD Toledo, Ohio	WJW Cleveland, Ohio	WJBK Detroit, Mich	WAGA Atlanta, Ga.	WIBG Philadelphia, Pa.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.



SALES OFFICES
NEW YORK—625 Madison Avenue, New York 22, Plaza 1-3940
CHICAGO—230 N. Michigan Avenue, Chicago 1, Franklin 2-6498
SAN FRANCISCO—111 Sutter Street, San Francisco, Sutter 1-8689





A Date with Del

After a big splash in Chicago and St. Louis radio, and dramatic parts in New York television, Del has come home to give all Middle Georgia a touch of glamour, genuine southern friendliness, and just plain charm, on our Monday through Friday program at 11 A.M. Her main interests (and those of her viewers) are people — national celebrities, hometown folks, and neighbors doing a job for other neighbors. Her message "gets through" and so will YOUR sales message.

How would you like "A Date with Del?" Your next campaign needs one!



MACON, GA.

National Rep:
AVERY-KNODEL, INC.

Women's week

Spotting the ad manager's wife: There's a sort of "wardrobe-caste-system" at work among the ladies in offices and in the home that admen generally come in contact with. Here's a guide as to the four categories of ladies according to the way they dress:

1. Skirts and blouses or sweaters are usually characteristic of young secretaries, mostly under 25 years of age and still undecided between career and marriage, though influenced toward the latter.

2. Suits or dress and jacket ensembles plus hat are a pretty good tip-off to the career girl, more or less entrenched in job.

3. Dress, hat and closed shoes with sensible heels peg the suburban adman's wife on a city shopping tour.

4. Suit or dress with jacket, but no hat, can be very deceiving. The wearer is usually either a married woman with a job or an adman's wife who lives in the city.

Where taxes are headed: Admen who've been reading stories about possible tax cuts may as well resign themselves that the direct effect upon their income will be slight. None of the ways currently being discussed by the House Ways and Means Committee and Senate Finance Committee would mean a material reduction to admen in the $10,000-40,000 a year category.

1. Increasing tax exemptions from $600 to $700 per person would lift the burden mainly for large families with incomes under $10,000.

2. Dropping the current 91% bite out of top incomes down to 70% or 75% will ease things for man earning over $50,000, but despite best sellers about admen and people in radio-tv, this comprises a small minority.

If anything, admen are hard-hit this year, since the Government is auditing a far larger proportion of returns than during any year previously. Items toughest to justify: Business trips that last long like a free vacation, business trips that include wife or family and business trips to vacation spots at the height of the season.

Go West, adwoman: Among the most attractive areas in the country for advertising career girls is the Pacific Coast. There are several reasons:

Opportunities for women in advertising are at a peak and still growing. Since the West Coast, generally, maintains a more liberal attitude on hiring women, her chances for advancement are greater.

West Coast agency operations are expanding at a rapid rate both from the stepped-up regional client activity and because Los Angeles network television origination and production are increasing.

The forecasts for population growth during the next two decades all state that the biggest influx of people will be to California and the Pacific Northwest. Such population trends, coupled with an increasing Westward move of heavy and light industry indicate continued growth and prosperity in advertising as well.

And finally, at last count the West Coast still offered women the most favorable man-woman ratio of any other region in the U.S.

Only 22 quarter hours don't belong to WTIX. The other 266 do.

The brand new Pulse gives WTIX a virtual monopoly in the New Orleans radio day. Of 288 quarter hours from Monday through Saturday, WTIX is first in 266.

This is just one more reason of dominance is added to WTIX's outstanding and widening leadership among New Orleans' 11 radio stations.

The most recent Hooper shows WTIX with a decisive lead, drawing slightly over twice the audience of the second-place station. WTIX's share, 23.2; next station's share, 11.5%.

Storz Station sound, the best personalities and disc jockeys created a new New Orleans listening habit, with non-time-buying habits to match. Spare the Adam Young man a little time out of your day to tell you why you get nothing but good times out of WTIX's day. Or, talk to WTIX general manager Fred Berthelsen.

WTIX
first in 11 stations
NEW ORLEANS



STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

A Challenge!

WE HAVE NO UNSUCCESSFUL SPONSORS

Your investigation of this fact is invited

You too will find that SPANISH RADIO IS EFFECTIVE

when you advertise in Southern California on



L.A.—RYan 1-6744
S.F.—Theo B. Hall
Eastern Rep.—National Time Sales

49th and Madison

The gentle giant

I had an opportunity to read through the article on J. Walter Thompson in the July 27th issue, and want to express my appreciation of the manner in which it was handled.

You may be interested in a piece of "fan mail" which I received yesterday from Mr. Les Biederman, President of Paul Bunyan Network, Traverse City, Michigan. It is not only evidence that SPONSOR is read, but also that it prompts immediate action!

Norman H. Strouse, *president*
J. Walter Thompson, New York

• Reader Biederman's letter commented on the article appearing in SPONSOR and stated that despite the enormous size of the J. Walter Thompson agency their courteous treatment of media people is unmatched.

A lot of cooks

I would like to state that those claiming to have organized a certain format of music and news should admit that it takes a few of everyone's ideas put together to come up with the type of format that continually gains the top ratings in markets where the format is in effect.

Sure, the Todd Storz stations, the Plough stations and David Segal stations are all using a format that came from the public's desire for music with tight production, top tunes and good air salesmen. But, for the records, Dave Segal will be the first to admit that he got a lot of ideas from Todd Storz and he, in turn, passed on these ideas regarding the format, in August of 1955, to Mr. Harold Krelstein and Mr. Charles DeVois of the Plough stations in Memphis when they drove to Kansas City, where David Segal had KUDL at the time. At the same time, the Plough station in Memphis, WMPS, being an ABC affiliate, was suffering rating-wise and switched to the so-called format after consulting with David Segal. In fact, Mr. Segal even gave some ideas to Mr. David Mendelsohn of WTAC, Flint, Michigan, regarding the stations with the format.

All of the so-called format stations today are Number One in their market, respectively, or close to it; so let's stop bickering as to who originated the so-called music and news format and get out and sell radio the way it should be sold.

James F. Brown
National Sales Manager
KOSI, Denver

Semi-animation technique

I've been reading your publication for the past few years. . . . I see quite a few articles about film production and much about how studios produce films, however, there is one article that I have never seen and I feel it would definitely be of service to agencies that produce tv films.

Why not an article about the inexpensive semi-animation technique of film production. I've been calling on agencies both in the Midwest and in the East for the past 10 years and very few agencies know this technique.

Most agencies feel that after a slide is produced the next thing is a live-action or fully animated spot that costs thousands of dollars. Very few know about semi-animation or the stop motion technique . . . and how semi-animated commercials can be produced for as low as $10 a foot as compared to $70 or $80 per foot for full animation.

Agencymen should learn about these inexpensive film techniques, to not only improve the quality of their commercials over still slides, but also to help their tv film budgets.

Don Mack, *vice president*
Filmack Studios, New York

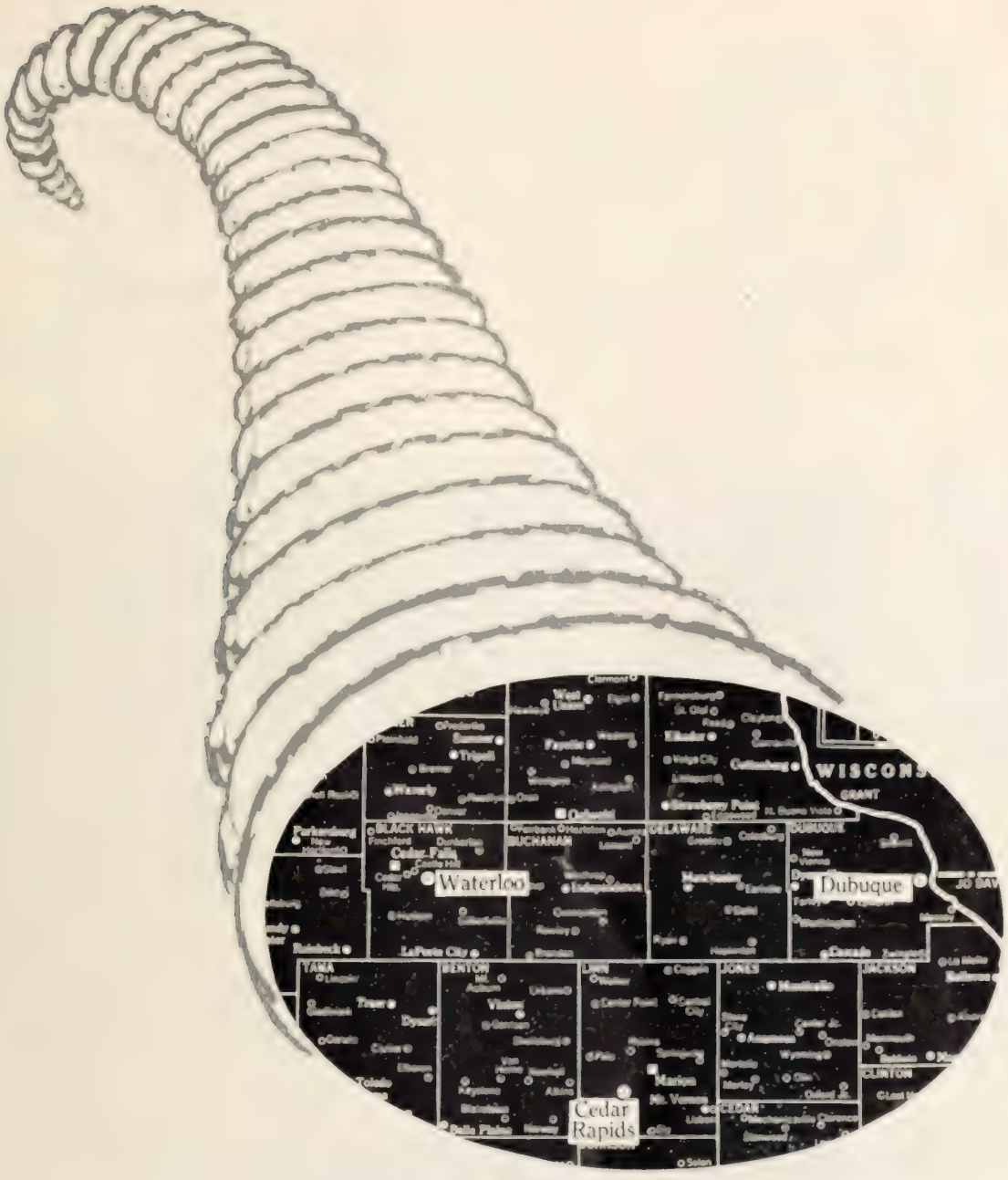
• For analysis of production techniques and costs see the SPONSOR cost analyses, "Where does the $ go?": 2 March, page 33; 20 April, page 33; 22 June, page 36.

Back to nature

The August *Advertiser's Digest* contains a condensation of your article "So you're going to meet in a wooded nook?" (20 August 1956). It appears on page 23 under the title "So you're having a meeting?"

Thank you for making this available to us and to our readers.

Ed Brenner, *editor*
Advertiser's Digest, Chicago



CORN UTOPIA

There are six metropolitan markets in Iowa and WMT-TV reaches three of them effectively.

Iowa is essentially an agricultural state, but agriculture is in good manufacturing company. In the industrialized Eastern half (WMT-land) two out of every three dollars of income are industry-derived.

Iowa statistics are unfailingly juicy. Aside from the fact that any we quote will be out of date by the time you see them, you'd probably forget them anyway. (Fresh data available upon request.

One fairly recent brag: ARB reported 18 once-a-week programs with ratings above 35.0 in a Cedar Rapids—Waterloo report: 14 of the 18 were on WMT-TV. We have more *ad nauseum* but they all boil down to this: In Eastern Iowa you want WMT-TV.

WMT-TV

CBS for Eastern Iowa

Mail Address: Cedar Rapids

Channel 2 • Maximum power • The third highest tower in the world

National Representatives: The Katz Agency

Mac (Reed M.N. & C., R.L. & W.)

A Time-Buyer doesn't have to dig very far to learn what's what in Miami.

One station (WQAM) has 42.6%* of the audience.

That's what the newest Hooper says, continuing a dramatic runaway for WQAM since the start of Storz Station programming less than a year ago. Now WQAM has 4 times the audience of the next station. The latest Pulse and Trendex also show WQAM in first place by convincing margins. Makes time-buying in Miami rather simple, doesn't it? Don't complicate your life by leaning on 1956 data for support. Get the new figures from John Blair . . . or talk to WQAM General Manager Jack Sandler.

*Hooper, 7 a.m.- 6 p.m., Mon-Sat., June-July, 1957

WQAM

. . . serving all of Southern Florida with 5,000 watts on 560 kc . . . and radio #1 in

MIAMI



STORZ STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

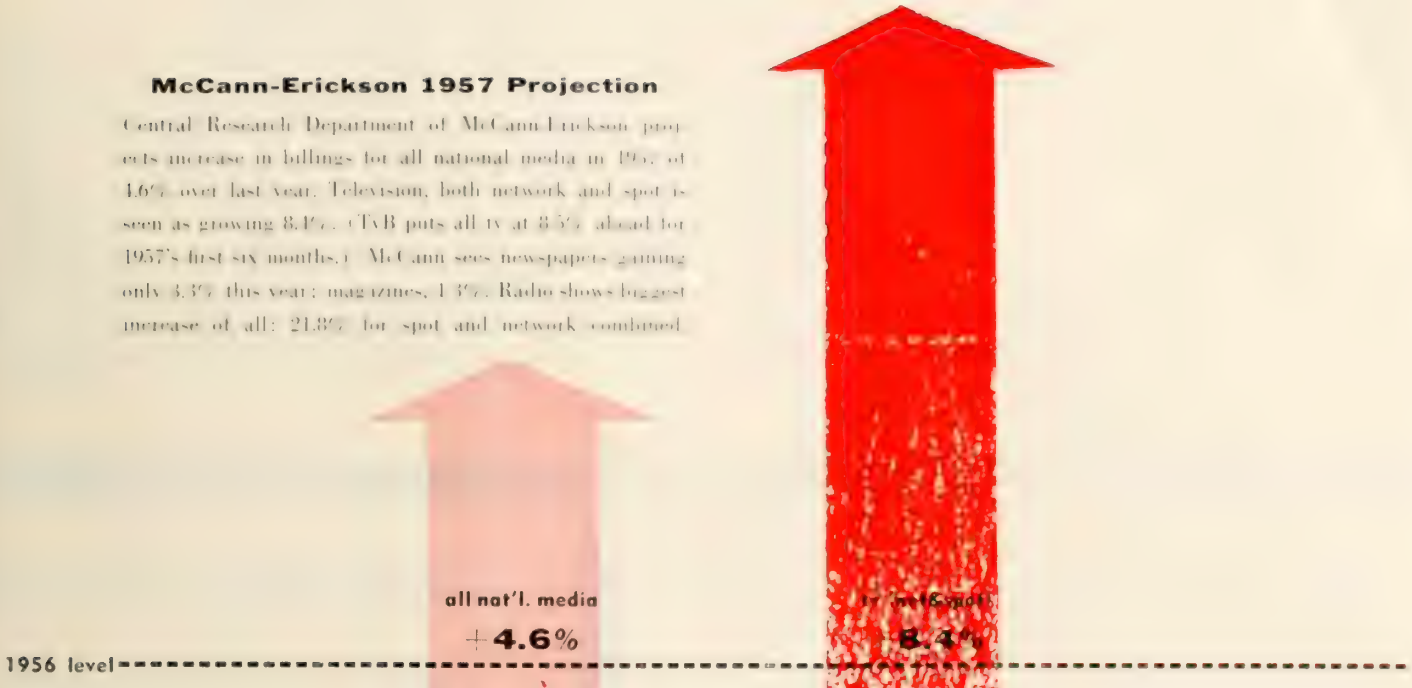
WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

McCann-Erickson 1957 Projection

Central Research Department of McCann-Erickson projects increase in billings for all national media in 1957 of 4.6% over last year. Television, both network and spot is seen as growing 8.4%. (TvB puts all tv at 8.5% ahead for 1957's first six months.) McCann sees newspapers gaining only 3.3% this year; magazines, 1.3%. Radio shows biggest increase of all: 21.8% for spot and network combined.



IS TV SOFT?

No, say media directors from agencies controlling $536.5 million in air billing. Budgets are bigger, but the money is spread around more networks and stations because clients have wider choice. Changed buying patterns suggest instability which isn't borne out by attitude of tv's clients

When is an industry "soft"?

A 10% rise in car sales is the difference between normalcy and a boom year. A 10% increase in housing development may bring on a reversal of government fiscal policy to halt "the inflationary spiral."

The current Television Bureau of Advertising report on spot tv in second quarter 1957 shows a 10% gross dollar volume increase. For the first half of 1957 TvB shows a nearly 11% spot tv increase over the same months in 1956. Taken together, network and spot tv are up 8.5% in the first six months of 1957 over the first half of last year.

Yet in the past few weeks gloom and doom merchants within the tv industry itself and in advertising circles have been talking of a leveling off or recession. Print media have taken this opportunity to front-page gloomy predictions for the forthcoming tv season and print salesmen have begun to jab at the "inefficiency of tv" with increasing frequency (see box next page).

But how do business conditions in the tv industry really compare with the rest of the U.S. economy?

And is the latest expansion of tv in line with growth in other media, or is tv falling behind the trend in ad spending?

Are there areas of "softness" in tv and what's the fall and winter outlook for the medium?

Here, in question and answer form, are the views of media directors whose agencies account for an aggregate $536.5

Tv has plenty of growth in its future, media v.p.'s told SPONSOR, since cost-per-1,000 keeps improving

million in air media billings and of such economists as JWT's Arno Johnson and Department of Commerce spe- ts who evaluate U. S. economic trends.

Q. *Is the "scare" talk you hear in some quarters justified?*
A. Definitely no, say media executives who control a major portion of all national tv spending. They see expansion continuing, but on a broader base. There are simply more tv choices available to the advertiser and the money is spread among more networks, stations and time periods.

As media v.p.'s like JWT's Arthur Porter point out, tv's cost-per-1,000 continues to decline, making the medium increasingly efficient despite rate increases. Therefore, maintain media men. advertisers will continue to increase tv budgets because of the continued improving return.

Q. *How does tv hold up against U.S. industry at large?*
A. Tv's growth this year is uneven compared with previous seasons. Billings increases were broadly distributed among networks and stations both during the last few years. But now bigger gaps are opening up between stations in the same market and between markets of different sizes.

Some tv stations reporting to TvB pointed to booming business, according to Norman "Pete" Cash, TvB president. Others see more unsold time than ever before.

This uneveness is reflected in the U.S. economy as a whole. Even within the same industry, patterns of sales and profits have shown wide fluctuation. In automobiles, for instance, General Motors showed a 4.4% drop in profits compared to 1956, while Ford went up 29.8% and Chrysler up 380.6% in the same six-month period. Sylvania went down 35.1%, RCA up 1.4% (as reported in *U.S. News & World Report*, 9 August 1957). This uneveness within industries is reflected in a large cross-section of the U. S. economy.

The one consistent pattern: high costs in most industries have kept the profit trend below increases in sales.

The same pattern has affected many individual tv station operators. Thus where a 10% increase in billing for one station may mean a satisfactory return, to another it may be disappointing.

Says "Pete" Cash: "Take the man who puts $500,000 into a tv station in 1950. He experienced five years of enormous growth, then sold out for say $5 million. Had he not sold out, tv's current rate of growth would still reflect an excellent return on his original investment. But to the man who bought him out at $5 million, the current rate of increase may seem a slow return on his capital investment."

Q. *Has tv outgrown the days of big jumps in billings?*
A. Not according to billings and the outlook in nine out of 10 giant air media agencies surveyed this week by SPONSOR. (For detailed projection of fall television spending trends, see SPONSOR's Tv/Radio Basics, July 1957.)

"We don't see any softening," says JWT media v.p. Arthur Porter. "Our accounts are more active in both network and spot than they were last year, and good times in good markets are just as hard to clear as they ever were. Tv has had a favorable curve in terms of cost-per-1,000 so that circulation has steadily increased since 1950 more than any other medium, compensating for rate increases."

Frank Kemp, Compton's media director, predicts the biggest tv year yet for the agency on existing accounts. "But you can't draw over-all conclusions from any one agency. For instance, more of our billing will be in network than in spot this year primarily because new products we introduced in the past have matured to a level of national distribution. On the other hand, other agencies may be handling more new products this year and you could find their balance between network and spot swinging the other way."

The majority of media directors interviewed foresee a continued and hefty upward trend in spot tv particularly be-

PRINT MEDIA EVIDENTLY

Attack: In a recent promotion piece, t ANPA described a six-market study of tv co mercial penetration within programs and adj cent to them. The study pegged "commercia observed and recalled" within shows at 30% total viewers or below; "spot announcements served and recalled" at 3% or fewer of to audience. The survey, conducted by Hooper telephone, lasted for five days (see chart below The crucial question, if the interviewee had be watching tv: "What commercials do you member seeing since the last program ended

In New York...	In San Francisco-Oakland
815 Spots before their eyes	**815** Spots before the
23 Penetrated	**12** Penetrated
RATING **2.8%**	RATING **1.5%**

	Homes with TV Sets in Use	Homes Exposed to Spots	No. of Spots Exposed to	Spots Observed and Recalled No.
BOSTON	468	384	845	20
CLEVELAND	401	357	706	14
DETROIT	551	494	961	17
MINNEAPOLIS ST. PAUL	465	389	719	14
NEW YORK	473	408	815	23
SAN FRANCISCO OAKLAND	406	365	815	12
TOTAL	2 764	2 387	4 861	100

cause of constant new product introduction by industry. (See "The marketing medium," SPONSOR 3 August 1957.)

"General Mills, Lever Bros., and innumerable other major air media companies have batches of new products on the drawing boards," says the head of media at one of the top five agencies. "These alone would guarantee a big increase over the next year even if established products merely maintained their current level of spending. Within two years or so, these new products will become network advertisers."

On the other hand, major advertising spenders are so well represented on tv today in terms of various product categories, that few media men expect to see a major increase in network billing immediately.

Q. *How does tv's current rate of growth stack up against other media?*

A. It's still well out in front of most other media, particularly spot tv, with its 11% increase for the first six months of 1957. Network tv's 6.9% boost in billings (PIB for first six months of 1957) is slightly ahead of the recent increase in magazine revenue 6.8% over the first half of 1956 according to PIB. In the case of the two latter media much of the increase is due to hiking of rates rather than actual new business.

Newspapers have shown a slight decline in the past six months, whereas spot radio has registered the healthiest gain since the advent of tv. According to Media Records, newspapers declined 11.6 million lines in the first five months of 1957. Spot radio in the first quarter of 1957 was up 10.5%, according to SRA. Outdoor Advertising Inc., estimates a 4% increase over '56, but final figures aren't out.

Therefore, in relation to the growth of other media tv is certainly not "soft." It's only when tv's 1957 growth is measured in percentages against the phenomenal climb of its earlier years does the medium seem to be "levelling off."

In terms of first quarter figures, tv's increases in 1953 over 1952 were 55%; 1954 was 42% head; 1955, 26%; 1956, 25%; 1957, 11.6% (according to McCann-Erickson's Central Research Department).

(*Please turn to page 33*)

E IS NOW RIPE FOR ATTACKS ON TV. HERE'S MOST RECENT FROM ANPA

Rebuttal: Since Trendex is the only tv research organization currently studying commercial penetration, W. W. Dorrell, Blair Representatives v.p. and director of research, asked Ed Hynes, president of Trendex, to evaluate the ANPA study. Here's what Hynes reported:

"The technique upon which this promotion piece is based is *unaided* recall. This is a radical departure from the technique used to measure the print medium, which now uses and always has used every possible *aid* to stimulate recall. The questioning arrangement, by its design, confuses the interviewed by asking about his viewing of programs now, then one-half hour ago; then when the respondent is concentrating to remember the program and station he viewed one-half hour ago, the interviewer switches the train of thought to commercials. Such a technique can only bias the respondent with a desire to terminate the annoyance as soon as possible.

"This now brings us to the crucial question: 'What commercials or advertising message do you remember . . .?' This could be construed by the respondent as requiring them to recite the commercial or advertising message from memory, but at best, because of the inquisition already gone through, they mention one or two and feel they have done their duty and are certainly not going to cooperate with full mention of commercials recalled.

"Furthermore, some of the percentages are computed on the assumption that each station has the same number of announcements and viewers.

"Aided-recall techniques using the immediate-recall technique show that the average network commercial is recalled by 65% of the total audience and it sometimes runs as high as 85%.

"Comparable studies using aided recall on station breaks show something like this: If the respondent had been tuned to both adjacencies, about 50% recall the station break. If the respondent has been tuned to only one adjacency, and those who had seen the one adjacency were used as a base, aided recall was approximately 25%.

"The 65% figure for network programs has been true of the Q.R.I. immediate recall studies, Procter & Gamble studies, which use a more involved technique, and Young & Rubicam immediate recall studies.

"Nowhere in the ANPA publication have we been able to determine the time of day this study was done. An examination of the 26.8% who remember or who identified the integrated commercial is in wide variance with the Trendex coincidental findings of sponsor identification. Asking the question, 'What is advertised?' and accepting as correct the name of the sponsor or his products, we find the average to be close to 75% correct.

"This can only be a reflection of the poor technique and resultant respondent fatigue. While this report may come up, we feel that the vast majority of research and media people are too smart to be taken in by this type of statistical leger-demain which was obviously designed and executed not with the idea of gaining information, but to support a pre-arranged end."

THE FLIGHT THAT FLOPPED



Most admen agree the "Dudley" campaign for Nucoa illustrates big danger in humorous radio commercials: Sometimes you can't find the brand amid the fun.

The trend to humorous commercial copy which began flying high this spring bumped into an amateur skywriter trying to spell "Nucoa" over New York City this month and lost considerable altitude.

At least this is the opinion of a number of admen who have begun to ask themselves the question: "How much is an advertising gag worth if it doesn't tell the product story?"

The amateur skywriter was Victor Dudley, who it was said, learned his hobby from a crop-duster friend on weekends. ("First time I've ever worked with smoke but I guess it can't be too different from DDT.")

Around Dudley. The Nucoa Margarine Division of The Best Foods Inc. and its San Francisco-based advertising agency — Guild, Bascom & Bonfigli—built an elaborate and highly amusing 10-day gimmick promotion on spot radio in the New York market. Nine local stations (WCBS, WRCA, WMCA, WOR, WINS, WMGM, WABC, WNEW, and WPAT) carried saturation schedules of one-minute announcements featuring comedian Stan Freberg as Dudley's "skywriting coach."

Dudley's mission was to skywrite over New York on five successive days starting 29 July, misspelling Nucoa on four of those days (NOOPS, NEWCO, NUCOV, NOOCO) and finally get it right on the fifth day. The Freberg radio spots were skits in which coach was to chide amateur skywriter for his errors in spelling: they were load-

ed with entertainment but not with product sell.

The whole point of the gag lay in Dudley's weakness in spelling, but unfortunately he never got the chance to prove it. Clouds, haze and other vagaries of New York summer weather kept Dudley grounded until the last day. "Cloudy weather" commercials were substituted—the eventuality had been anticipated though hardly hoped for—and these too were humorous.

But just how many of the 15,000,000 people Nucoa counted on being in stitches by 5 August were actually in that state is something many admen would like to know. They'd also like to know whether this promotion which cost Best Foods perhaps $80,000 and embraced about 567 radio announcements, 57 newspaper ads as well as a page in *The New Yorker* (none with a trace of product copy) proved much besides the fact that client and agency both have a wonderful sense of humor.

"It's all very nice to be altruistic and entertain the public with funny commercials," one copy chief told SPONSOR, "but unless you weave at least your main selling point into the humor, you miss the boat."

"Personally, I think Dudley was a dud," said an agency account executive. "None of their radio spots had a damn thing to say the about the product."

"I wasn't even keen on the humor," said another adman. "The whole butt of the joke was Dudley. I like humor that makes light of a situation rather than an individual. Besides, I personally lose faith with a company that hires a skywriter who can't spell."

It's the old story—everyone prides himself on having a sense of humor, but everyone is suspicious of humor the instant it rears its happy head.

As far as Nucoa and GB&B are concerned, Dudley was not supposed to sell anything. He was purely and simply a publicity stunt. The story behind his creation substantiates this.

Nucoa says it had originally planned simultaneous campaigns in two markets, New York and Los Angeles. In Los Angeles, they were to pick up two tv shows to their liking: *Life With Father* on KNX and *Golden Voyage* on KCOP. The commercials on these half-hour completely sponsored programs feature a lighthearted British-type character called Seymour Green.

In New York, however, they were unable to find a tv show they wanted to sponsor. So they devised a radio promotion that would serve as a sort of trailer to the tv campaign once they found a show. This was how Dudley and Freberg got into the act.

Starting 24 July, a five-day teaser campaign of more than 250 teaser announcements were spread over the nine New York radio stations alerting the populace to look upward on the following Monday. In these trailers Nucoa wasn't even mentioned.

From Monday (29 July) through Saturday (5 August) about 250 one-minute humorous dialogues between Freberg and Dudley were used on the same stations. These were concerned only with the skywriting gimmick; Nucoa was mentioned but no product sell was included. Then on 5 August, a whole new set of minute-commercials patterned on its West Coast tv were started on seven New York radio stations — WABC, CBS, WINS, WMGM, WNEW, WOR and WRCA. The schedule of these stands at 133 per week. These too are light tough commercials, but they also include the standard ingredients — product name, product story and a musical jingle.

They will continue to run, according to Bruce Hamilton, advertising manager of The Best Foods, Inc., "until we can pick up two suitable half-hour completely sponsored television shows." It is quite possible they will run on radio into October.

So it may be that critics of the Dudley skywriting bit have been confusing a promotion gimmick with an advertising campaign. Nevertheless a lot of admen have been suspicious of the efficacy of other light-touch commercials which only a few months ago were attracting favorable comment from newspaper columnists and trade press editors.

Admen ask: Haven't the Hoffman beverages people run their "Could you be happy if your name were Sarsaparilla?" gag into the ground? Isn't it possible that Cavalier's commercial comedy character named Roger has worn out his welcome? What have the king and the lion actually done for Chesterfield Kings? Doubtful looks have even turned in the direction of the classic series that is generally conceded to be the pioneer and paragon of humorous commercials — Brothers Bert and Harry for Piel's Beer.



Teaser print campaign had everyone looking up, but Dudley only showed one day

"As great as they are," a copy chief told SPONSOR, "I feel Bert and Harry Piel commercials could be strengthened a little more. Very few humorous commercials ever dig deep enough into the sell."

Two commercial series that dig deep into sell are the Schweppes Tonic announcements featuring "Schweppervescence" and those of Pepperidge Bread that star Parker Fennelly of Allen's Alley fame.

Both of these are built around the product story. They are regarded as humorous commercials by practically everyone but the agency that produces them—Ogilvy, Benson & Mathers. This may be explained by the fact that last December, David Ogilvy, the agency president, in a treatise called "How to create good advertisements" flatly

ning: Humorous copy

not stand alone in this

SPONSOR-SCOPE reported in the 3 August issue: Reactions against comedy commercials are setting in thick and fast among admen. The general complaint: The latest specimens tend to be corned up to the hilt and overloaded with pointless dialogue. So the trend toward the light-touch commercial sparked for a while by imaginative characterizations and clever writing—could turn out to be a fairly brief one.

The same item included this prediction by the head commercial writer for an agency loaded with radio billings: "They'll be going back to the jingle soon in hordes. Nothing sticks in the mind so effectively as a batch of catchy words put to catchy music."

Actually the jingle has never gone out of favor. It has gained in popularity and prestige. "There will always be a place for every type of commercial including the 'talking type,' but to my way of thinking the 'special' place will be for the musical commercial," says Raymond Scott, composer-conductor (formerly with *Hit Parade*, but now turning out radio and tv commercials at his Jingle Workshop in New York).

Sascha Burland, McCann-Erickson songwriter, feels that "Music, in general, is more memorable than humor." But he also points out that each advertiser must decide how to talk to the people and, in many cases, humor may be the right answer so long as it is deftly handled humor, done by professionals.

Humor is one of the most fragile of all literary forms. Applied to advertising it becomes even more delicate. Mishandled humor is worse than no humor at all. And when a gag is repeated it is bound to get boring. SPONSOR pointed out many of these pitfalls in an article titled "Should you get on radio's comedy commercial bandwagon?" in its 11 May 1957 issue. "If you try humor," it advised, "be prepared to switch commercials frequently."

A good case in point is the Rambler car which is enjoying its biggest year ever with sales about 35% ahead of last year. A good part of this gain is attributable to heavy use of radio with humorous commercials produced by Geyer Advertising Agency. But they have not relied on only a handful of these commercials. To avoid monotony as well as to cut across as many individual senses of humor as possible, they are using about 20 different announcements divided into three series: one starring the lighthearted tales of Arnold Stang; another the wit of Eddie Lawrence: and a third group known as "You Can't Do That! . . . Well, in a Rambler I Can." None of these commercials is amusing just for the sake of being funny—each packs the sales message of big car comfort and room along with small foreign car economy.

Selling cannot afford to take a back seat to humor. But if humor fits the product, if the humor is professionally handled (doesn't hurt anyone—including the sponsor), and if at least the main selling point of the product is subtly worked into it, then it can be a formidable salesman appealing to emotions just as much as does a good musical commercial.

Don Calhoun, McCann-Erickson's creative director (who sees no trend away from the humorous commercial), recalls a regional West Coast tv campaign a few years back for a bug-killer called Bug-Etta. With nothing more to work with than eight-second I.D.'s, they turned to humor. A sad-eyed snail appeared, got sprayed by the product, and dolefully remarked "Us bugs hate Bug-Etta." Here, in five ticks, viewers, got a tragi-comic character, a product demonstration and a catchy punch-line that was both humorous and memorable. So memorable, in fact, that practically every high school student in Northern California was going about repeating, "Us bugs hate Bug-Etta." A jingle couldn't have accomplished more.

Even though Nucoa's sky junket was a promotion rather than an ad campaign, Dave Bascom, board chairman and creative chief of Guild, Bascom & Bonfigli, uses the same concepts in out-and-out advertising campaigns.

"You can sell anything on tv from the Brooklyn Bridge to the Hollywood Freeway—once," he's told SPONSOR. "But to sell it thousands of times you need an off-beat and up-beat commercial. The off-beat, frequently laden with humor, is what keeps *him* awake when he's watching tv and he figures—on the basis of exhaustive consumer research studies—and it's pretty hard to sell a guy who's snoring."

Humor crashes through the psychological barrier erected by the viewer or listener. In Bascom's book, there "isn't a self-respecting member of the audience who wouldn't rather play poker or bongo drums than sit still for the commercial.

A few important do's and don't on comedy comercials appear in the box on this page. Following them will not guarantee against misfire. Humor is too volatile a thing to guarantee. It's like TNT—Handle With Care!

Some DO'S and DON'TS in humor

Do develop characters which are credible. Exaggeration is a part of humor writing, but it has its limits beyond which listener cannot identify.

Do remember that the product message must be woven skillfully into the script but never dominated by its comedy. This takes a real pro.

Do appeal to the emotions of the listener through the use of high level humor. Audiences are more sophisticated corny gags will insult them.

Don't try to be so funny that the result is labored or that you wind up so involved in comedy that you forget to get across your main sales theme.

Don't entrust comedy writing to an amateur. Too many think all you need is a funny name. (Harry and Bert are ordinary names.)

Don't keep repeating the same commercial no matter how funny it is. Get some new follow-ups. The most hilarious story can get boring.



AGA gets same treatment L&N gives package goods. Creative team: Francis Barton, Jr., v.p. and general manager radio-tv; Thomas H. Lane, senior v.p.-management account supervisor; Max Wylie, script editor; Nicholas I. Keesely, senior v.p.-radio-tv director; Ernest Hartman, program supervisor and Anthony DePierro, v.p.-media director

HOW THE GAS INDUSTRY MARKETS A NEW IDENTITY

American Gas Association spends $2.25 million on network television to prove gas is modern. Here's how a group can move fast, avoid bickering

"Isn't advertising for an association just a lot of institutional gush?"

"And, boy, what a political hassle when you have to get hundreds of members to agree on decisions."

Brother admen have tried out remarks like the above on Lennen & Newell's Tom Lane, senior v.p. and management account supervisor for the American Gas Association, only to get a surprising answer: In AGA's case there are certainly no association blues. And AGA has sold as solidly as if it had a package product to market.

Of course an association with 162 of its members as network tv advertisers creates problems unknown in ordinary client-agency dealings.

The association must first of all:

- Get its group of individuals to support such a project.
- Decide who will make the final decisions.
- Charge the participating members fairly for their share of costs.

The agency faces the problems of:

- Picking a show that will meet with group approval.
- Getting a fast okay when a "hot" program spot opens up.
- Finding general agreement on which phase of the ad campaign merits major emphasis.

When AGA moved over to Lennen & Newell two years ago, the association was spending close to $1 million for advertising. The entire amount went to print media, covering not only resi-

AGA and Lennen & Newell combine to turn 162 individualists into a successful network tv advertiser by organization and pre-planning

dent— but also industrial and commercial uses of gas. At the same time [illegible] as industry was faced with the knowledge that the electric industry had doubled its national advertising on appliances directly competitive with gas and was spending over 50% of its advertising dollars in tv. AGA knew it needed to step up its advertising campaign.

Main target of the new and bigger campaign was the public's notion that gas was old-fashioned. AGA picked network television as the medium to bring gas out of this gaslight concept because:

1) Tv, as the most modern medium, was a natural to show the modernity of gas.

2) Demonstration factor.

3) Lowest cost-per-1000.

4) By doing commercials nationally AGA could get an outstandingly better product than individual local utilities could afford by themselves.

5) Association members would get Class "A" time, which was not always available locally.

Actually the idea of national air media use was not a product of new thinking on the part of the association. Past efforts to create such a program date back 14 years, even before the advent of television. However none of the earlier attempts ever got off the ground.

AGA's first successful flyer in air media took off on 10 January of this year when the association started sponsorship of an alternate week half-hour portion on CBS TV's *Playhouse 90*. This was possible because, "We had reached a coincidental peak of Industry interest, ability and need," explains Frank Trembly, chairman of the association's tv committee (and also director of sales for the Philadelphia Gas Works).

How the association and agency combined to make a network tv show a reality is an excellent roadmap for organization effort in any industry.

From the association's side the first problem of how to get the industry behind the project was mainly one of organization and the framework was worked out in the following manner:

- AGA's president appointed a 25-man group to act as the tv committee. These 25 men with Trembly at the head were made responsible for collecting the money and making the decisions. The committee was made directly responsible to AGA's General Promotion and Planning committee headed by Christy Payne, vice president of the People's Natural Gas Co., Pittsburgh.
- Members of the tv committee were picked geographically in order to get a nationwide cross-section.
- The tv committee was then divided into two subcommittees (a) the program selection committee headed by Wister Ligon, president of the Nashville Gas Co. and (b) the commercial subcommittee headed by Thomas Evans, v.p. in charge of sales for the Equitable Gas Co., Pittsburgh.
- Then the country was divided into 25 areas with each tv committeeman assigned to his home district for solicitation of funds.

The tv committee first got together and figured the best they could do in terms of money would be around $2.5 million for the initial program. Target date for the program's start was set for 1 January 1957.

Next step was to go out and collect the money. Since the tv committee knew it had to have the money before it could make a definite commitment for a particular show, it went out and sold utility members on network television alone and not on a particular program or type of programing. Local gas companies were asked to spend anywhere from $1,000 to $90,000, depending on size. And they were to put up this money on faith (and need) alone.

This was the method of assessment for the first nine-month sponsorship: Firms wishing to subscribe to the program paid an estimated cost based on network Class "A" time costs in each broadcast city. Approximately 100 stations were picked and the total Class "A" time cost was the base used. The percent that the time cost in each city bore to the total represented that city's share of the total cost of the program (including time, show, commercials). After the city's share was determined, the individual share for each firm in the city was figured on the basis of the firm's share of the market.

After just two months of solicitation three-fourths of the required amount was subscribed by the utilities. The

For White Christmas promotion AGA snared Bing Crosby who never before has done a commercial for anyone other than his own sponsor and company. With Crosby are Norval D. Jennings, AGA adv. mgr. and Frank H. Trembly, head of AGA committee.



tv committee then worked even harder on the final push to raise a still-needed $600,000. The committee also turned to its "safety factor." This was the appliance manufacturers and pipe line companies who, with the utilities, make up the 39 year old association.

These two other branches of the gas industry came through, with 10% of the total cost subscribed by the pipe line companies and another 7% from the manufacturers. In all $2.25 million was raised—enough for the prospective alternate half-hour of some network show.

In the meantime Lennen & Newell was preparing its groundwork:

a) Planning the campaign strategy.

b) Educating the AGA tv committee on the mysteries of network tv.

c) Searching for show that would combine the features of a high quality vehicle and a low cost-per-1000 (as one tv committee member put it, "What we want is an *Omnibus* with ratings.")

Key to the overall advertising concept is found in AGA's choice of its new agency two years ago. Lennen & Newell is strictly a consumer and package goods shop. So, AGA was approached as a package goods problem. Account planning went through all of the steps of the L&N system as if the association were a toothpaste or soap.

While the initial research and planning was going on, Nick Keesley, the agency's radio-tv head, was holding a series of meetings with the AGA tv committee. This television seminar included a presentation consisting of two large volumes, a complete breakdown on the medium.

Both teams, agency and advertiser, had now finished the preparatory work. The agency had completed initial research, planning and education. The client had organized and raised the funds. The next step was selection of a show.

It was Nick Keesley who hit on *Playhouse 90*. At the time CBS TV's weekly 90-minute drama series was new and although it had received widespread attention from both press and viewers, the big question was could it sustain the pace. Keesley felt it could and that *Playhouse 90* would meet the tv committee's two major specifications, prestige and low cost-per-1000. Tom Lane agreed. The next problem was to get a quick decision

Lane immediately put in long distance calls to the 25 members of AGA's tv committee asking them to meet in New York on the following morning. In the morning members were at the L&N office, having flown in from all parts of the country. Pros and cons of the show were discussed, ballots taken and the decision was made just before lunch time. The agency then called the network just at noon and got the order in. In the nick of time, the agency learned later, for just after lunch an old-hand tv advertiser had called for the same time period. Lane recounts the above to show how a so-called "cumbersome" association can move fast and without hesitation.

Final step in getting set for the 10 January air date was the preparation of the commercials. The agency's research had already found consumer at-

ASSOCIATIONS SWING FROM INSTITUTIONAL TO REAL SELL

AMERICAN DAIRY ASSOCIATION

New strategy this year: Radio, institutional by-passed for specific dairy promotional events using NBC on an in-and-out plan. Tv, dropped *Disneyland* (ABC TV) for adult-slanted *Perry Como* (NBC TV). Budget: $2,611,000. Agency: Campbell-Mithun.

PAN AMERICAN COFFEE BUREAU

Currently promoting ice coffee and "coffee break" via network radio in a $100,000 two-month summer campaign on CBS and NBC. Is an in-and-out air media user for special promotions. Has used network tv and spot. Agency: Robert W. Orr div., FSR.

FLORIDA CITRUS COMMISSION

Has recently switched tv campaign from heavy spot use of 10 second announcements to daytime network programs. Purpose: additional time for longer selling pitch. Tv to get biggest share (55%) of $4 million budget. Agency: Benton & Bowles.

TEA COUNCIL

Over-all ad budget increased 80% this year to reach $1.8 million. Air media's share is 76%. Currently is using only spot radio in 29 markets during the summer, but will go back to heavy spot tv in the fall. Agency is Leo Burnett, Chicago.

Live action commercials feature Julia Meade demonstrating modernity of gas in a handsomely styled home setting.



This is a democratic operation with even the allocation of tv commercials decided by a ballot

titude was unaware of modern gas appliance improvements. In the case of the modern gas range, for example, the fully automatic features of the new models were virtually unknown to prospective consumers. Tests of previous gas advertising had shown that while the claim of modernity had been made, nothing was done to prove that claim. Live-action film commercials were picked to demonstrate the modern features of gas. Then Julia Meade was chosen by the agency, and unanimously approved by the committee, to be the demonstrator.

Allocation of commercials was made by balloting the entire gas industry. Each company was asked the weight attached to the various appliances. On the mandate of the industry L&N gave major dominance to ranges (50%). Next in importance were water heaters, dryers and refrigerators. Third on the list were overall commercials, demonstrating all seven uses of gas (ranges, water heaters, dryers, incinerators, house heating, air conditioners and refrigerators).

In all 23 commercials were filmed (by MPO). Of these, 21 were appliance commercials and two institutional. Cost of commercials for the first season's sponsorship was $225,000, one-tenth of the total tv budget.

Since many AGA utilities members have their own local tv shows as well as their share in the national program, the 23 national commercials have been made available to subscribing utilities. In addition regionally suitable commercials have been made for local utilities with specialized problems (such as climate). These can be cut-in in place of the network commercial. In one case, the Minneapolis Gas Co., some local cut-ins are substituted. L&N feels the flexibility of the commercials plan is one of the factors that helped sell the utilities on network tv.

All merchandising of the show is done on the local level by the utilities under the direction of Wik Wikstrom, director of promotion and advertising for AGA. Tied around both the show and Julia Meade, the extensive plan includes: bill stuffers, weekly publicity kits on the current *Playhouse 90* presentation and stars, brochures to employees of the utilities, ad mats, banners for utilities and dealer show rooms (the latter given out by the utilities), postage meters on bills, and dividend stuffers. *Playhouse 90* is also mentioned in all national magazine ads. The tv committee's chairman, Frank Trembly, says he feels the program is the most highly promoted show on the air at the local level.

Success of AGA's first network venture can be measured best by the participating advertisers' acceptance of the show. When renewal time came around this summer the tv committee put it up to the subscribers, pointing out that the new budget would reach $2.9 million for 52-week sponsorship, compared with the $2.25 million for AGA's first nine months on television. The subscribers were also given the choice of several other high-rated programs. The response was 97% in favor of renewing *Playhouse 90*.

The tv committee says it measures results of the show by ratings and echo back. These ratings show that the AGA message is reaching from 11 to 13 million homes a week and, because of the large audience turnover due to the use of different types of plays each week, 19-21 million different homes each month.

Another factor, while not directly traceable to the show, is also noted by tv chairman, Frank Trembly. Since the start of *Playhouse* 90 sponsorship more investors have been attracted to gas utilities and there is, "Recognition on the part of the financial community that gas is going ahead."

The one deviation from AGA's we-like-it-let's-have-more-of-the-same pattern in the upcoming season will be the innovation of a special "White Christmas" sales promotion centered around Bing Crosby. Aside from film commercials featuring Crosby, the Holiday campaign will get an all-out promotional backing. Crosby and the "White Christmas" theme will be featured in all other media (national print, billboards, car cards, displays, etc.). The singing star will also make records for dealer giveaways, be seen in a special two-minute film pitch for dealers, and on dealer brochures.

Justifiably proud of snaring Crosby for the holiday promotion, Wikstrom feels AGA can thank *Playhouse 90*. "It wouldn't have been possible to interest him, without network television."

The factors that made this network television possible:

- The work of the various AGA committeemen who, for two and a half years, have taken time off from their regular jobs to solicit and to plan. (They met on the average of at least once a month)
- An agency that approached the association as a competitive advertiser with a product to sell.
- The need of an industry as demonstrated by the fact that many combined gas and electric utility companies back the program (although it indirectly is competing with electric appliances). The philosophy here follows that of the big soap companies—bring out competitive products and promote them all.

AGA promotes *Playhouse 90* heavily at local level. S. F. Wikstrom, AGA director of promotion-advertising; Nicholas E. Keesely, L&N senior v.p.-radio-tv director; Frank H. Trembly, AGA tv committee chairman and Richard Eyman, L&N acct. exec. check material



SPOT TV RUNNING 11% AHEAD OF 1956

TvB figures for first six months of year show growth which is "slow" for tv but far ahead of all media except spot radio

Below and on the following page are TvB figures for spot tv's second quarter. Total gross spot tv spending is estimated at $113,870,000 for the 320 stations reporting to N C Rorabaugh (firm which compiles the TvB figures). Based on reports from a group of 279 stations who were included in both the 1956 and the 1957 reports, spending is 10% ahead of 1956 in the second quarter. The first quarter ran 11.9% ahead. Average increase both quarters: 10.95%. (For analysis of tv's economics, see "Is tv soft?" page 29.)

Product category	Spending estimate 2nd quarter '56	Spending estimate 3rd quarter '56	Spending estimate 4th quarter '56	Spending estimate 1st quarter '57	Spending estimate 2nd quarter '57
Agriculture	$327,000	$278,000	$310,000	$410,000	**$342,000**
Ale, beer & wine	$9,309,000	$8,463,000	$9,412,000	$9,411,000	**$10,086,000**
Amusements, entertainment	$139,000	$174,000	$90,000	$119,000	**$339,000**
Automotive	$3,556,000	$1,827,000	$1,249,000	$2,295,000	**$1,926,000**
Building material, fixtures, paints	$1,175,000	$791,000	$651,000	$450,000	**$1,207,000**
Clothing & accessories	$2,221,000	$1,861,000	$2,813,000	$2,150,000	**$3,421,000**
Confections & soft drinks	$5,322,000	$4,620,000	$6,961,000	$7,231,000	**$7,553,000**
Consumer services	$3,126,000	$2,494,000	$3,973,000	$3,177,000	**$3,328,000**
Cosmetics & toiletries	$9,541,000	$8,950,000	$8,367,000	$10,660,000	**$12,644,000**
Dental products	$1,442,000	$1,742,000	$1,765,000	$1,536,000	**$1,806,000**
Drug products	$6,468,000	$5,295,000	$9,537,000	$12,981,000	**$8,047,000**
Food & grocery products	$28,381,000	$21,775,000	$28,998,000	$32,360,000	**$32,036,000**
Garden supplies & equipment	$187,000	$38,000	$54,000	$190,000	**$285,000**
Gasoline & lubricants	$4,206,000	$3,908,000	$4,793,000	$5,122,000	**$6,413,000**
Hotels, resorts, restaurants	$99,500	$73,000	$70,000	$87,000	**$87,000**
Household cleaners, polishes, waxes	$2,301,000	$592,000	$2,391,000	$2,808,000	**$3,051,000**
Household appliances	$2,430,000	$1,446,000	$2,354,000	$1,472,000	**$1,881,000**
Household furnishings	$958,000	$898,000	$1,182,000	$1,380,000	**$1,162,000**
Household laundry products	$5,212,000	$3,284,000	$3,013,000	$3,732,000	**$5,608,000**
Household paper products	$1,502,500	$1,016,000	$1,703,000	$1,618,000	**$1,858,000**
Household general	$1,092,000	$511,000	$497,000	$592,000	**$839,000**
Notions	$98,000	$162,000	$116,000	$30,000	**$97,000**
Pet products	$1,174,000	$849,000	$1,549,000	$1,679,000	**$1,300,000**
Publications	$183,000	$484,000	$135,000	$553,000	**$149,000**
Sporting goods, bicycles, toys	$162,000	$79,000	$1,161,000	$115,000	**$113,000**
Stationery, office equipment	$54,000	$23,000	$89,000	$131,000	**$178,000**
Tv, radio, phono., musical inst's	$554,000	$348,000	$832,000	$425,000	**$328,000**
Tobacco products & supplies	$7,371,000	$7,823,000	$8,115,000	$10,431,000	**$8,694,000**
Transportation & travel	$898,000	$542,000	$761,000	$884,000	**$806,000**
Watches, jewelry, cameras	$1,982,000	$1,637,000	$1,613,000	$1,249,000	**$1,510,000**
Miscellaneous	$1,444,000	$881,000	$1,218,000	$1,845,000	**$1,776,000**
TOTAL	$105,584,000	$84,863,000	$107,842,000	$116,435,000	**$118,870,000**

Top 100 spot tv advertisers for the second quarter of 1957

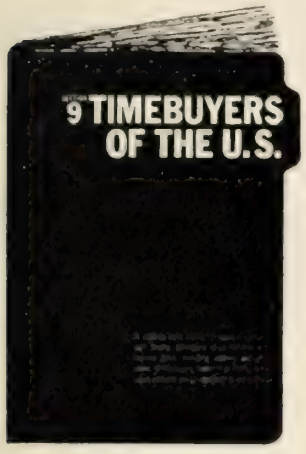
RANK	ADVERTISER	1ST QUARTER 1957	2ND QUARTER 1957
1	Procter & Gamble	$3,726,800	**$6,518,900**
2	Brown & Williamson	3,633,000	**3,322,300**
3	Continental Baking	2,822,000	**2,695,200**
4.	General Foods	1,922,600	**2,419,400**
5.	Sterling Drug	2,942,900	**2,197,300**
6.	Lever Bros.	1,313,500	**2,011,200**
7.	National Biscuit	1,611,800	**1,869,000**
8.	Colgate-Palmolive	1,688,800	**1,777,800**
9.	Carter Products	2,447,100	**1,679,200**
10.	Miles Laboratories	1,535,700	**1,559,700**
11.	Robert Hall	910,800	**1,473,300**
12.	International Latex	1,408,700	**1,383,900**
13.	Philip Morris	1,993,000	**1,372,500**
14.	P. Lorillard	1,012,300	**1,311,200**
15.	American Chicle	1,085,000	**1,292,800**
16.	Kellogg	1,105,800	**1,104,600**
17.	Liggett & Myers	1,397,400	**1,044,100**
18.	Bulova	1,002,200	**993 500**
19.	Coca-Cola	1,155,300	**997,700**
20.	Corn Products Refining	846,800	**878,400**
21.	Food Manufacturers	696,700	**855, 800**
22.	American Home Products	718,400	**850,000**
23.	Nehi		**836,700**
24.	Texas Co.	576,100	**818,100**
25.	Anheuser-Busch	425,200	**814,600**
26.	Charles Antell	583,600	**803,400**
27.	Max Factor	794,600	**797,800**
28.	Falstaff Brewing	345,400	**778,700**
29.	Nestle	652,000	**774,200**
30.	Shell Oil	530,200	**769,000**
31.	Beech-Nut Life Savers	639,100	**749,600**
32.	Pepsi Cola	1,143,900	**728,900**
33.	Adell Chemical	640,400	**700,300**
34.	Block Drug	603,600	**691,800**
35.	J. A. Folger	488,300	**668,900**
36.	Esso Standard Oil	919,100	**647,800**
37.	Robert Curley	379,400	**627,000**
38.	Warner-Lambert	1,882,800	**612,400**
39.	Minute Maid	579,500	**603,800**
40.	Seven-Up	574,900	**553,000**
41.	Helaine Seager	586,100	**540,500**
42.	R. J. Reynolds	491,600	**500,300**
43.	Harold E. Ritchie	692,600	**490,400**
44.	American Tobacco	1,317,600	**481,400**
45.	Wrigley	400,200	**478,100**
46.	Pabst Brewing	352,300	**475,400**
47.	United Fruit	412,000	**446,700**
48.	Du Pont		**442,000**
49.	Ford Motor	1,168,300	**441,300**
50.	Wesson Oil & Snow Drift	422 800	**432,500**
51.	Socony Mobil Oil	$ 369,400	**$ 432,400**
52.	Frontier Foods	339,000	**430,500**
53.	Ballantine	469,800	**425,000**
54.	Proctor Electric		**422,200**
55.	United Vintners		**420,900**
56.	Marathon Corp.	437,100	**416,200**
57.	Bristol-Myers	387,700	**409,400**
58.	Burgermeister	254,300	**406,800**
59.	M. J. B. Co.	381,600	**402,300**
60.	U. S. Borax	321,400	**400,200**
61.	Inter-tateBakeries		**395,000**
62.	Schlitz		**394,000**
63.	Piel Bros.	292,900	**388,200**
64.	Carling		**382,000**
65.	Quaker Oats	328,900	**376,600**
66.	Dr. Pepper		**374,700**
67.	Wilson		**367,700**
68.	U. S. Rubber		**364,700**
69.	Milner Products	266,800	**362,500**
70.	American Bakeries	336,300	**359,700**
71.	Hamm, Brewing		**359,400**
72.	Phillips Petroleum		**358,300**
73.	Hill's Bros. Coffee	310,700	**354,600**
74.	Heinz	403,100	**353,500**
75.	Florida Citrus	421,000	**351,300**
76.	Scott Paper		**339,600**
77.	Oakite Products		**339,300**
78.	Gold Seal		**336,400**
79.	Union Pharmaceutical		**335,800**
80.	Sunshine Biscuit	386,900	**334,300**
81.	Wildroot	282,600	**333,600**
82.	Standard Oil of Ind.	412,800	**327,500**
83.	Tidewater Associated Oil		**326,200**
84.	General Motors		**316,700**
85.	National Dairy	368,200	**310,500**
86.	R. C. of A.	399,300	**307,800**
87.	Bon Ami	288,700	**291,800**
88.	Avon	765,200	**291,400**
89.	Sardeau	380,800	**290,300**
90.	Pacific Tel. & Tel.	260,700	**290,100**
91.	Rayco		**289,800**
92.	Standard Brands	303,400	**286,700**
93.	Ralston-Purina	464,200	**284,400**
94.	Helene Curtis		**283,300**
95.	A & P		**275,800**
96.	Simmons	525,200	**275,600**
97.	Glamorene	667,100	**274,500**
98.	Bymart-Tintair		**273,600**
99.	Standard Oil of Calif.		**269,100**
100.	Peter Paul	650,400	**267,300**

Note: Bristol-Myers Company are listed separately and are no longer combined under American Tel. & Tel. Co.

Source: TvB (Television Bureau of Advertising) estimate of spot tv expenditure (gross) supplied by N. C. Rorabaugh.

PART FOUR

Reprints of Timebuyers of the U. S. in its entirety will be available later this summer. Write: SPONSOR Services Inc., 40 E. 49th St., New York 17, N. Y. Next installment will appear in the 24 August issue



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose fourth installment starts on the next page, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for $15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 49th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

The list, which started in the Tv Radio Basics issue, will be continued in succeeding issues until complete. An addendum, if required will be published with the final installment of the listing.

THOMPSON-KOCH CO.
[illegible] *ay, New York* 18, *N. Y. Lack-*[illegible]

Robert W. **Hall**

[illegible] (ant-prufe, roach-prufe, Rid-X, [illegible] ufe, d-Con ready-mix), National [illegible] Div., Sterling Drug (Double Dand-[illegible] Mulsified oil shampoo, Campho-Phe-[illegible]. Molle, Ironized yeast, aspirin, Dr. [illegible]es P-W)

VICTOR van der LINDE CO.
683 *Fifth Ave., New York* 22, *N. Y. Eldorado* 5-5185

Victor van der Linde, partner; Charlotte Rains, partner; Agnes Kingsley, gen. mgr.

Dolcin Corp., Kair (pharmaceuticals), Kedrin Pharmacals, LO-PRO Corp. (pharmaceuticals), Whitehall Pharmacal Co. (Guard cold tablets)

VICTOR & RICHARDS
565 *Fifth Ave., New York* 17, *N. Y. Murray Hill* 8-0420

Victor D. Lindeman, Jr., Janet A. Murphy

White House Co. (mail order mdse.)

WILLIAM WARREN, JACKSON & DELANEY*
45 *West 45th St., New York* 36, *N. Y. Judson* 6-0350

Harry Solow, Jr., Harry Alleva, S. P. Jackson

Alexander's Department Store, **Solow, Jr.;** Book Find Club, **Alleva;** Warren Connolly (appliance distr.), **Solow, Jr.;** Davega Stores (appliances, sports equipment), **Solow, Jr.;** Federal Life & Casualty Co., **Jackson;** Flag Pet Food Corp., **Solow, Jr.;** Mason & Hamlin Piano Co., **Alleva;** Monarch Buick, **Alleva;** Relaxicizor Sales Co., **Jackson;** Ritz Thrift Shop (furrier), **Alleva;** Sachs Quality Stores (dept. stores), **Solow, Jr.;** Schane Pontiac, **Alleva;** Sofia Brothers (moving), **Alleva;** Stevens & Thompson Paper Co., **Solow, Jr.;** Tri-State Buick Dealers, **Alleva;** Vim Stores (appliances), **Jackson;** Zenith Radio Corp., N. Y., **Solow, Jr.**

WARWICK & LEGLER
230 *Park Ave., New York* 17, *N. Y. Murray Hill* 4-5800

Harry D. Way, media dir.; Joseph Hudack, John Hughes

Ex-Lax, **Hughes;** Jacob Ruppert Brewery (Knickerbocker beer), **Hudack;** Schick, Inc. (electric shavers), **Hudack**

WESLEY ASSOC.
247 *Park Ave., New York* 17, *N. Y. Eldorado* 5-2680

J. D. Knap, Jr.

Shulton (Old Spice)

THE WEXTON CO.*
The Wexton Bldg., 11 East 17th St., New York, N. Y. Murray Hill 8-4050

Larry Schwartz, Edward Greenberg, Ted Gravenson, Howard Wechsler, George Gilbert, Adrian Price

ABC Film Syndication, Airequipt (photographic equipment), Asahi Co. (photographic equipment), Globe Elect. Co., Hudson Paper & Pulp Co., Rek-O-Kut (record players), The FR Corp (photographic equipment)

WALTER WILEY ADVERTISING*
29 *Pearl St., New York* 4, *N. Y. Bowling Green* 9-3582

Dorothy F. Wiley

Countess Maritza Cosmetic Co., Indian Walk Footwear, Multi-Aid Computer Co.

EDWIN BIRD WILSON*
52 *Wall St., New York* 5, *N. Y. Digby* 4-6780

Edith McArthur

Bowery Savings Bank (N.Y.C.), Gage & Tollner, Manufacturers National Bank (Detroit), Second National Bank (New Haven)

WILSON, HAIGHT & WELCH*
220 *E. 42nd St., New York* 17, *N. Y. Murray Hill* 7-8780

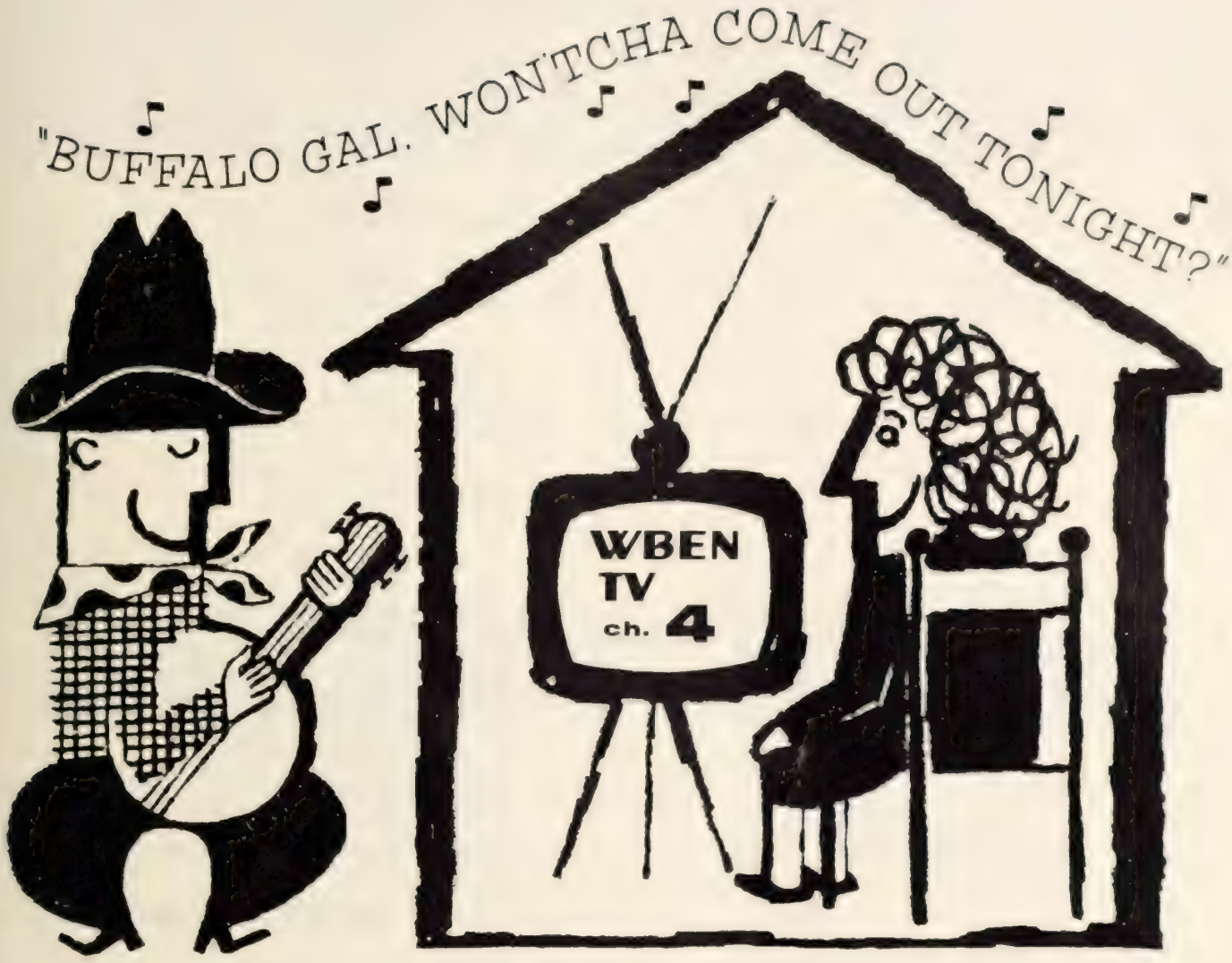
A. F. Calabro, C. B. Parker

International Swimming Pool Corp., Adrien May & Co. (crochet cottons), Nott Mfg. Co. (herbicides, insecticides), Seymour Smith & Son (garden tools)

YOUNG & RUBICAM*
285 *Madison Ave., New York* 17, *N. Y. Murray Hill* 9-5000

Media Relations Department:
Peter G. Levathes, v.p. & dir.; William E. Matthews, exec. asst.; Frank Coulter, James R. English, Everett Erlick, George F. Leithner, Edward B. MacDonald, Charles T. Skelton, Henry L. Sparks
Assistant Media Directors: Kirk Greiner, Lloyd Harris, Thomas Lynch
Raymond E. Jones, Jr., superv. of spot availabilities; James J. Stack, media office mgr.; Cyrilla Ecker, statistical; Alice McCabe, media data & information; Richard Chapman, operations superv.; William Dwyer, acct. service unit; Florence Aloisia, typing; Joan Rafferty, forwarding Contract Unit; Johanna Reinhardt, publication; Theresa Chico, radio-tv; Daniel Velsor, budget control supv.
Media Buyers: Warren Bahr, Kay Brown, Charles Buccieri, Thomas M. Comerford, Florence Dart, William P. Dollard, Seymour Drantch, John M. Flournoy, Donald Foote, Frank Grady, John J. Henderson, Vance Hicks, George G. Hoffman, Arthur Jones, Robert Kowalski, Arthur Meagher, Lorraine Ruggiero, Joseph St. Georges, Thomas Viscardi, Russell Young

Am. Home Foods (Chef-Boy Ar-Dee), **Young; Hatton, Paulsen;** Bigelow-Sanford, **Foote; King;** Beech-Nut-Life Savers Corp. (gum), **Dollard; Fitzpatrick;** Beech-Nut-Life Savers Corp. (Life Savers), **Jones; Scala;** Borden Co. (All Borden, cheese), **Young; Hatton, Paulsen;** Borden Co. (Borden Food Products Co., Industrial Products Div., Borden's Farm Products Div., Special Products Div.), **Kowalski; Hopt;** Boyle-Midway (3-1 Oil, plastic wood), **Jones; Scala;** Bristol-Myers (Sal Hapitica, Vitalis & Analoze), **Kowalski; Hopt;** Bristol-Myers (Bufferin), **Drantch; Kreibuch;** Cluett, Peabody (boys wear, dress shirts, sportswear), **Grady; Warner;** Dictaphone Corp., **Foote; King;** Drackett Co. (Drano, Windex, Dazy Mist), **Dollard;** Drake Bakeries (cakes & cookies), **Jones; Scala;** Duffy Mott Co. (Mott's apple products, Clapps baby foods, sunsweet prunes & juice), **Young; Hatton, Paulsen;** Esterbrook Pen, **St. Georges; O'Brien;** Ethyl Corp., **Comerford; Mooney;** Ford Motor (N. Y. Liaison), **Comerford; Mooney;** General Cigar Co. (White Owl cigars, Wm. Penn Cigar Corp), **Viscardi; Raffetto;** General Cigar Co. (Robert Burns cigars & Cigarillos, Van Dyke), **Hoffman; Hurley;** General Electric Co. (appliances), **Meagher; Fahland, Tichenor;** General Electric Co. (TV receivers), **Jones; Scala;** General Electric Co. (Housewares & Radio Receiver Div.), **Hicks; Morse;** General Foods Corporation, All Products Corp., **Bahr; Glecker, McClintock;** Walter Baker Chocolate, **Bahr; Gleckler, McClintock;** Franklin Baker Cocoanut, **Bahr; Gleckler, McClintock;** Birds Eye Div., **Ruggiero; Johnson;** Calumet Baking Powder, **Brown; Purtill;** Certo & Sure Jell, **Brown; Purtill;** Dream Whip, **Henderson; Fountain;** Jell-O Products, **Dollard; Fitzpatrick;** Kernel Nuts, **Brown; Purtill;** Lady La France, **Henderson; Fountain;** LaFrance & Satina, **Henderson; Fountain;** Log Cabin syrup, Country Kitchen syrup, Maple Del, **Brown;** Minute Products, **Henderson; Fountain;** Postum, **Bahr; Glecker, McClintock;** Sanka & Instant Sanka, **Brown; Purtill;** Swans Down Cake Flour, Cake Mixes, **Bahr; Glecker, McClintock;** Goodyear Tire & Rubber Co. (tires, Lifeguard tubes, inst.), **Flournoy; White;** Gulf Oil Corp, **Grady; Warner, Haber;** Heritage-Henredon Furniture Industries, **Jones; Scala;** International Silver Co. (1847 Rogers Bros. International sterling, stainless by International, Wm. Rogers Son, Anchor Rogers sterling, Promotion Div.), **Hoffman; Hurley;** Johnson & Johnson (Baby Products Div., Surgical Dressings Div.), **Georges; O'Brien;** Thomas J. Lipton (soups & tea), **Comerford; Mooney;**



NOT when she can see the 11:30 THEATRE on WBEN-TV

No stick-in-the-mud she, just one of thousands of western New Yorkers who finds WBEN-TV's late night 11:30 THEATRE worth staying home for . . . and staying up for !

Hollywood's best available products, the finest films from Warner Bros., 20th Century Fox, Selznick and other top studios draw big audiences *every night of the week* on Channel 4.

How big ! Well WBEN-TV's 11:30 THEATRE popularity not only surpasses its opposition but in many instances give you greater audiences at midnight than other area stations give you from 5:00 P.M. to 7:00 P.M. !

Get all the facts . . . and the reasons why your TV dollars count for more on Channel 4. Our sales department or national representatives, HARRINGTON, RIGHTER AND PARSONS, will be happy to fill you in and get you on our 11:30 THEATRE.

WBEN-TV
CBS in Buffalo
channel 4



THE PIONEER STATION OF WESTERN NEW YORK

[illegible] Co. (Kent cigarettes), **Bahr; [illegible]Clintock;** Metropolitan Life In- [illegible] **Flournoy; White;** Moore-Mc- [illegible]s, **Jones; Scala;** National Sug- [illegible] Co. (Jack Frost, Arbuckle sug- [illegible] **Jones; Scala;** Permacel Tape Corp. [illegible] cellophane tape, Bondex mending tape [illegible]el plastic tape), **Georges; O'Brien;** [illegible] Products Corp., **Brown; Purtill;** [illegible] others (Piel's beer), **Viscardi; Raf-** [illegible] Pine Bros, **Jones; Scala;** Procter & [illegible]ble Co. (Cheer, Spic 'n Span), **Buccieri;** [illegible]cter; **Dart; Brostrom, Roberts;** Rem- [illegible]gton Rand (electric shaver), **Grady; War-** **ner, Haber;** Royal Typewriter Co., **Rug-** **giero; Johnson;** Simmons Company, **Flour-** **noy; White;** Singer Sewing Machine Co., **Foote; King;** A. G. Spalding & Bros., **Grady;** **Warner, Haber;** Tek Hughes, **Kowalski;** **Hopt;** Time, Inc. (Life Mag.), **Grady; Ha-** **ber, Warner;** Time (Sports Illus.), **Georges;** **O'Brien;** Time (Time Mag.), **Bahr; Gleck-** **ler, McClintock;** Young & Rubicam, **Mat-** **thews**

THE ZLOWE CO.
65 *E. 55th St., New York* 22, *N. Y. Plaza* 3-1764

Pauline Mann, media dir.

Dannon Milk Products (Yogurt), Marlun Mfg. (Ritz Black Angus broiler), Schieffelin & Co. (Almay cosmetics div.)

OLEAN

RONALD C. BISHOP ADVERTISING AGY.
Exchange National Bank Bldg., Olean, N. Y. 8081

R. C. Bishop, Janet Parker, Joan Bishop, Sally Miller, John Tuohy

Clair Mfg. (finishing machines), **Tuohy;** Eberle Tanning (Tioga oak soles), **Bishop;** Gleamite Corp. (All Purpose cleaner), **Mil-** **ler;** L. H. Lincoln & Son (extract), **Bishop;** Procter Ellison Co. (leather), **Bishop**

ROCHESTER

HUTCHINS ADVERTISING CO.*
42 *East Ave., Rochester* 4, *N. Y. Hamil-* *ton* 6-1160

Frank M. Hutchins, William F. Lacey, Stuart Rice, James L. Gould, W. Wygant, M. Nugent

Beaucaire (Philco dist.), **Wygant;** Empire State Pickling (Silver Floss sauerkraut), **Rice;** Hub Oil Co. (American oil), **Nugent;** McCurdy & Co. (dept. store), **Gould;** Scrantom's Book & Stationery Co., **Nugent;** Schuler Foods (potato chips), **Rice;** Wal- dert Optical Co., **Nugent**

SCRIVENER & CO.
5-4 *Burke Bldg., Rochester* 4, *N. Y. Baker* 5-0066

A. Scrivener

[illegible]'s meat products

ED WOLFF & ASSOC.*
418 *First Federal Savings Bldg., Rochester* 4, *N. Y. Baker* 2090

Alfred G. Scheible, Ernest R. Turner, R. Kinney, E. Holdren

A. L. Anderson Sons (carbonated bev.), **Turner, Scheible;** Dairy Queen (frozen des- serts), **Turner;** Delco Appliance Corp. (elec- tric windshield wipers), **Holdren, Kinney;** Standard Rochester Brewing Co. (Standard ale, Topper beer)

SCARSDALE

ELMER L. CLINE
Harwood Bldg., Scarsdale, N. Y. Scars- *dale* 3-4332

Elmer L. Cline, ch. of bd. & treas.; John F. Cline, pres.; A. W. Voorhis, v.p.

Colonial Baking Co., **J. F. Cline;** Merchants National Bank & Trust Co., **J. F. Cline;** White Baking Co., **E. L. Cline**

SCHENECTADY

JOHN L. HALPIN, ADVERTISING*
Suite 424 *Wedgeway Bldg.,* 277 *State St., Schenectady* 5, *N. Y. Franklin* 2-0942

Alvord Glove Co., Amsterdam Dairy, IUE- CIO, Local 301 (Elec. Workers Union), James M. McNearney (beer distr.), Schenec- tady Gazette, Schenectady Savings & Loan

SYRACUSE

BALDWIN ADVERTISING AGENCY*
106 *E. Washington St., Syracuse* 2, *N. Y. Harrison* 2-5471

Donnette B. Moore

Durso Wholesale Co. (appliances), Glisten (household cleaner), Paul Jeffrey Co. (Hot- point distr.), Strathmore Products (paint), Un-Art Distr. (Tupperware prods.)

FLACK ADVERTISING AGENCY*
433 *S. Warren St., Syracuse* 2, *N. Y. Har-* *rison* 2-6011

William P. Conklin, Jr., E. J. Labs, Dan- iel W. Casey, Grover H. Hubbell, M. L. Bebee

BWB Foods, **Hubbell;** First Trust & De- posit, **Hubbell;** Netherland Dairy Co., **Labs;** Syracuse Savings Bank, **Hubbell**

SPITZ ADVERTISING AGENCY*
530 *Oak St., Syracuse, N. Y. Granite* 9-5581

Harry J. Accurso

F. Cobb Co. (IGA food markets), Empire Card Co. (greeting cards), Henry Frank Leather Co., Grange Silo Co., Mohican Stores (markets), Onondaga Supply Co. (ap- pliances), P & C Food Markets, Penfield Mfg., Pilgrim Meats, Spector-Genesee Mo- tor Sales (Olds., Cadillac dealer), Syracuse Card Co. (greeting cards), Timerson Can- ning (Timco dog, cat food)

UTICA

FARQUHAR & COMPANY*
First National Bank Bldg., Utica 2, *N. Y.* 2-6109

John T. Farquhar, Jay C. Anderson, Ted R. Darvoe, Carl E. Spitzer

Bonide Chemical Co. (insecticides, fungi- cides, home gardening prods.), **Darvoe;** Collinite Chemical Co. (auto wax), **Ander-** **son;** C. A. Durr Packing Co. (meat prods.), **Farquhar;** Jean Foods of Utica, **Farquhar;** Emil Steinhorst & Sons (home freezers, milk coolers), **Darvoe;** Utica Brewing Co. (Fort Schuyler beer & ale), **Farquhar**

MOSER & COTINS*
10 *Hooper St., Utica* 3, *N. Y.* 3-7544

Laura B. Mang, media dir.; Christine H. Van Dyke

Fitzgerald Bros. Brewing Co. (beer, ale), **Mang;** Honey Butter Prods. Corp. (spreads), **Van Dyke;** MacCadam Cheese Co., **Van** **Dyke;** Procino-Rossi Corp. (macaroni prods.), **Mang**

FRED D. STEVENS CO.
14 *Devereux St., Utica* 2, *N. Y.* 5-0339

Fred D. Stevens

Cornhill Bldg. & Loan Assn., Lennon's, Inc. (jewelry), Wicks & Greenman (men's cloth- ing)

NORTH CAROLINA

CHARLOTTE

AYER & GILLETT ADVERTISING*
1022 *S. Tryon, Charlotte* 3, *N. C. Edison* 4-9729

Irene T. Ayer, Charles Gressle, Beth Laney Smith, William Lane Withers

Allison-Erwin Co. (whls. distr.), **Smith;** Duke Power Co. (public utility), **Gressle;** General Electric Co. (small appliances div. for the Carolinas), **Smith;** Neese Sausage Co. (sausage and liver pudding), **Smith;** Roddey Packing Co. (meat prods.), **Smith**

BENNETT ADVERTISING
222 *South Church St., Charlotte, N. C. Franklin* 6-1674

Forrest L. Collier, Jr., v.p.; Robert Mc- Kericher, v.p.; William L. Wilson

(For accounts see High Point listing)

WALTER J. KLEIN CO.†
1214 *Elizabeth Ave., Charlotte, N. C. Franklin* 7-1646-7-8-9

Jan Freeland, media dir.

American Hardware & Equipment, Belk's Department Store, Blue Magic (easy Mon-

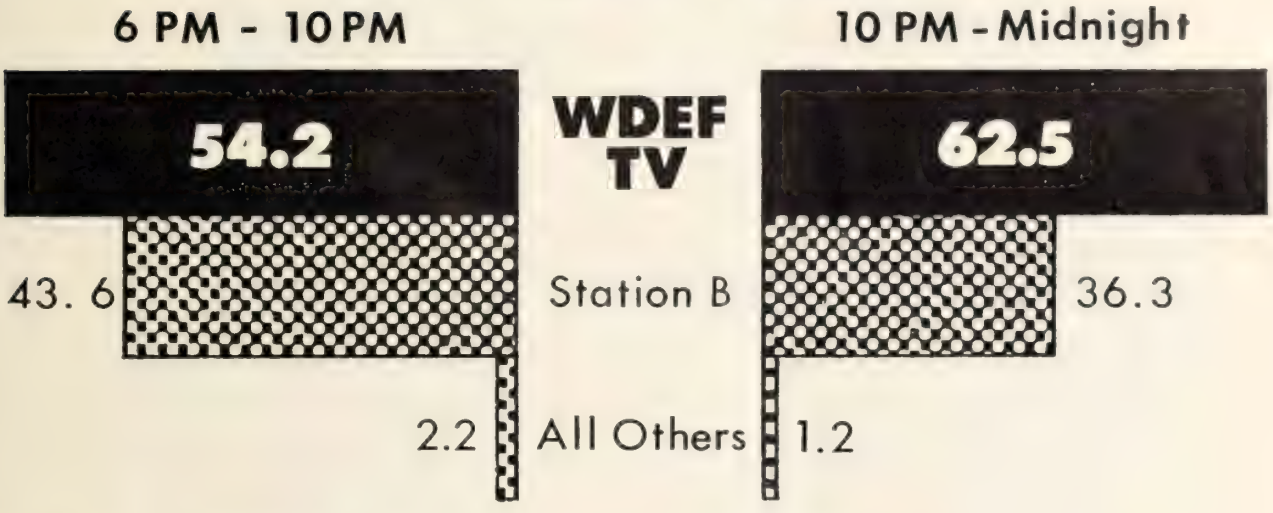
Leadership!...

SIGN ON TO SIGN OFF

WDEF-TV Dominates in **60%** of Measured Quarter Hour Periods

ARB June 1957

NIGHTIME



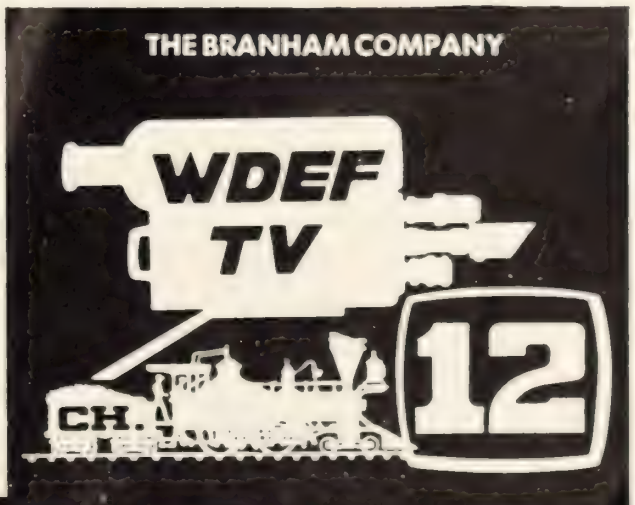
WDEF-TV

8 of top **10** Net Shows
7 of top **10** Syndicated Shows

CBS

Full 316,000 Watts

From antenna atop
Signal Mountain
High above City



CHATTANOOGA • The 77th Market

(10% starch), Jesse Jones Sausage Co., Maola Milk & Ice Cream, Marnat Packing Co. (Big Time dog food), Red & White Food Stores, Roberson's Big Beverages, United Dairies, York Drug (Kennedy's mixture)

GREENSBORO

HEGE, MIDDLETON & NEAL*
P. O. Box 2993, Watson Bldg., Greensboro, N. C. Broadway 5-2831

Ruth Falk

Black Panther Co. (Soot Clean rat and mouse killer, Rose Dust, Fly Bits, E-Z Lite hickory charcoal), Brick & Tile Service (Assn. of North Carolina Brick Mfrs.), National Pest Control (exterminators), Statesville Brick Co.

HIGH POINT

BENNETT ADVERTISING*
208 *E. Green St., High Point, N. C.* 2-4151

Harold C. Bennett, pres.; v.p.'s: Robert Tracy, Forrest L. Collier, Robert McKericher; Thomas T. Evans, sec'y. John B. Mayo

Acclaim Hosiery Mills, **Tracy;** W. A. Davis Milling Co. (flour prods.), **Tracy;** Lily Mills Co. (threads), **Bennett, McKericher;** The Mebane Co. (bedding), **Tracy;** N. C. Motor Carriers Assoc., **Mayo;** Triangle Hosiery Mills, **Bennett**

PRAIGG ADVERTISING
164 *S. Main St., High Point, N. C.* 3760

N. T. Praigg

Anvill Brand (Work 'n Play clothes), Associated Industries Public Relations, Perpetual Savings & Loan Assoc.

RALEIGH

BENNETT ADVERTISING
5 *W. Hargett St., Raleigh, N. C. Temple* 4-8903

John B. Mayo

N. C. Dept. of Conservation & Development, N. C. Motor Carriers' Assn., The Carolinian (beach hotel)

J. T. HOWARD ADVERTISING AGENCY*
309 *W. Morgan St., Raleigh, N. C. Temple* 3-3069

J. T. Howard, Michael J. Silver

Farmers Cotton Oil Co. (Golden Gem, Cure Bright, Lawn-O, Old Plantation, other brands of fertilizers), Florence-Mayo Nuway (air conditioned oil and gas-fired tobacco curers), Nationwide Insurance Co., Occidental Life Ins. Co. of N. C., Smith Concrete Products Co. (Vita-Lite concrete products), Walker Martin (GE major appls.)

SALISBURY

PIEDMONT ADVERTISING AGENCY
Washington Bldg., Salisbury, N. C. 3978

C. V. Barkley

Stanback Co., Ltd. (analgesic tablets & powders)

NORTH DAKOTA

FARGO

HAROLD E. FLINT ASSOC.
615 *Second Ave., N., Fargo, N. D.* 5-5333

Harold E. Flint, Lee A. Holland, Richard C. Rosenthal

Merchants National Bank & Trust Co., **Rosenthal;** N. D. Hospital Service Assn. (Blue Cross), **Flint, Rosenthal;** Otter Tail Power Co., **Flint, Rosenthal**

HUDSON ADVERTISING AGENCY
Gardner Hotel, East Entrance, 26 *Roberts St., Fargo, N. D. Fargo* 5-6231

Grace Hudson, owner

State Seed Dept. (certified seed potatoes)

GRAND FORKS

SIMMONS ADVERTISING AGENCY*
211 *South Fourth St., Grand Forks, N. D.* 2-1001

E. E. Simmons, Carl Emmerick, Edna Clementson

Arco Mfg. Co. (power hacksaw), **Clementson;** Bridgeman Creameries (dairy prods.), **Emmerick;** N. D. Mill & Elevator Co. (flour, cake mix), **Simmons;** Sund Mfg. Co. (crop pickup), **Simmons**

OHIO

AKRON

SHOWALTER, HESSELBART & MITTEN*
Slusser Bldg., 231 *Locust St., Akron* 8, *Ohio. Portage* 2-6463

Velma Hesselbart, Robert Mitten

Akron Irrigation Div. (farm irrigation), **Mitten;** Alsco (storm windows & doors), **Mitten;** Greenwald-Plymouth (autos), **Hesselbart**

CANTON

TED WITTER ADVERTISING AGENCY*
2519 *Cleveland Ave., N.W., Canton* 9, *Ohio. Glendale* 4-6566

Ted Witter, Paul Buchholz

Avenue Paint Co., Canton Provision Co., Ohio Power Co. & Wheeling Elec. Co., Storm Windows of Aluminum, Structural Clay Prods. Inst., Temtee Pretzels

CINCINNATI

GUNDLACH ADVERTISING AGENCY (A division of G. P. Gundlach & Co.)
1201 *West 8th St., Cincinnati* 3, *Ohio. Garfield* 1-2700

G. P. Gundlach, G. B. Gundlach
(Specializing in Dairy and Ice Cream Accts.)

THE RALPH H. JONES CO.*
3100 *Carew Tower, Cincinnati* 2, *Ohio. Garfield* 1-2300

Ann Smith, radio-tv dir.; Eula Reggin, Evelyn Rauch, Betty Derie

Ashland Oil & Refining Co. (petrol prods.), **Reggin;** Drackett Co. (Twinkle, Dazy), **Rauch;** General Elec. Evandal Plant, **Derie;** Heekin (Happy Family baking powder), **Reggin;** Miami Margarine Co. (Nu-Maid & Durkee), **Derie;** The Strietmann Biscuit Co., **Rauch**

PERRY-BROWN
2831 *Vernon Place, Cincinnati* 19, *Ohio. Plaza* 1-8200

Edward J. Doran, Sprague Mullikin, R. J. Wilkins

Formica Corp (laminated plastics), **Mullikin;** The H. H. Meyer Packing Co. (pork prods.), **Wilkins**

RAND-RIES ADVERTISING†
Times Star Tower, Cincinnati, Ohio. PA 1-6660

David Rand

NuTone

THE ROWE & WYMAN CO.
3800 *Reading Road, Cincinnati, Ohio. Capitol* 1-5220

Walter S. Rowe, David L. Belew

The Ohio Casualty Ins. Co.

STOCKTON-WEST-BURKHART*
1303 *First National Bank Bldg., Cincinnati* 2, *Ohio. Dunbar* 1-5600

Robert A. McDowell, v.p., media-research

The Cincinnati & Suburban Bell Telephone, Doepke Mfg. Corp. (educational toys), Gibson Art Co. (greeting cards), The Hudepohl Brewing Co. (beer), The Andrew Jergens Co. (deep cleanser, instant suds), The Mosler Safe Co., The United States Shoe Corp. (Red Cross and Joyce shoes)

WILSON ADVERTISING AGENCY
3418 *Delta Ave., Cincinnati* 8, *Ohio. East* 1-8228

Ross H. Wilson

WBAY - CH. 2 GREEN BAY

GIVES PERSONAL SERVICE* TO the Land of Milk & Honey!



*A COMMUNITY ACTIVITY IN OUR STUDIO C



CBS

ALLIED ADVERTISING AGENCY*
1302 *Ontario St., Cleveland* 13, *Ohio. Prospect* 1-6677

Aaron S. Fox, Melbourne Schwartz

Dlrs. of Cuyahoga County, **Fox;** Motors (automobile dlr.), **Fox;** Finney inco fringe-area antenna), **Fox;** Parma Mo rs (auto dlr.), **Fox;** Plymouth Dlrs. a., **Fox;** Sanitone, **Fox;** West Side Auto rs. Assn., **Fox;** West Side Pontiac (auto lr.), **Fox**

BAYLESS-KERR
1166 *Hanna Bldg., Cleveland* 15, *Ohio. Main* 1-0648

George Kilbride, Ralph Wright

Fremont Kraut (sauerkraut & sauerkraut juice), **Kilbride;** Olga Coal Co., **Wright**

RALPH BING ADVERTISING CO.*
Frederick Bldg., Cleveland 15, *Ohio. Superior* 1-2773

Ralph S. Bing

Ace Cigarettes, Blaushild Motors (Chrysler-Plymouth), Housemart, Industrial Tire Co., London Leather Co., Ohio Paint and Color Co., Pierre's Ice Cream

RICHARD T. BRANDT
1510 *Keith Bldg., Cleveland* 15, *Ohio. Prospect* 1-4020

Richard T. Brandt, Eleanor M. Clark

Babcock Dairy Co., Dairymens Ohio Farmers Milk Co.

FOSTER & DAVIES
2116 *Keith Bldg., Cleveland* 15, *Ohio. Cherry* 1-0711

Miles McKearney, v.p.; Jeanne Kohorn, secy.

Alliance Mfg. Co. (Tenna-Rotor and other tv aids)

FULLER & SMITH & ROSS*
1501 *Euclid Ave., Cleveland* 15, *Ohio. Cherry* 1-6700

L. J. Boyce

Alcoa (Aluminum Co. of Am.), Central Cadillac (local dlr.), Central Chevrolet (local dlr.), Domestic Sewing Machine Co., Harry Ferguson (tractors), Higbee Co. (local dept. store), Jack & Heinz (local), Pennzoil Oil Co. (motor oil), Sherwin Williams Co. (paint), White Sewing Machine Co.

GABRIEL ADVERTISING AGENCY*
United Office Bldg., Cleveland 13, *Ohio. Main* 1-0816

W. J. Gabriel

Bedford Products (jellies & jams), Crayton's Southern Sausage, Eagle Awning Co. (Div. of Hobart Prods.), Eagle Dairy & Ice Cream Co., Foodtown Super Markets, Ideal Macaroni & Spaghetti Co., Jack 'n Jill Kiddie Shops, Leader Drug Stores, O'Malley & Porach Dodge, Parma-Studebaker-Packard, Rinis Super Market, Ventaire Awning Co. (Div. of Hobart Prods.)

GERST, SYLVESTER & WALSH*
3113 *Prospect Ave., Cleveland* 15, *Ohio. Henderson* 1-4710

Trudi Schluembach

Arnold Wholesale Co. (Ironrite & Zenith distr.), Atlas Radio & TV Stores, B. W. Blaushield Motors (Dodge-Plymouth), Blonder Wallpaper Co. (Walltex, Gold Seal), Family Fair, Kromex (housewares), Maytag Sales Co. (distr.), Ohio Provision Co. (Sandy Mac meats), Standard Brewing Co. (Erin Brew), Watkins Furniture Co.

ROBERT GOULDER ADVERTISING
1010 *Euclid Ave., Cleveland* 15, *Ohio. Main* 1-3214

Robert A. Goulder

Cy Mack Oldsmobile, Progressive Mutual Ins. Co., Reliable Oldsmobile Sales

GREGORY-HOUSE ADVERTISING CO*
2157 *Euclid Ave., Cleveland* 15, *Ohio. Main* 1-7822

Marion Reeves, Frances Jesse

Acme Stores (food chain), Dan-Dee Co. (potato chips), Slim & Trim by Tarr, Spang Baking Co. (bread, donuts)

THE GRISWOLD-ESHLEMAN CO.*
1400 *Terminal Tower, Cleveland* 13, *Ohio. Tower* 1-3232

Richard C. Woodruff, Helen J. Lott

Chevrolet Dealers Assn., Erie Railroad, Fisher Bros. Co. (food stores), B. F. Goodrich (Tire Equipment Div.), Jenney Mfg. Co. (petroleum prods.), Alfred Nickles Bakery, Perfection Industries, Div. of Hupp Corp. (furnaces, commercial & residential air conditioners, space heaters, water heaters, ranges), Sears, Roebuck and Co. (dept. stores, Cleveland area), Tappan Stove Co. (Cleveland Div.), Thompson Products (auto & aircraft parts), Youngstown Sheet & Tube Co. (steel)

THE HUBBELL ADVERTISING AGENCY*
1900 *Euclid Ave., Cleveland* 15, *Ohio. Cherry* 1-0212

Frank Hubbell, V. D. Lidyard

The Astrup Co. (awnings), **Hubbell;** Canvas Awning Institute, **Hubbell;** Hippodrome Theatre (motion pictures), **Lidyard, Hubbell;** Laub Baking Co. (bread and baked goods), **Hubbell**

LANG, FISHER & STASHOWER*
1010 *Euclid Ave., Cleveland, Ohio. Main* 1-6579, *Prospect* 1-0300

Alvin B. Fisher, v.p., radio-tv dir.; Helen Dwyer, Lori Martin, Garry C. McKelvey, David L. Stashower

Carling Brewing Co., Cleveland Baseball Co., General Electric Appliances, International Molded Plastics, Master Mfg., Pick 'n Pay Super Markets, Richman Bros., Sugardale Provisions Co., WJW-TV, World Publishing Co.

CARR LIGGETT ADVERTISING
512 *NBC Bldg., Cleveland* 14, *Ohio. Cherry* 1-3434

John L. Marting, madia dir.; John F. Nash, acct. exec.; M. J. Craer, Robert R. Hum

Cleveland Builders Supply Co., **Marting, Nash;** Ohio Savings Assoc., **Marting, Craver, Hum;** The Pioneer Rubber Co. (household gloves, baby pants), **Marting, Craver, Hum**

McCANN-ERICKSON*
335 *Euclid Ave., Cleveland* 14, *Ohio. Cherry* 1-6850

John M. Kinsella

Cleveland Elec. Illuminating Co., Coca Cola Bottlers (various), Columbus & So. Electric Co., Gray Drug Stores, National City Bank, Ohio Bell Telephone Co., F. C. Russell Co., Standard Oil of Ohio

MELDRUM & FEWSMITH*
1220 *Huron Road, Cleveland* 15, *Ohio. Cherry* 1-2141

Bruce Standerman, radio-tv dir.; Muriel Lamppert

Bonne Bell (cosmetics), Ford Motor Co. (Tractor & Impl. Div.), Republic Steel Kitchens, St. Mary's Foods, Seiberling Rubber Co. (tires, tubes), Willard Storage Battery Co.

SWEENEY & JAMES CO.
1501 *Euclid Ave., Cleveland* 15, *Ohio. Main* 1-7142

Lucie Lian

Firestone Tire & Rubber Co.

Timebuyers of the U. S. listing will continue in the 24 August issue



DO YOU OWN A COPY OF BASICS?

IF YOU DO—you'll want to order an extra one today, so that you can keep one intact as your workbook for the next twelve months.

IF YOU DON'T—better get your own right now, to be sure you'll have this basic tool at your elbows during the coming year.

NEED QUANTITIES TOO? For others in your organization who can profitably use this important buyers tool, we have printed an extra supply. Order them now.

YES *I need* _____ *extra copies of Sponsor's TV/Radio BASICS at $2. each. Please rush them to me.*

I enclose payment ☐, *please bill me* ☐.

Name _____ *Firm* _____

Address _____

City _____ *State* _____

MAIL TO SPONSOR, 40 E. 49TH STREET, N.Y.C.



You Might Win 7 National Tennis Championships — BUT . . .*

YOU NEED WKZO RADIO TO WIN SALES IN KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN!

NIELSEN NCS NO. 2
NOVEMBER, 1956

Station	Radio Homes In Area	Monthly Homes Reached	DAYTIME Weekly NCS Circ.	DAYTIME Daily NCS Circ.
WKZO	**208,450**	**107,490**	**95,520**	**67,470**
B	106,570	43,420	38,670	25,630

WKZO—CBS for Kalamazoo-Battle Creek and Greater Western Michigan—is one of America's most obvious radio buys. Nielsen figures, left, show that WKZO delivers over 2½ times as many radio homes as its nearest competitor . . . and WKZO has almost *twice* the share of audience, according to Pulse!

Take a good look at those November 1956 Nielsen figures. WKZO actually delivers 56% more homes *daily* than the second station can deliver *monthly!*

Your Avery-Knodel man has all the facts.

AM – TV – FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO-BATTLE CREEK AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

**Bill Tilden did it in 1920, 1921, 1922, 1923, 1924, 1925, and 1929.*

RADIO BASICS / AUGUST

This is the fourth of SPONSOR's new Radio Basics sections. It will appear every four weeks and will complement and alternate with Tv Basics. Three sections make up Radio Basics. The first is a series of four indices, giving material, updated every four weeks for the most part, on number of homes, stations, sets in homes and sets sold or produced. The second section covers spot and will provide periodic indices of local listening in various markets and research material of interest to users of spot. The third, or network, section will emphasize web radio clients. It provides a complete list of network advertisers as of the week beginning with the date of each issue, together with information on programs used, days of the week bought and the amount of program time purchased by each client. Suggestions from readers as to content and format will be welcomed and used as a basis for future additions and revisions. Next Radio Basics will appear in the 14 September issue.

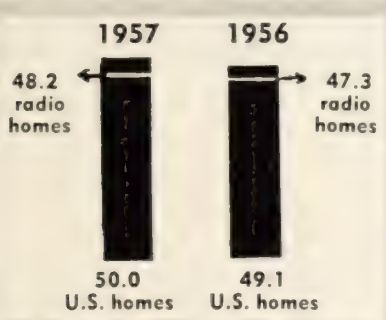
1. Radio dimensions are indexed in terms of homes, stations, sets in homes, sets sold . . . **see below**

2. Spot basics provides local market listening index, data on out-of-home radio . . . **page 52**

3. Network basics comprises the complete list of current web advertisers . . . . . **page 54**

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Source: A. C. Nielsen, 1 July each year.

Radio station index

End of June 1957

	Stations on air	CPs not on air	Applications on hand	Applications in hearing
Am	3079	159	122	103
Fm	530	31	24	0

End of June 1956

Am	2896	124	274	173
Fm	530	16	10	1

Source: FCC monthly reports, commercial stations.

Radio set index

Set location	1957	1956
Home	90,000,000	82,000,000
Auto	35,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	135,000,000	124,000,000

Source: RAB. [illegible] *No new projection.

Radio set sales index

Type	June 1957	June 1956	Six Months 1957	Six Months 1956
Home	729,421	839,830	3,638,969	[illegible]
Auto	416,058	296,256	2,834,676	[illegible]
Total	1,145,479	1,136,086	6,473,645	[illegible]

Source: RETMA. [illegible]

2. SPOT RADIO BASICS

Spot listening market index

Figures for the 10 markets at right show homes using radio (in and out-of-home) during June, except for San Antonio and Wilmington, which are May, and Youngstown which is April. Data comes from Pulse, covers average quarter-hour listening Monday-through-Friday. This is the fourth group of markets covered in Radio Basics. Other markets will appear in this section in the future.

How local markets compare in listening levels by three-hour day parts

Market	6-9 a.m.	9 a.m.-N	N-3 p.m.	3-6 p.m.	6-9 p.m.	9 p.m.-M
Chattanooga	15.9	18.7	17.5	18.7	15.1	11.7
Denver	23.4	24.8	22.7	21.3	25.2	18.1
Lexington, Ky.	17.0	17.2	15.4	15.3	14.0	9.8
New York	25.2	31.2	27.7	29.3	26.3	18.3
Oklahoma City	16.5	17.8	17.2	17.9	15.0	10.2
Omaha-Council Bluffs	19.5	22.6	21.9	20.9	16.4	11.6
Providence	15.8	18.1	16.9	18.3	14.0	9.8
San Antonio	18.6	21.1	19.5	19.5	16.8	12.3
Wilmington, Del.	14.2	17.5	16.5	16.7	14.2	11.7
Youngstown	14.6	18.9	19.2	19.7	15.7	11.4

How local and national time listening compare

Nielsen average minute audience data cover May-June 1957. Local time auto data was not available

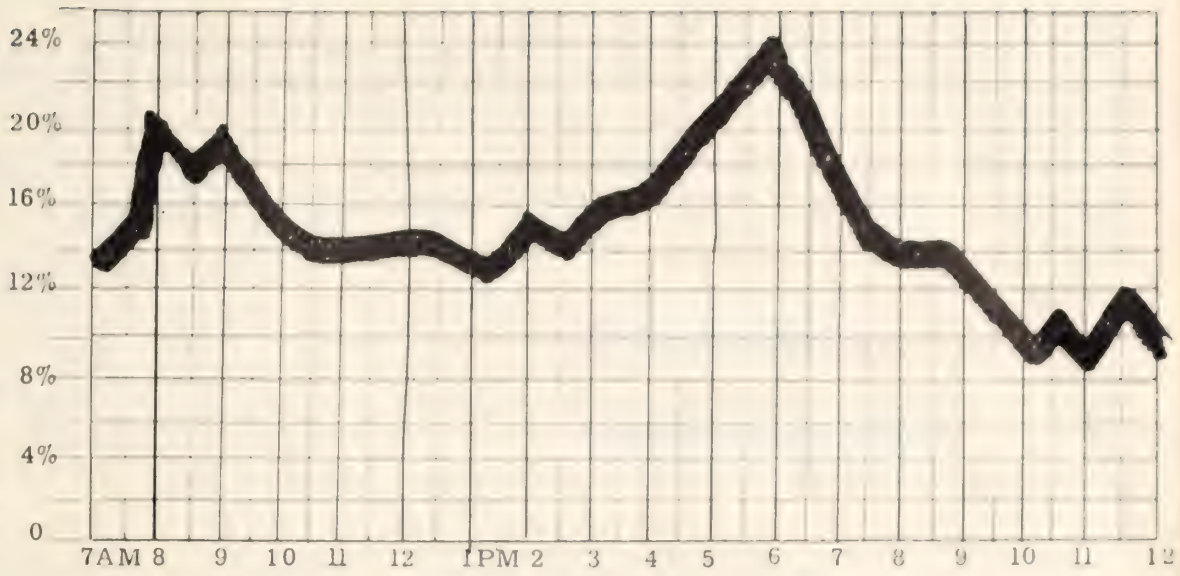
	LOCAL TIME BASIS	NEW YORK TIME BASIS		
Day-part	In-home ('000)	In-home ('000)	Auto-Plus	Total
6-9 a.m. M-F	6,934	5,345	1,204	6,549
9-Noon M-F	6,404	6,500	1,156	7,656
12-3 p.m. M-F	5,874	6,356	1,011	7,367
3-6 p.m. M-F	5,489	5,393	1,589	6,982
6-9 p.m. Sun-Sat	4,430	4,767	1,493	6,260
9-Mid. Sun-Sat	3,082	3,515	722	4,237

How do nighttime buys look against daytime ?

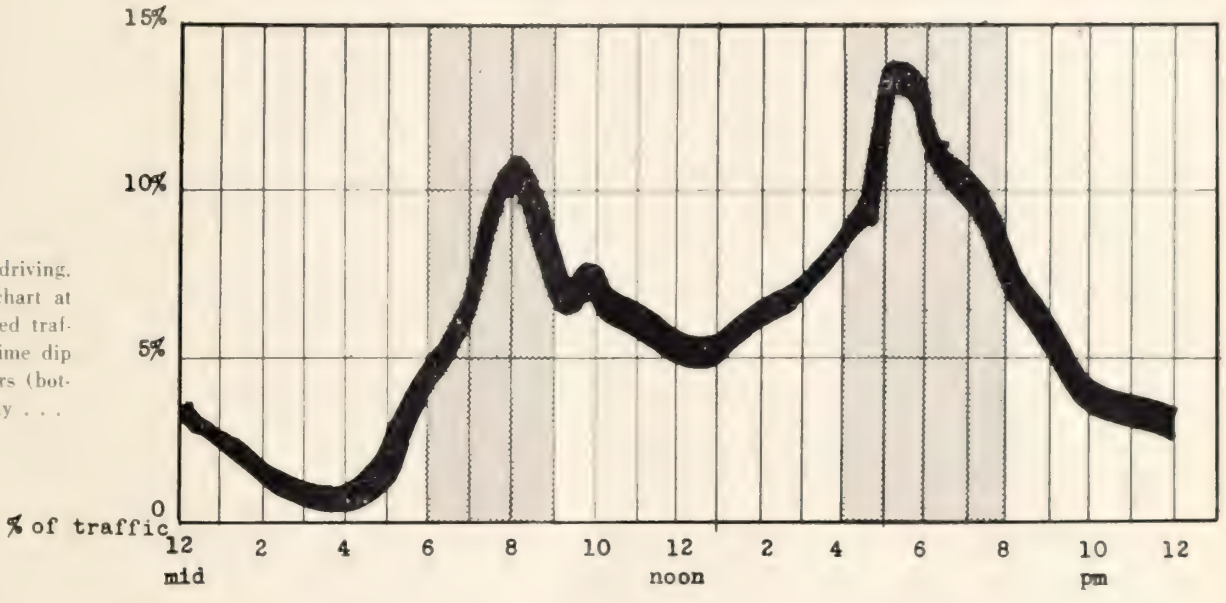
Cost figures are for minutes at the 260-time rate on 23 Peters, Griffin, Woodward stations. Audience data is from Pulse during recent months covers out-of-home

	Cost	Families reached	Cost-per-1,000	Men	Women
6:30- 9:00 a.m.	$628.74	786,611	80c	39%	51%
6:00-10:00 p.m.	475.71	650,511	73c	42	46

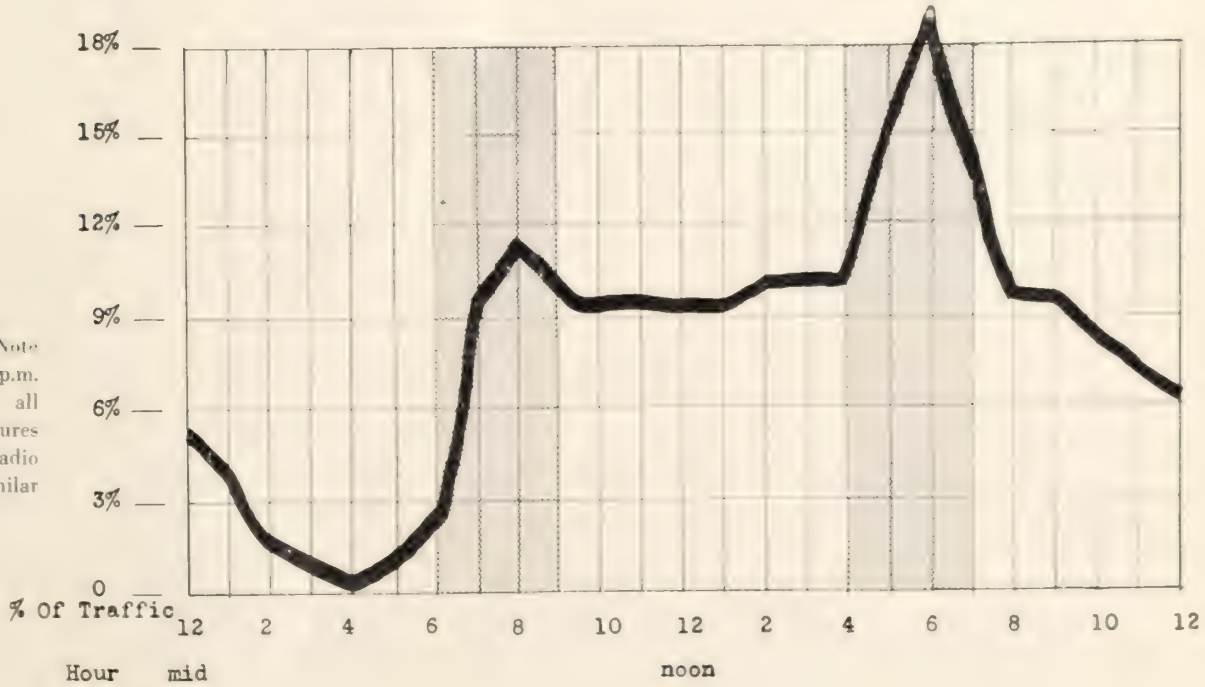
Is there much difference in local car traffic patterns?



Though driving to and from work represent peaks in auto traffic, these three charts, put together by Headley Reed, show significant differences among markets. Boston (top chart) motorists apparently . . .



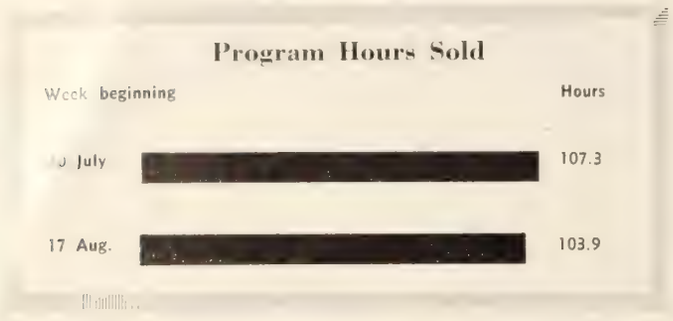
stagger their morning driving. St. Louis motorists (chart at right) show pronounced traffic peaks and a noontime dip while Milwaukee drivers (bottom) are comparatively . . .



busy in the afternoon. Note also that the 5:00-6:00 p.m. period is the busiest in all three markets. Though figures refer to traffic flow, auto radio listening is probably similar

3. NETWORK RADIO'S CLIENTS & STATUS

PROGRAM TIME SALES



Beginning with this issue of Radio Basics, SPONSOR will tally every four weeks the amount of weekly program time sold by all four networks. Figures in the business indicator at left are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering the week beginning 17 August, minute commercials sold as such are figured as five minutes of program time.

ABC

Admiral: appliances; *Breakfast Club;* M-F; 25 min.
AFL-CIO: institutional; *Ed. P. Morgan;* M-F; 75 min.; *J. W. Vandercook;* M-F; 25 min.
American Bird Food Mfg. Co.: *Breakfast Club;* M; 5 min.
Assemblies of God: religious; *Revivaltime;* Su; 30 min.
Atlantic Sales: French's bird food products; *My True Story;* Tu,Th; 10 min.
Ball Bros.: home canning prod.; *Breakfast Club;* Tu-F; 20 min.
Bankers Life & Casualty: White Cross Hospital Plan; *Paul Harvey;* Su; 15 min.
Beech Nut: Beech-Nut gum; *Breakfast Club;* Tu,W,F; 15 min.
Bridgeport Brass: various insecticides; *When A Girl Marries;* Tu-F; 20 min.
Bristol-Myers: Bufferin; *Breakfast Club;* M,W,F; 15 min.; Sal Hepatica; *Breakfast Club;* M,W,F; 15 min.
Campana Sales: Ayds, Italian Balm; *Breakfast Club;* M; 5 min.
Carling Brewing: Red Cap Ale; *Martin Block Show;* F,Sa; 100 min.
The d-Con. Co., Inc.: Ant Prufe & Roach Prufe; *My True Story;* Tu,Th; 10 min.
Ex-Lax: Ex-Lax, Jests; *My True Story;* M,W,F; 15 min.
Food Specialties: Appian Way pizza pie mix; *Breakfast Club;* Tu; 5 min.
Foster-Milburn: Doan's pills; *My True Story;* Th; 5 min.; *Whispering Streets;* Tu; 5 min.
General Foods: Calumet; *Breakfast Club;* M; 5 min.; Post Cereals; *Breakfast Club;* M-F; 25 min.
General Motors Corp.: GMC trucks; *Howard Cosell, Speaking of Sports;* Tu-F; 20 min.
Gospel Broadcasting Assn.: religious; *Old Fashioned Revival Hour;* Su; 60 min.
Billy Graham: religious; *Hour of Decision;* Su; 30 min.
Haysma Co.: Haysma—hay fever remedy; *Breakfast Club;* M-F; 25 min.
Highland Church of Christ: religious; *Herald of Truth;* Su; 30 min.
Midas Muffler: auto mufflers; *Weekday Newscasts;* M-F; 25 min.
Miller Brewing Co.: Miller High Life Beer; *Newscasts & Sportscasts;* M-S; 85 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club;* W; 5 min.
National Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys;* M-F; 25 min.
Norwich-Pharmacal: Pepto-Bismol; *Weekend Newscasts;* Sa,Su; 90 min.
Oral Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts;* Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class;* Su; 60 min.
R. J. Reynolds: Camel; *Weekday Newscasts;* M-F; 100 min.; *Weekend Newscasts;* Sa,Su; 90 min.
Sandura Company: floor covering; *Breakfast Club;* Th; 5 min.
Voice of Prophecy: institutional; *Voice of Prophecy;* Su; 30 min.
Dr. Thomas Wyatt: institutional; *Wings of Healing;* Su; 30 min.

CBS

Advisory Board for Promotion of Calif. Bartlett Pears: *Amos 'n' Andy;* Th; 5 min.; *Wendy Warren;* W; 5 min.; *House Party;* Th; 7½ min.; *Robert Q. Lewis;* F; 5 min.; *Galen Drake;* Sa; 5 min.
American Home Foods: *Arthur Godfrey;* Th; 15 min.
Best Foods Inc.: *Amos 'n' Andy;* F; 5 min.
Bristol Myers: *Arthur Godfrey;* M,W; 60 min.
Campana Sales: *Robert Q. Lewis;* Sa; 5 min.
Chesebrough-Pond's: *Sports Time;* M,W,F; 5 min.
Chrysler: Dodge; *Gunsmoke;* Sa,Su; 10 min.; *Mitch Miller;* Su; 5 min.; *Sports Resume;* Su; 5 min.
Chun King Sales: *Arthur Godfrey;* W & F, alt. wks.; 15 min.
Clairol: *Galen Drake;* Sa; 5 min.
Colgate-Palmolive: *Our Gal Sunday;* M-F; 37½ min.; *Backstage Wife;* M-F; 37½ min.; *Strike It Rich;* M-F; 37½ min.; *2nd Mrs. Burton;* M-F; 37½ min.
Cowles Magazine: *Robert Q. Lewis;* Sa; 5 min.
Curtis Circulation: *Arthur Godfrey;* Tu; 15 min.
Dixie Cup: *Robert Q. Lewis;* Sa; 5 min.
General Foods: *Arthur Godfrey;* Tu,Th, every 4th F; 33¾ min.; *Wendy Warren;* Th; 5 min.; *World News Roundup;* Su; 5 min.; *Gunsmoke;* Su; 5 min.; *Our Miss Brooks;* Su; 5 min.; *Amos 'n' Andy Music Hall;* M-F; 25 min.; *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.
General Mills: *Galen Drake;* Sa; 5 min.; *Robert Q. Lewis;* Sa; 5 min.; *Gunsmoke;* Sa; 5 min.; *Gunsmoke;* Su; 5 min.; *Mitch Miller;* Su; 5 min.; *Amos 'n' Andy;* F; 5 min.
General Motors: Chevrolet; *Allan Jackson—News;* Sa; 20 min.; *Robert Trout—News;* Su,M-F; 50 min.; *Soap Box Derby;* Su; 15 min.; Delco; *Lowell Thomas;* M-F; 75 min.; GMC trucks; *Farm News;* Sa; 5 min.; *Saturday Nite Country Style;* Sa; 5 min.; *FBI in Peace & War;* Su; 5 min.
Hartz Mountain Products: *Arthur Godfrey;* Th & F, alt. wks.; 15 min.
Lever Bros.: *Ma Perkins;* M-F alt. wks.; 37½ min.; *Romance of Helen Trent;* M-F; 37½ min.; *Ma Perkins;* M-F alt. wks.; 18¾ min.; *Young Dr. Malone;* M-F; 37½ min.; *House Party;* M-F; 37½ min.
Lewis Howe: *Robert Q. Lewis;* Sa; 5 min.
Longines-Wittnauer: *Longines Symphonette;* Su; 30 min.
P. Lorillard: Kent; *World Tonight;* F,Sa,Su; 15 min.; *Indictment;* Su; 5 min.; *Mitch Miller;* Su; 5 min.; *Sports Resume;* Sa,Su; 10 min.; *Saturday Night Country;* Sa; 5 min.; *Amos 'n' Andy;* F,Sa; 10 min.; *Johnny Dollar;* Su; 5 min.; *Robert Q. Lewis;* F; 5 min.; *Suspense;* Su; 5 min.; *FBI in Peace & War;* Su; 5 min.; *World News Roundup;* Su; 5 min.; *Washington Week;* Su; 5 min.
Milner Products: *Robert Q. Lewis;* Sa; 5 min.
Philip Morris: *Country Music Show;* F; 25 min.
Mutual Benefit Health & Accident Assn.: *Arthur Godfrey;* Tu & every 4th F; 18¾ min.
North American Philips: *Herman Hickman-Sports;* M,W,F; 15 min.
Norwich Pharmacal: *Arthur Godfrey;* Tu; every 4th F; 18¾ min.

NOTE: Data on time purchased refers to weekly brand or advertiser total for each program. Time bought for particular brands is shown where possible. In cases where groups of brands precede a show or group of shows, it was not possible to [illegible] were advertised on each show or on which days of the week the brands were advertised. Except for General Motors, Chrysler and P. Lorillard, brand information was not available from CBS. List shows complete client roster up to presstime. In NBC list, rot means commercials are rotated on different days of the week under the web's run-of-schedule plan.

Pan American Coffee Bureau: *Vera Drake*; M; 7½ min.; *Strike It Rich*, W; 7½ mins.; *Our Gal Sunday*, Th; 7½ min.; *Second Mrs. Burton*, Th,F; 15 min.
Pharmacraft: *House Party*, M,Th,F; 30 min.
Pillsbury: *Arthur Godfrey*, Tu,Th; 30 min.
Reader's Digest: *Arthur Godfrey*; M; 15 min.
R. J. Reynolds: *Herman Hickman Sports*; Tu,Th,Sa; 15 min.
Scott Paper: *Arthur Godfrey*; Th,F & every 4th F; 18¾ min.; *Backstage Wife*; F; 7½ min.; *Young Dr. Malone*, Th,F; 15 min.; *Vera Drake*; Tu,Th; 15 min.; *Ma Perkins*, Tu & W alt. wks; 7½ min.; *2nd Mrs. Burton*; Th,F; 15 min.
Sherwin-Williams: *Arthur Godfrey*, W, every 4th F; 18¾ min.
Simoniz: *Arthur Godfrey*; W; 15 min; *House Party*; W; 15 min.; *G. Herman News*, Th,F; 10 min.; *E. Separed News*; Th,F; 10 min.; *News*; Sa; 15 min.; *Sports News*, Sa; 10 min.
Sleep-Eze: *House Party*; W; 7½ min.
A. E. Staley Mfg.: *House Party*; Tu; 15 min.; *Arthur Godfrey*; F; 15 min.
Standard Brands: *House Party*; M; 15 min.; *Arthur Godfrey*; M. & every 4th F; 37½ min.
Sterling Drug: *Gunsmoke*; Su; 5 min.
Swift: *House Party*; F; 15 min.
Weco Products: *Arthur Godfrey*; M; 15 min.
F. W. Woolworth: *Woolworth Hour*; Su; 60 min.
Wm. Wrigley, Jr.: *Howard Miller Show*; M-F; 75 min.; *Pat Buttram Show*; M-F; 75 min.

MBS

Billy Graham Evangelical Assn.: religious; *Billy Graham*; Su; 30 min.
Carter Products: Little Liver Pills; *Gabriel Heatter—News*; M,Tu, Th; 15 min.
Christian Reformed Church: religious; *Back To God*; Su; 30 min.
Coca-Cola: Coca-Cola; *Eddie Fisher*; Tu,Th; 30 min.
Dawn Bible Institute: religious; *Frank and Ernest*; Su; 15 min.
Drug Products, Inc.: Aslum; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.
First Church of Christ, Scientist: religious; *How Christian Science Heals*; Su; 15 min.
Florists' Telegraphic Delivery Service: institutional; station breaks; M-Su; 26 20-sec.
Hudson Vitamin Corp.: vitamins; *Gabriel Heatter*; Su; 5 min.
Kraft Foods Co.: All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; *Les Higbie—News*; M-Sa; 30 min.; *Holland Engle—News*; M-Sa; 30 min.; *John B. Kennedy—News*; M-Sa; 30 min.; *Cedric Foster—News*; M-Sa; 30 min.; *Frank Singiser—News*; M-Sa; 30 min.; *Charles B. Warren—News*; Sa; 5 min.; *True Detective Mysteries*; M; 5 min.; *Treasury Agent*; Tu; 5 min.; *Gang Busters*; W; 5 min.; *Secrets of Scotland Yard*; Th; 5 min.; *Counter-Spy*; F; 5 min.
Liggett & Myers: L&M; *Ed Pettitt—News*; Sa; 5 min; *Floyd Mack—News*; Su; 5 min.; *John Scott—News*; Su; 5 min.; station breaks; M,W,F,Sa,Su; 10 20-sec.
Lutheran Laymen's League: religious; *Lutheran Hour*; Su; 30 min.
Manion Forum of Public Opinion: discussion; *Dean Clarence Manion*; Su; 15 min.
Miles Laboratories, Inc.: Nervine, One-A-Day Vitamins, Tabcine; *Steve McCormick—News*; M-Sa; 30 min.; *Robert F. Hurleigh—News*; M-F; 25 min.; *Westbrook Van Voorhis—News*; M-F; 25 min.; *John Scott—News*; M-F, Su; 60 min.; *Lyle Van—News*; M-F; 25 min.; *Lester Smith—News*; Sa; 5 min.; *Floyd Mack—News*; Sa,Su; 20 min.; *Ed Pettitt—News*; Sa,Su; 10 min.
Minute-Maid Corporation, Hi-C Div.: Hi-C products; station breaks; W,Th,F; 9 20-sec.
Quaker State Oil Refining Corporation: Quaker State oil; *Game of the Day*; Sa; 60 min.; *Sports Flashes With Frankie Frisch*; Sa,Su; 30 min.
Radio Bible Class: religious; *Radio Bible Class*; Su; 30 min.
R. J. Reynolds Tobacco Co.: Camel; *Camel Scoreboard*; Su-Sa; 35 min.; Winston; *Winston Scoreboard*; Su-Sa; 35 min.
Voice of Prophecy: religious; *Voice of Prophecy*; Su; 30 min.
Wings of Healing: religious; *Wings of Healing*; Su; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour*; Sa; 30 min.

NBC

Allis-Chalmers: institutional; *Nat'l Farm & Home Hour*; Sa; 25 min.
American Institute of Men's & Boys' Wear: clothing; *Monitor*; Sa,Su; 20 min.
American Motors: Rambler; *Monitor*; Sa,Su; 55 min.
American Oil: Amoco products; *Monitor*; Sa,Su; 30 min.
Best Foods Inc.: Fleischmann's bread & Sultry pickles; *Truth or Consequences*; W; 1 6-sec.; *Adults at Dr. Gesell*; W; 1 6-sec.; *Bandstand*; Th,F; 2 6-sec.; *Woman In My House*; Th; 1 6-sec.; *True Confessions*; F; 1 6-sec.
Billy Graham Evangelistic Assn.: religious; *Hour at Decision*; Su; 30 min.
Bon Ami: Jet Bon Ami, Scott towels; *Monitor*; Sa; 25 min.
Bristol-Myers: Bufferin; *Hourly News*; M-F; 105 min., 21 30-sec.
Brown & Williamson: Kools, Viceroy; *Hourly News*; M-F; 215 min., 42 30-sec.
Carter Products: Arrid, 30 min.; Little Liver Pills, 60 min.; *Bandstand*; M-F; 20 min.; *True Confessions*; rot., 5 min.; *Woman In My House*; rot., 5 min.; *One Man's Family*; rot.; 5 min.; *Pepper Young's Family*; rot.; 5 min.; *News of The World*, Tu,W,Th; 15 min.; *Monitor*, Sa,Su; 15 min.
Chrysler: Dodge; *Monitor*; Sa,Su; 30 min., 7 30-sec.
DeSoto: DeSoto cars; *You Bet Your Life*; Sa; 30 min.
Evangelistic Foundation: religion; *Bible Study Hour*; Su; 30 min.
Ex-Lax: Ex-Lax; *Monitor*; Sa,Su; 1 30-sec., 5 6-sec.; *Bandstand*, M,W,Th,F; 2 6-sec., 2 30-sec.; *Pepper Young's Family*, M-W, 5 min., 2 30-sec.; *One Man's Family*, M,Th,F, 10 min., 1 30-sec.; *People Are Funny*, W; 5 min.; *Great Gildersleeve*, Th; 5 min.; *Life & The World*; Th; 5 min.
General Foods: Instant Postum, Jell-O; *Bandstand*; M-F; 25 min., 45 6-sec.; *Pepper Young's Family*, M-F; 25 min.; *Truth or Consequences*, M-F; 15 6-sec.
General Mills: Cheerios; *Monitor*; Sa,Su; 50 min., 10 30-sec.; Betty Crocker; *Truth or Consequences*, M-F; 25 min.; cake mixes; *Bandstand*, M-F; 5 30-sec.; *True Confessions*, M,W,F; 3 30-sec.; *Fire Star Matinee*, M-F; 25 min.; *Woman In My House*, T,Th; 2 30-sec.
General Motors Corp.: GMC trucks; *News of the World*, M,T,F; 15 min.
Gillette: Gillette prods., Paper-Mate, Toni prod.; *Boxing Bouts*; F; 25 min.
Grove Labs.: No-Doz; *News of the World*; W,Th,F; 15 min.
Hotpoint: various; *Bandstand*; M,W,Th,F; 4 30-sec.; F; 5 min.; *One Man's Family*, Tu-F; 10 min., 2 30-sec.; *Fire Star Matinee*, M,W; 2 30-sec.; *Pepper Young's Family*, Tu,Th,F; 3 30-sec.; *Monitor*; Sa,Su; 10 min., 4 30-sec.
Lutheran Laymen's League: religion; *Lutheran Hour*; Su; 30 min.
Mack Trucks: Trucks; *Monitor*; F,Su; 15 min.
Midas: car mufflers; *Monitor*; Su; 5 min.
Morton Salt: salt; *Alex Dreier—News*; Sa; 5 min.
Mutual of Omaha: insurance; *On the Line With Considine*; Su; 15 min.
Northwest Airlines: air travel; *Monitor*; Sa,Su; 25 min.
Pabst: beer; *Great Gildersleeve*; Tu; 1 30-sec; *People Are Funny*; W; 1 30-sec.; *X—One*, Th; 1 30-sec.; *Nightbeat*, T-Th; 9 30-sec.; *Monitor*; F-Su; 60 min., 16 30-sec.
Pan American Coffee Bureau; coffee; *Truth Or Consequences*, M-F; 5 min.; 1 30-sec.
Pepsi-Cola: Pepsi-Cola; *Monitor*; Sa,Su; 50 min., 10 30-sec.
Plough, Inc.: St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; *Monitor*; Sa,Su; 55 min., 9 30-sec.
Princeton Knitting Mills: mutation coats; *Monitor*; Sa,Su; 50 min.
Quaker State Oil; motor oil; *Monitor*; Sa,Su; 30 min.
Ralston-Purina: feed division; *Harkness—News*; M-F; 25 min.
R. J. Reynolds: Camel; *News of the World*; M-F; 25 min.; Prince Albert; *Grand Ole Opry*; Sa; 30 min.
Richfield Oil: oil products; *Richfield Reporter*; Su-F; 90 min.
Simoniz: Simoniz; *Monitor*; F,Sa; 35 min.; Su; 6 30-sec.
Skelly Oil: oil; *Alex Dreier—News*; M-Sa; 90 min.
Sleep-Eze: sleep aids; *People Are Funny*; W; 5 min.; *Life & The World*; T,Th; 10 min.
Sterling Drug: Haley's M-O; *Bandstand*; M,W,F; 15 min.; *Fire Star Matinee*; M-F; 25 min.
Sun Oil: oil; *Three Star Extra*; M-F; 75 min.
Time, Inc.: Life magazine; *Hourly News*; M-F; 110 min., 21 30-sec.
Voice of Prophecy: religion; *Voice of Prophecy*; Su; 30 min.
Waverly Bonded Fabrics: fabrics; *Monitor*; Sa,Su; 50 min.

SPONSOR ASKS

Is program mood really important to selling a product ?

Harold M. Spielman, *Senior Account Executive, Schwerin Research Corp.*

Of course it is. Even in radio's heyday, when dimes were being spent against today's tv dollars, advertisers were aware of the need to find programs that would live compatibly with their product's *image*. For those fortunate or astute enough to sign on with



"blood on a dark cobblestone street"

a Jack Benny or a Fibber McGee and Molly, the search was happily resolved. Then along came tv, a new medium with the same old problems—and many new ones—to bedevil and perplex.

As a researcher organization, SRC enjoys the advantage of pre-testing and experimenting with both commercials and formats. One classic example of product-program incompatibility we turned up was that of a dessert commercial which did fairly well as the second spot in a situation comedy. The sponsor was considering a crime series, however, so we tested the commercial in the middle of one edition. The first act of the edition in question ended with a victim lying in a pool of blood on a dark cobblestone street. At this point the commercial intervened. It opened on a close-up of a luscious strawberry sundae. You can probably guess which program the advertiser chose.

Not all examples are as gross as this. One SRC client shared a segment of a multi-sponsored daytime studio contestant show. He wanted to know how well his commercials were doing in that spot. So we tested them —once in their regular position, then in an earlier segment of the program. The commercials were much more effective in the second instance. This portion consisted of contestant interviews by the m.c., and was fairly relaxed. The segment in which the commercials *had* been appearing was full of tension and confusion: the winning contestant was chosen and awarded an endless array of brand-name prizes. Between the suspense of choosing the winner and the plethora of prizes, the sponsor's commercials were nearly suffocated.

The relationship of program "climate" to commercial becomes most uncertain, less capable of being played by ear, when we turn (as the economic squeeze has forced so many advertisers) to the multiple-sponsored program.

Here the problem of product-compatibility asserts itself. For instance, can a deodorant and a food commercial coexist productively as participating spots? Or an airline and a car commercial? Or a mouthwash and a cigarette?

One example that will suffice to illuminate the subtlety of the problem is a study of sugar cereal commercials we tested with an audience of youngsters. When Brand A shared time with other food commercials it did relatively well. But when it was followed by a shoe commercial it was completely ineffective. Evidently the shoe-foot-cereal association created an image that worked to the detriment of the cereal.

In other words, every product has what might be called a "sensitivity factor." The higher the factor the more likely it is the product will be affected by other commercials sharing the same entertainment context.

As the economic squeeze forces the advertiser to share sponsorship of high-budget network shows, this problem of *product* compatibility has become almost as important an element in program "climate" as the entertainment itself. The prudent advertiser will not let this area go unresearched.

Albert Shepard, *Executive Vice President of the Institute for Motivational Research, Inc.*

We are used to thinking of a television commercial as an entity in itself, surrounded by program. While most of us are aware that the mood of the program has some relationship to the effectiveness of the commercial, none of us, I think, would care to make any fast rules about this relationship.

One of the things we have found helpful in our own tv testing is to revise our attitude toward the commer-



"Johnson's Wax uses a gently buzzing bee"

cial itself so that we no longer think of it as a self-contained entity but rather as a pause, which must fit the psychology of the pause.

The commercial is related to the preceding or following program by a certain rhythmic complimentation. This does not mean that the commercial must match the mood of the program, but it must compliment it in some way if it is to fit the psychology of the pause.

The function of the pause, in any theater or musical program or in any daily activity is *not* to continue the same emotions and gratifications you received in the main portion of the program but rather to offer a change: from tension to relaxation, from anticipation to fulfillment.

The appropriateness of the commer-

cial to the program must be understood in a psychological sense. We must recognize that people turn on a particular television program to fulfill certain needs of their own—they want to be amused, they want a lift, they want excitement. The commercial cannot escape this basic psychological mechanism and so, before a commercial is placed within a certain show, we must determine whether or not this is the kind of commercial which will satisfy the need people are likely to have while they are watching this program.

For instance, people who turn on a suspense show expect and need a certain type of mood created for them. And they also expect that the commercial will rhythmically compliment that mood—by breaking it, by offering a release from tension at the appropriate time.

To take a different example, *Hall of Fame* or *Kraft Theater* creates a quality showcase within which straightforward product information meets the intermission mood and offers the psychologically correct program pause.

Then again, a pause in the middle of a program is different from a pause at the beginning or the end. The same commercial which might be effective at the end, would be psychologically inappropriate at the beginning or in the middle. Johnson's wax, for instance, uses a gently buzzing bee to tie its various products together at the end of a program. It offers the viewer an easy-going, sit-back-and-relax atmosphere appropriate at the end but not at the middle of the program.

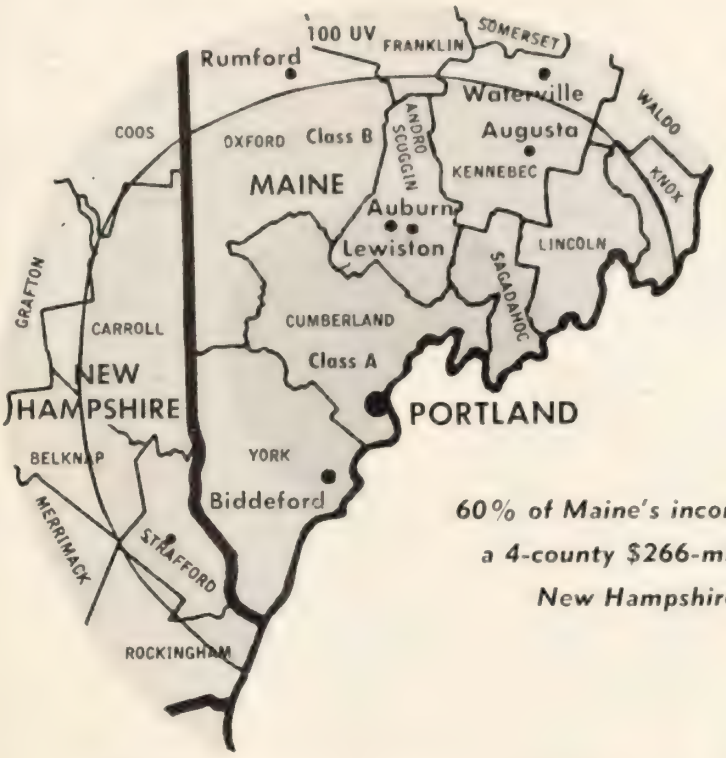
A television commercial placed within a program framework cannot be judged as if it existed in a vacuum. In fact, the viewer perceives a Saran wrap commercial differently within the framework of a Godfrey program from the way he might have perceived it on *Medic*. Its effectiveness must be judged in context.

Herta Herzog, *director of research, McCann-Erickson, New York*

1. Is the atmosphere, the climate, or the type of the program really important to the effectiveness of the commercial?

It goes without saying that the tone and character of a commercial should not clash with the atmosphere of the

WCSH-TV . . .
A BILLION DOLLAR MARKET IN 13 NEW ENGLAND COUNTIES



60% of Maine's income plus a 4-county $266-million New Hampshire bonus

WCSH-TV delivers "sales-effective" coverage of 13 counties in Maine and New Hampshire where 78% of all the 221,990 households are television homes—WCSH-TV is one of the major influences in this billion-dollar market where 81% of income is spent each year!

WCSH-TV 13-COUNTY MARKET

	Maine 9-counties	New Hamp. BONUS 4-counties	Total 13-counties
Households	169,460	52,530	221,990
Cons. Spend. Inc.	$795,389,000	$266,015,000	$1,061,410,000
Retail Sales	666,793,000	216,329,000	883,122,000
Sales by Store Type			
Food	191,787,000	61,430,000	253,217,000
Drug	19,255,000	4,289,000	23,544,000
General Merchandise	70,267,000	13,351,000	83,618,000
Apparel	34,218,000	10,201,000	44,419,000
Home Furnishings	26,553,000	8,275,000	34,828,000
Auto	121,651,000	43,640,000	165,291,000
Filling Station	46,046,000	17,676,000	63,722,000

(Source: 1-1-57 SRDS estimates of consumer markets)

Put Your Message Where The People Are!

WCSH-TV Portland, Maine
Channel 6 100,000 Watts

Represented by: WEED TELEVISION CORP.

program to the point where the viewer is actively antagonized. But this does not mean that the tone of the commercial and that of the adjacent program material must always blend together so that the viewer is hardly aware where one leaves off and the other begins. In some instances well conceived incongruity in setting and style may actually work as a relief and serve to capture the viewer's attention and to underline the change of subject matter.

Similarly, for maximum efficiency, the commercial must be aimed at the audience groups pre-selected by the program material: viewer characteristics should, as closely as possible, match customer and prospect characteristics. But within these limitations, the same people can be approached in many different ways, de-



"well conceived incongruity may work"

pending on the nature of the product to be advertised, its essential interest for the consumer, the image it evokes in the public mind and the role the advertising is expected to play.

In short, I do not believe it is possible to give a general answer to your question: program "climate" is certainly an important means available to heighten commercial impact but the function of the commercial in the particular case would determine the extent and the manner in whch this factor is utilized creatively.

2. How does the climate of other commercials affect your product on participating programs?

In any program with more than one sponsor, and with the normal interval between commercials, the critical relationship appears to be the one between the commercial and the program, rather than among the commercials themselves. Over the course of an evening's viewing, the audience is exposed to commercials that range over a wide variety of products and styles of presentation. It seems unlikely that the reception of another, for a different sponsor, after a time interval, even where the program is the same.



SHE's
the world's most important purchasing agent... and in Portland, Oregon and 30 surrounding counties, her station is **KOIN-TV.**
Her reactions are as interesting as KOIN-TV's ratings. Fantastic! The gentlemen from CBS-TV Spot Sales are not unwilling to confess everything.

Maybe We Talk Too Much



. . . . when we should be quoting folks like Mrs. R. O., who says, "We are newcomers to Topeka, and from the very start it has been your radio station that made me feel at home here. Your announcers seem like old friends, and you offer programs of quality and genuine interest. Keep up the good work!"

5000 WATTS • TOPEKA, KANSAS

Rep. by John E. Pearson Company

WREN



"GEE! What a modern sofa!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested – *and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Commercial Solvents Corp., New York, is going into various markets to promote its Peak & Norway anti-freeze. Schedule will kick-off in late September for six weeks. Nighttime minutes and chainbreaks will be purchased, with a male audience in mind. Buying has not been completed. Buyer: Bernie Rasmussen. Agency: Fuller & Smith & Ross, New York.

Sterling Drug Inc., National Brands div., New York, is entering scattered markets to advertise its Dr. Caldwell's laxative. Schedule will begin 9 September and will run through the end of the year. Minute announcements will be slotted during daytime hours, Monday through Friday; average frequency: three per week. Buying has just begun. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown, N. Y.

RADIO BUYS

Esso Standard Oil Co., New York, is planning a campaign in about 30 markets for its gas and oil. Starting date is not yet firm; schedule will run for some nine weeks. Seven-second e.t.'s will be scheduled during traffic hours weekdays and throughout the day Saturday and Sunday. Frequency will vary from market to market. Buying has not begun. Buyer: Sy Goldis. Agency: McCann-Erickson, New York. (Agency declined to comment.)

E. I. DuPont De Nemours, New York, is purchasing announcements in about 40 markets for its Zerex anti-freeze, SPONSOR learned. Additional markets will be used at a later date. Campaign begins 16 September for four weeks. Minute and 20-second e.t.'s will be scheduled during daytime segments throughout the week; frequency will depend upon the market. Buying has just begun. Buyer: Ted Wallower. Agency: BBDO, New York. (Agency declined to comment.)

Thomas Leeming & Co., New York, is using the top 100 markets to advertise its Ben-Gay, Pacquins' Hand Cream and Silk 'N Satin Lotion. SPONSOR understands the schedule will start 29 September for 24 weeks. Minute announcements will be placed throughout the day during the week, 12:00 a.m. to 6:00 p.m. on Sunday, aimed at a women's audience. Saturation frequency will vary from market to market. Buyer: Dick Driscoll. Agency: Wm. Esty Co., New York. (Agency declined to comment.)

RADIO and TV BUYS

J. H. Filbert, Inc., Baltimore, is entering Eastern markets to promote its margarine. Radio-tv campaign will kick-off 25 August for 10 weeks, aimed at a women's audience. In tv, chainbreaks, I.D.'s and minutes will be scheduled Monday through Saturday, with an average of four to six spots per week in each market. In radio, minutes will be aired Monday through Saturday; frequency: 10 per week. Buying is not completed. Buyer: Tom O'Dey. Agency: SSCB, New York.

Down SHREVEPORT way our folks know their BRANDS!



'Cause 91,000 BRAND-CONSCIOUS Negro listeners buy the brands the KANV PERSONALITIES *SELL*, all day, every day.

In the Shreveport area, where Negroes receive 43¢ out of every payroll dollar, KANV is the ONLY ALL-NEGRO PROGRAM STATION.

Distributors report that BRAND sales jump daily . . . . . And advertisers *jump* to renew their KANV contracts!

JUMP NOW! Let KANV

RING THE BELL for you!

Write, call or wire the KANV Representative in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

The one large concentration of your key women customers in the Minneapolis-St. Paul area is provided every weekday afternoon by Arle Haeberle on WCCO Television. This is the only TV women's program produced in the Twin Cities. And Arle's Food-Fashion-Feature formula gets complete attention of the home-makers who set the buying patterns. The payoff is sales results. Arle Haeberle gets results AROUND THE TOWN. Ask Peters, Griffin, Woodward.

WCCO television MINNEAPOLIS ST. PAUL **Channel 4**

CBS TELEVISION IN THE NORTHWEST



Reports and evaluates news, trends, opinions for film buyers and sellers

FILM-SCOPE

17 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Like the French franc, syndicated film usually has no fixed price—only a hypothetical par.

So many stations have asked what the latest quotations are that **FILM-SCOPE last week took a survey of going rates for the New York markets. Note that these are not actual sales transactions—merely the quoted figures** if only the New York market is involved. Herewith some major examples:

TITLE	SYNDICATOR	RUN	PRICE
Harbor Command	Ziv	1st	$4,500
Boots 'n Saddle	NBC	1st	4,500
Mama	CBS	10 rerun 16 1st	2,060
Janet Deane R.N.	Guild	Reruns	200
Conrad Nagel Theater	Guild	Reruns	200
Omnibus (re-edited)	CBS	Rerun	2,176
Douglas Fairbanks Presents	ABC Film	2nd	1,000
Biff Baker	MCA	3rd	300
Mayor of the Town	MCA	2nd	1,200
District Attorney	Ziv	22—2nd 56—3rd	2,000
Science Fiction Theater	Ziv	3rd	2,000
Favorite Story	Ziv	2nd	1,500
Dr. Christian	Ziv	2nd	2,500
Martin Kane	Ziv	1st	3,500

Looks as though the syndicators will have a good source of business this fall from Edsel dealers.

First buy reported among these newly-created franchise-holders: **Victory at Sea on WJW-TV, Cleveland.** Starting date is next month—when the car itself appears.

In the negotiations between the seller and buyer of film feature libraries **much is said about the "ratings" the pictures originally got from the critics.**

A statistically-inclined film buyer for one of the New York stations assembled information on the various **major studio libraries** and figures that **the number of "star" awards divides up thus:**

4-star films, 10%; 3-star films, 20%; between 2 and ½ stars, 30%; films with no-star ratings, 40%.

Now that **Tom O'Neil** has disposed of Mutual Broadcasting System, **he intends to follow up by getting rid of his syndication operation.**

Reason: So RKO Teleradio can **concentrate on network film shows.**

TV trends are catching on fast in **Mexico: Barter appears to be making headway there, land being exchanged for station time.**

With great tracts of property available throughout Latin-America, some of the bigger station operators could wind up as real barons.

Because of its flexibility, **syndicated film lends itself to almost any kind of marketing strategy.**

Last week FILM-SCOPE reported that Nabisco was using 14 different shows in 18 markets to capitalize on regional tastes (10 August, page 54).

This week an example of the opposite side of the coin turned up—**the similarity of national taste.** Surprisingly, **the proof lies in Los Angeles and New York**—two cities that aren't supposed to have much in common except that each has 7 tv stations. And yet **broadcasters and advertisers are playing them as if they were twins,** thus:

FILM	N.Y. ONLY	L.A. ONLY	BOTH CITIES
Adventure	31	33	22
Cartoons	4	2	2
Children's	1	1	1
Comedy	16	17	11
Drama	14	10	5
Documentary	7	5	4
Interview	0	1	0
Mystery	19	14	11
Musical	5	3	1
Science Fiction	2	2	1
Sports	2	2	2
Travel	0	1	0
Western	10	12	8
TOTAL	111	103	68

In short, **almost two-thirds of the sponsored films used in both cities in the first quarter of this year were identical,** and the rest showed a marked similarity as to type.

During the same interval, both cities had a total of 253 national and regional advertisers using syndicated film. **Forty appeared in both markets**—23 food and household sponsors; 6 drug; 6 toiletries; 3 tobacco; 2 clothing.

Thoughtful remark by an industry observer this week: **"The reason you don't find many regional tv networks is that film does this flexible job."**

TPA and Official are sales competitors, but that doesn't prevent TPA from helping Official earn some production dollars.

For instance: TPA is set to produce a telefilm series at the Sapphire Studios in England. **Official Films owns 25% of Sapphire.**

FLASHES FROM THE FILM FRONT: Cohen & Aleshire is gathering availabilities for syndicated half-hours on the West Coast in behalf of **Frenchette Salad Dressing** . . . California National put the **Union Pacific series** before the cameras at the MGM lot this week; 39 episodes will be made for syndication . . . Derel Producing Associates have set a deal with Governor TV Attractions for U.S. distribution of the 15-minute **Herman Hickman football-forecast** telefilm series . . . **Lakeside TV,** distributor of CBC's syndicated series Tomahawk, will **offer company stock on the open market** in September.

CBS-TV Film Sales has sold **130 episodes of Our Miss Brooks,** just released for syndication, to stations in New York, Detroit, Philadelphia, Los Angeles, and Cleveland . . . WTOP-TV purchased **96 first-run Warner Bros.** features for fall slotting . . . MCA's **State Trooper** has been renewed in 72 markets by **Falstaff Brewing** and in six markets by **C. Schmidt & Sons.** That series also has been sold to the **Fort Howard Paper Co.** in four Wisconsin cities.



"Jaxie" Jacksonville leads the FLORIDA parade ---

SEPT. 1st

WFGA-TV

Channel 12

JACKSONVILLE, FLA.
becomes basic

NBC

For A Service Area of 64 Florida-Georgia Counties

TV Sets	228,997 (1)
Population	1,511,300 (2)
Buying Power	$1,785,944,000 (2)
Retail Sales	$1,562,627,800 (2)

(1) Television Magazine, July 1957
(2) Sales Management Survey of Buying Power 1957

WFGA-TV • Channel 12 • VHF

equipped for **FULL COLOR** • 1000 ft. tower

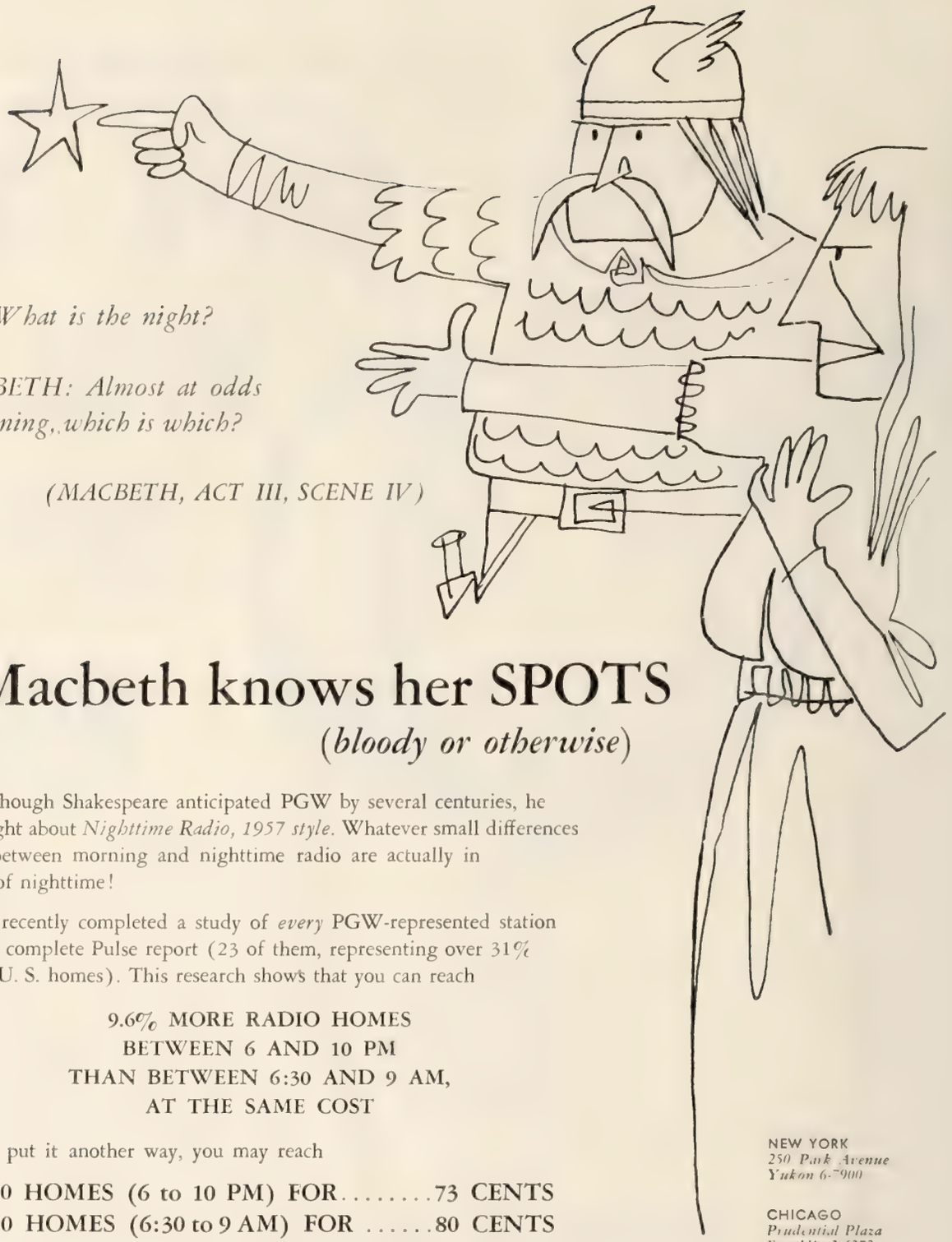
Top Power 316,000 watts • **JACKSONVILLE, FLORIDA**



PETERS, GRIFFIN, WOODWARD, INC.
Exclusive National Representatives



FLORIDA'S COLORFUL STATION!



MACBETH: What is the night?

LADY MACBETH: Almost at odds with the morning, which is which?

(MACBETH, ACT III, SCENE IV)

Lady Macbeth knows her SPOTS

(*bloody or otherwise*)

Even though Shakespeare anticipated PGW by several centuries, he was right about *Nighttime Radio, 1957 style.* Whatever small differences exist between morning and nighttime radio are actually in favor of nighttime!

PGW recently completed a study of *every* PGW-represented station with a complete Pulse report (23 of them, representing over 31% of all U. S. homes). This research shows that you can reach

9.6% MORE RADIO HOMES
BETWEEN 6 AND 10 PM
THAN BETWEEN 6:30 AND 9 AM,
AT THE SAME COST

Or, to put it another way, you may reach

1000 HOMES (6 to 10 PM) FOR.....73 CENTS
1000 HOMES (6:30 to 9 AM) FOR .....80 CENTS

These challenging facts are worthy of your intense interest. Want a copy of the report?



PETERS, GRIFFIN, WOODWARD, INC.

Pioneer Station Representatives Since 1932

NEW YORK
250 Park Avenue
Yukon 6-7900

CHICAGO
Prudential Plaza
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Building
Murray 8-5667

FORT WORTH
406 W. Seventh St.
Edison 6-3349

HOLLYWOOD
1750 N. Vine St.
Hollywood 9-1688

SAN FRANCISCO
Russ Building
Sutter 1-3798



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON TELEVISION NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Florida Citrus, Lakeland	CBS 102	B&B, NY	Edge of Night, alt Tu 4:45 5 pm, 27 Aug, 52 wks
Florida Citrus, Lakeland	CBS 102	B&B, NY	Edge of Night, alt F 4:45 5 pm, 23 Aug, 52 wks
Glidden Co, Cleveland	NBC 59	Meldrum & Fewsmith	NBC News, alt W 6:45 7 pm, 11 Sept, 52 wks
Philip Morris, NY	NBC 140	Ayer, NY	Spectacular, M 10:30 11 pm, alt [illegible] hr, 7 Oct, 52 wks
Pillsbury, Minneapolis	CBS 113	Camp-Mithun, Minneapolis	As The World Turns, Th 1:45 2 pm, 1 Aug, 52 wks
Pillsbury, Minneapolis	CBS 139	Camp-Mithun, Minneapolis	Edge of Night, Th 4:45 5 pm, 1 Aug, 52 wks
Quaker Oats, Chi	NBC 149	Needham, Louis, Brorby, Chi	Jane Wyman Show, alt Th 10:30 11 pm, 26 Sept, 52 wks
A E Staley, Decatur	CBS 100	Ruthrauff & Ryan, Chi	Art Linkletter's House Party, alt F 2:45 3 pm, 6 July, 26 wks
Sweets Co, Hoboken	NBC	No agency	Macy's Thanksgiving Day Parade, Th 11 am-12 N, 1 spon, 28 Nov only
Swift & Co, Chi	CBS 105	Mo-E, Chi	As The World Turns, alt Tu 1:45-2 pm, 23 July, 6 and 20 Aug only
Swift & Co, Chi	CBS 105	Mo-E, Chi	As The World Turns, alt F 1:45-2 pm, 2 Aug, 52 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Hamm Brewing, St. Paul	Camp-Mithun, Minneapolis	CBS 33	Person to Person, alt F 10:30-11 pm, 6 Sept, 52 wks
L&M, New York	DFS, NY	NBC 168	Dragnet, alt Th 8:30-9 pm, 26 Sept, 52 wks
P&G, Cincinnati	Y&R, NY	CBS 155	Lineup, onto Undercurrent 19 July, alt F 10:10:30 pm, 5 July, 52 wks
Schick, Lancaster	B&B, NY	NBC 168	Dragnet, Th 8:30-9 pm, 3 Oct, 52 wks
Schlitz Brewing Co, Milwaukee	JWT, Chi	CBS 147	Schlitz Playhouse, F 9:30-10 pm, 4 Oct, 52 wks
Toni, Chicago	Tatham-Laird, Chi	CBS 91	Hotel Cosmopolitan, alt Th 12-12:15 pm, 29 July, 52 wks

BROADCAST INDUSTRY EXECUTIVES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Frank Boehm	Adam Young, NY, head of radio research	Same, vp in chg radio-tv prom & sls service
Bill Buckley	Buckley-Loomis Productions, NY, pres	Roger Wade Productions, NY, prod chief
William Crumley	Adam Young, NY, vp in chg of research	Same, asst to pres
Joseph P Dougherty		WAAM, Baltimore, sls mgr
Charles C Hoffman		Bureau of Broadcast Measurement, Toronto, [illegible]
Ralph Maitland	Wilding Picture Productions, dv mgr	Transfilm Inc, Pittsburgh, div mgr
Robert E Newsham	WFIL, Philadelphia, ntl sls co-ordinator for radio & tv	KYW-TV, Cleveland, asst sls mgr
James F O'Grady	Adam Young, Chi, mid-west sls mgr	Same, vp in chg mid-west sls
Seymour Reed	Official Films, NY, treas & member of board of dir's	Same, plus exec vp
Ronald R Ross	WOWO, Fort Wayne, public service & prod dir	WPTA, Fort Wayne, gen mgr
S John Schile	KLOR, Portland, gen mgr	KMSO-TV & KGVA, Missoula, gen mgr
Frank O Sharp	WFBM & WFBM-TV, Indianapolis, personnel dir & pgm mgr	Same, admin asst to management
Tom Scheeley		KELO-TV, Sioux Falls, head of ops
Simon B Siegel	Amer Brdcsting-Paramount Theatres & ABC, NY, treas of both	Same, plus co-ordinator betw ABC owned tv stns & network
Tom Slocum	WKZO-TV, Kalamazoo	KEY-T, Santa Barbara, acct exec
Edmund M Smardan	Henry Gerstenkorn Agency, LA, acct supvr	Blair TV, LA, acct exec
Jim Terrell	WKY-TV, Oklahoma City, ntl sls mgr	Same, comm mgr ntl & local tv sls
Peter Theg	WMTV, Madison, stn mgr	Same, gen mgr
Oliver Ward	KMOX, St Louis	John Blair & Co, St Louis, acct exec
George W Yazell		WJLS, Beckley, W Va, stn mgr

ADVERTISING AGENCY PERSONNEL CHANGES

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert F Anthony	Allman Co, Detroit, acct supvsr	Same, head of sls promotn div
Stanley G Bahnsen		Zimmer, Keller & Calvert, Detroit, acct mgr
Mike Barone	Seattle Times, merchandising mgr	Advertising Counselors, Seattle, jr acct exec
Robert I Blumenthal	Robert W. Orr, NY	Reach McClinton, NY, acct exec
Clifford W Davis	General Foods, NY, eastern reg'l sls mgr	Lennen & Newell, NY, sr vp & dir of merchandising
Irvin Dunston	Pharmaceuticals, NY, dir of marketing research	B&B, NY, project dir in research dept
Patrick J Flaherty	Grant Advtg, Chi, acct exec & copywriter	Same, Dallas, public rel's dir & acct exec
Thomas R Geisinger	Mennen Co, new products mgr	Lawrence C. Gumbinner Advtg, NY, marketing supvsr
Edmond Gray	Kenyon-Eckhardt, NY-Chi, tv-radio comm supvsr	North Advtg, Chi, head broadcast prod
William B. Hinman	Lambert & Feasley, NY	Same, media dir
John D Kelley	TV Bureau of Advtg, NY, tv sls	Katz Agcy, NY, tv sls
Eve Kiely	Earle Ludgin, Chi, acct exec	Geoffrey Wade, Chi, acct exec
Robert T. Long	Tatham-Laird, Chi, writer-prod radio & tv and group supvsr	Geoffrey Wade, Chi, tv writing & creative work
Charles E. Midgley, Jr.	Ted Bates, NY, mgr media dept	Same, plus vp
Edward W. Murtfeldt	B&B, NY, vp	Same, plus member of board of dir's
David Ofner, Jr.	Club Aluminum Products, Chi, asst advtg mgr	FC&B, Chi, media merchandising mgr
Thomas D Paff	N W Ayer, NY, plans merchandising dept	Mel Richman, NY, client contract dept
Frank P. Rolfes	Blair TV, Chi, acct exec	Katz Agcy, Chi, tv sls
Howard E. Sands, Jr.	BB, NY, acct exec	Reach McClinton, NY, acct exec
Jack E. Schneider	Hotpoint, Chi, merchandising mgr	W B Doner, Chi, acct supvsr & asst to pres
Richard C. Wright	WJW-TV, Cleveland, pgm-ops dir	BBDO, NY, media supvsr



GRAND OPERA IN A CLOTHES CLOSET?

No matter how great the show, how prime the time if you haven't got the audience, then *you're* doing grand opera in a clothes closet.

You can hardly blame network and station personnel. They're overworked. Tied to day-after-day routine assignments on dozens of programs, they really can't be expected to come up with outstanding promotions for all their shows.

There is a better way to get the job done.

Unblushingly I admit to being an award winning expert on audience promotion, publicity and exploitation. I know what networks and stations can do for you—and how to prepare the tools so they will do even more. I know the best way to travel your stars. I can demonstrate how top promotion pays off in better client-dealer relations. I can prove how it will *im*prove agency-client relations.

If you have one or more network or syndicated film programs on the air, you need someone like me. May I explain in detail how I would fit into your operation?

Box 178
SPONSOR, 40 East 49th
New York, N. Y.

News and Idea WRAP-UP

ADVERTISERS

Lanolin Plus has switched the emphasis of its network tv participation to daytime. The major portion of its $1-million fall budget is involved.

The daytime obligation comprises three daytime strips on NBC TV: *Queen for a Day, The Price Is Right* and *Bride and Groom.*

Lanolin's swing to a daytime accent was due to this concept: Housewives can be reached more economically via daytime tv.

Tv has become more and more a springboard for contests. (1) **Philco** will run a "Guess Who Will Be Miss America" contest in connection with its 7 September sponsorship of *Miss America Pageant* on CSB TV. Some 1500 dealers throughout the country will be participating. Prizes on both national and local level will be given away. In addition, Philco is running a pageant network station contest for best promotion of the wind-up telecast . . . (2) Last month **Max Factor** and **Catalina Swimsuits** ran a "Guess Miss Universe Contest" with similar interest pulling power that Philco will be using. 'Buy-nothing, have-a-chance-to-win-something.' Factor used more than ten hours of tv promotion consisting of announcements and spots.

Westinghouse unveils its annual sales promotion stage show — *Shape of Tomorrow* — to dealers in Columbus week of 19 August.

Show stars Martin Green and was produced by Dramaturgy, Inc.

Sponsors about to use and using premium-offer type promotion:

Corn Products Sales **NuSoft** will launch an extensive national campaign early in the fall, with the offer of pretested sets of scarves. (McCann-Erickson is the new products agency.)

Pabst and **RCA Victor** have already launched a 'beer and music' campaign set to run until end of March next year. Premium offer is cut price of $2.50 on choice of one of three "Tony Cabot Swing" albums, regularly selling at $3.98, upon receipt of Pabst carton handles or labels. Offer was introduced on ABC TV All-Star gridiron battle last week, and is being plugged on NBC TV's *George Sanders Mystery Theatre* and NBC Radio's *Monitor.* RCA is contributing to the promotion via disk jockey plugs throughout the country.

American Tobacco this week debuts a crush-proof box for its Hit Parade brand . . . **BPS Paints** spearheads its fall tv campaign with a series of participations on NBC'c *Today* commencing 6 September. It has also bought participations on *Close-Up* and plans spot campaigns in other markets. D'Arcy Advertising of Cleveland is preparing the campaign . . . **Executive,** a new idea in men's toiletries created by Paul Klein (owner of Kings Men Toiletries before sale to Helene Curtis) debuts on the fall market.

People in the news: G. Buell Culver has been appointed brand advertising manager of Atlantis Sales Corporation . . . **William L. Haddad** and **Dulany S. Smith** have been promoted to vice presidents of Whitehall Pharmacal Company . . . **Herbert F. Osterheld** has advanced to the position of advertising manager of the Borden Cheese Company.

New and of interest: A beer "for Men Only" bottled by the **House of Augsburg** debuted on the Chicago market last week and is now extending into other areas . . . A tombstone manufacturer, **Rock of Ages Corporation** (Barre, Vt.) has joined the network television advertisers. Firm will sponsor six, one-minute spots once a week on Dave Garroway's *Today* starting 20 September for five weeks.

AGENCIES

Guild, Bascom & Bonfigli has picked up the $1 million Heidelberg Brewing account, effective 1 October.

GB&B, which has its home base in San Francisco, will soon open a Seattle service office to accommodate the new brew at its home base. The agency recently resigned the Regal Pale account.

Note: GB&B started with billings of $200,000 in 1948, now expects to hit close to $10 million this year.

New agency appointments: Kenyon Eckhardt, Detroit, for Edsel radio-tv spot advertising . . . **Parkson Agency,** New York, for Pharmaceuticals, Inc. general advertising . . . **Edward H. Weiss Co.,** Chicago, for Stag Division of Carling Brewing . . . **McCann-Erickson,** Atlanta, for SSS Co. (SSS Tonic and Tablets, Neurabalm and Mother's Friend). SSS bills close to $1 million annually . . . **Donahue & Coe** for all B. T. Babbitt products except Glim . . . **Doyle, Dane Bernbach** for B. T. Babbitt's Glim . . . **Hixson & Jorgensen** for Knickerbocker Toys. Plans include heavy fall and pre-Christmas campaign using spot tv and trade magazines. Spot plans call for 350 1-minute announcements in 19 major markets . . . **Southern Advertising,** Miami, for Vitalyte Corp. (non-acid battery electrolyte). Vitalyte media plans for fall include radio and tv in 12 states.

In an expansion move MacManus, John & Adams has this week taken over the accounts and personnel of the Ralph Yambert Organization, Los Angeles. Yambert currently bills $500,000 annually. Ralph Yambert, founder of the agency, will become a member of MJ&A's executive staff.

Communications Counselors, public relations division of McCann-Erickson, has bought Harry Bennett Public Relations Agency, Los Angeles. This gives the p.r. firm two offices, Los Angeles and Hollywood, in Southern California.

Focus on personalities: Robert Milford, formerly with Esty, has joined Kudner, New York, as a tv producer-director . . . **Emmett Bates Faison** is now an account executive with H. B. Humphrey, Alley & Rich-

another FIRST from KLZ

THE STATION WITH people IN MIND IN ALL PROGRAMMING

"Radio-Active"

--at last a program built for Saturday afternoon listening!

Saturday Radio: More men listeners!
Saturday Radio: More TOGETHER audience!
Saturday Afternoon: More TOGETHER buying!

4 hours of ACTIVE RADIO using KLZ know-how
1:00-5:00 P. M. SATURDAYS

AVAILABLE AT REGULAR RATES

KLZ radio 560 Kc

For the whole story call your KATZ man or Lee Fondren, station manager and director of sales—in Denver, Colo.

CBS for the Rocky Mountain area. Represented by the KATZ Agency.

A pictorial review of local and national industry events

PICTURE WRAP-UP



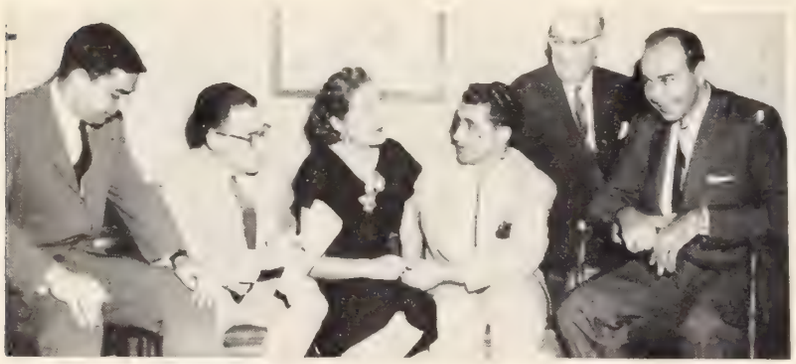
"Easy-does-it" for everybody as Perry Como briefs Knomark execs Sam Abrams (c.) and Al Abrams. Knomark's Esquire shoe polishes start on Como show in fall



Elephant mobile-unit carried Paul Parker of WIP, Phila., to on-the-spot interviews when Quaker City Grocery's show went to circus. Quaker's Howard Anderson (r.)



Americanism award presented to WTIX, New Orleans, is accepted by manager Fred Berthelson. Legionnaires (l. to r.) H. Dittmann, Commander E. Grimsall, F. J. Brown



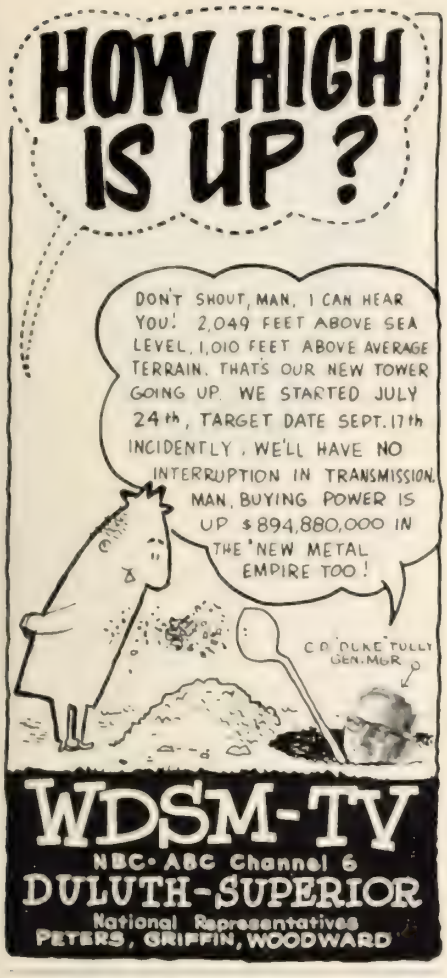
New RTES Listening Post committee (l. to r.): Sol Rosenzweig (Katz) Peter M. Bardach (FCB), Maggi Eaton (Radio Reports), Charles Bernard (C. Bernard Co.), Claude Barrere (RTES) and Al Shepard (Select Station Reps). Function of Listening Post is to provide job finding and counseling service to the industry

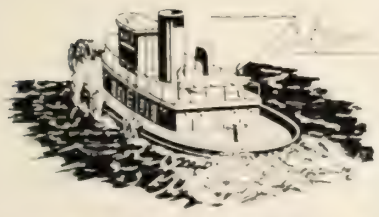


First shovelful for site of new 805-foot WDSM-TV tower (Duluth, Superior) is turned by general manager C. D. Tully. He reports tower will be one of highest structures in Tri-State area



Providing "color" with lipsticks for Stu Wilson's KBIG *Do-It-Yourself Show* at L.A. fair is "court" of Princesses, Queen. Stu quips wife doesn't quite understand work





POWER

It takes two types of power to dominate the entire Western Market as KOA-RADIO does! Creative power that's alive to the needs and wants of the vast radio-listening West...

PLUS

50,000 WATT POWER—that carries the welcome voice of KOA-RADIO throughout a 12-state area... reaching 4,000,000 listeners!

POWERFUL SALES RESULTS, TOO!

KOA-RADIO is the *only* station you need to sell the West's entire rich market!

Represented By Henry I Christal



KOA DENVER Radio

One of America's *great* radio stations

850 Kc • 50,000 WATTS

ards, New York. Tatson comes from Benton & Bowles . . . **Inez Aimee,** formerly of BBDO, has been appointed radio-tv timebuyer for Atherton & Currier . . . **Ralph C. Tanner,** v.p. and director of Anderson & Cairns, has been appointed chairman of the agency's creative board . . . **David P. Lewis** has resigned from DCSS and is relocating in Los Angeles . . . **Thomas G. Fielder** has been named marketing and merchandising supervisor, **John F. Belcher** made merchandising coordinator and **Frank Van Ulk** assigned the post of field merchandising manager of the northern sales region for Cunningham & Walsh's Texas Co. account . . . **Nancy Beyer** has been appointed beauty and fashion coordinator and **Tony Costanzo** public relations account executive for Grant Advertising, New York . . . **Hovey Hagerman,** senior v.p. and Pontiac account executive has been upped to account supervisor. **James H. Graham** promoted to account executive and **Colin H. John** named associate account executive at MacManus, John & Adams . . . **William M. Baldwin,** co-founder and chairman of the board of Baldwin, Bowers & Strachan, Buffalo, has been elected to the board of directors of the Rumrill Co. BB&S is a Rumrill division . . . **Sherman K. Ellis** has been named chairman of the plans board of McCann-Erickson, Los Angeles . . . **Florence D. Cruzen** has joined Geoffrey Wade, Chicago, as media budget assistant. Miss Cruzen comes from Helene Curtis Co.

NETWORKS

Network tv activity this week centered mainly around the addition of more specials to the fall programing picture, while the regular weekly openings held pretty much to the status quo.

Newest specials added to the already impressive list are:

• *Conquest,* on CBS TV with 10 hour-long shows to start early in November. This science series will be sponsored by Monsanto Chemical Co.

• *The Lucy-Desi Hour Show,* five hour-long programs sponsored by the Ford division of Ford Motor Co. Starting date is to be announced.

• *Timken Televent,* sponsored by the Timken Roller Bearing Co. is an hour-long documentary and marks the firm's first network tv program. So

KTLN is Denver's #One Independent #Two Station

PULSE, JUNE, 1957

SHARE OF AUDIENCE

6 A. M. to Midnight, Monday thru Friday

Network "C"	16.7
KTLN	**15.7**
Network "N"	13.7
Network "M"	12.3
Independent "O"	12.0
Network "A"	8.0
Independent "M"	6.3

To sell Denver, Buy...

Same blanket... new label

Same power-packed station lineup, same blanket western coverage. Only the label is changed. From now on, the Columbia Pacific Radio Network is going to be called the CBS Radio Pacific Network. That way, you know at a glance who we are and the things we are proud of.



REPRESENTED BY CBS RADIO SPOT SALES

far two shows are planned, 23 September and 21 November.

Fall network tv programing notes: Looks like NBC TV may have its first sponsor for *Wagon Train* (Wednesday 7:30-8:30 p.m.). Drackett Co. is negotiating for a half-hour alternate weeks of the big western, but the deal is not firm . . . **Sweets Co.** has bought one-half of NBC TV's Macy's Thanksgiving Day Parade coverage (Thursday, 28 November, 11-12 noon).

Current tv programing notes: NBC TV's new *Arlene Francis Show* (Monday through Friday 10-10:30 a.m.) has picked up six quarter-hour sponsors: Owens-Corning Fiberglas, The House of Westmore, Aladdin Industries, Cooper's, Inc., Bourjois, and Minnesota Mining and Mfg. . . . **Toni and Pillsbury** will sponsor NBC TV's *Dollar A Second* series until the end of its run on 28 September. The show is currently seen on Saturdays 9:30-10 p.m. but will switch to 10-10:30 p.m. for the last program.

Here's a run-down on Mutual's new management team:

Paul Roberts, president and director. Roberts is president of United FM Corp.

Armand Hammer, chairman of the board. Hammer is president of Occidental Petroleum.

H. Roy Roberts, treasurer and director. He is a California realtor and oil operator.

Frank P. Barton, secretary and director. Barton is a Los Angeles attorney.

Bertram J. Hauser, executive v.p. and director. Hauser was vice president of Mutual until 1955 when he resigned to become a broadcasting consultant.

Arthur Brown, director. Brown is president of Starrett Corp.

L. M. Halper, director. Halper is president of Halper Construction Co.

Personalities in the news: Eugene Burr this week joins the producing staff of CBS TV. His immediate assignment: *The Verdict Is Yours*. Burr comes from Y&R, where he was a tv-radio account executive . . . **Austen Croom-Johnson** and **Eric Siday,** partners in Croom-Johnson, Inc., musical consultants, have been signed by the American Broadcasting Net-



"GEE! Maybe I should switch cigarettes!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago



work to work on all phases of musical programing and promotion. Their job will be to create a "musical identity" for the network and ABC owned stations . . . **William Boyd** has been appointed the new business manager of Terrytoons, division of CBS TV Film Sales. Boyd comes from B. T. Babbitt.

NBC has bought WJAS and WJAS-FM, Pittsburgh, Pa. bringing the network's total of tv and radio o&o's up to seven and seven.

ASSOCIATIONS

The League of Advertising Agencies is launching a junior executive training program designed to train personnel in agency functions. Courses start 10 October and are open only to personnel employed by member agencies of the League.

Conferences: The NARTB Regional Conferences will be held this year 16 September through 25 October . . . RAB Regional Management Conferences will be held this year as follows: Palo Alto, Calif.—19, 20 August; Estes Park, Colo.—22, 23 August; Upper Saranac Lake, N. Y.—5, 6 September; White Sulphur Springs, W. Va. 9, 10 September; Rockton, Ill.—12, 13 September; Edgewater Park, Miss.—16, 17 September.

The International Advertising Association will hold its sixth annual outing at the Bonnie Briar Country Club, Larchmont, N. Y. on 17 September.

Appointments: An eight-member Executive Committee to direct the operations of the **Advertising Federation of America** has been appointed by **Robert M. Feemster,** recently elected Chairman of the A.F.A. Members are: Vice Chairman, **James S. Fish** (vp-director of advertising, General Mills); **Mary E. Busch** (executive vp, Emery Advertising Corp.); **Ben R. Donaldson** (director institutional advertising, Ford Motor Co.); **Melvin S. Hattwick** (director of advertising, Continental Oil Co.); **George W. Head** (manager advertising-sales promotion, National Cash Register Co.); **C. James Proud** (president-general manager, A.F.A.,



MOUSETRAP,
STEAM TRAP,
SEWER TRAP

...it makes no difference

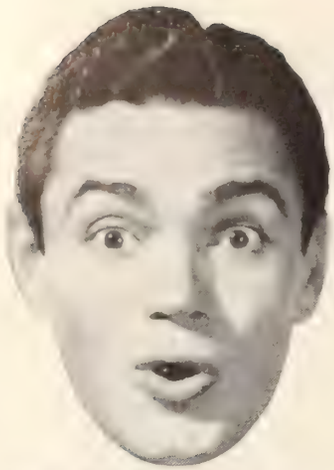
. . . the world *won't* beat a path to the door of the man who builds a better one *and then doesn't advertise it* so that people will know about his product, know where it can be bought and how much it costs.

Advertising benefits the buyer, too. It tells you the product story, makes it easy for you to buy. Even more important to you, advertising leads to mass production and volume sales . . . which means lower costs and lower prices.

Yes, "Advertising Benefits You" . . .
'specially businesspaper advertising.



SPONSOR PUBLICATIONS, INC.



"GEE! There's the beer for me!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested *and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

If you buy by the numbers, you'll buy KTRN!

LATEST HOOPER 62%

LATEST PULSE 50%

(April, May, June 1957)

BY THE NUMBERS.. THE BEST BUY IN TOWN!

KTRN

Wichita Falls, Texas

Burke-Stuart Natl Reps

N. Y.); and **Ralph Winslow** (vp-manager, marketing department, Koppers Co.).

Walter McNiff was recently named TvB Western Division Director . . . **Joseph M. Sitrick** of NARTB Public Relations Service will join the FCC next week as Legislative Assistant to Chairman John C. Doerfer. Mr. Sitrick has been serving as Manager of Special Projects and Member Participation with NARTB since 1955 . . . **Walter Ross** has been appointed Director of Public Information for BMI . . . **Keith Culverhouse** has recently joined the TvB staff as Assistant Director of Sales Promotion.

NARTB's seventh annual report on Children's Radio and Television programing based on surveyance of LA tv broadcasting showed a decrease in number of hours of acceptable children's entertainment from 1956 to 1957.

1956	
Acceptable	71.97%
Not acceptable	28.03%
1957	
Acceptable	69.46%
Not acceptable	30.54%

Acceptable programing included classifications of "excellent", "good", "fair"; not acceptable: "poor", "objectionable", "most objectionable." Children's shows included in its "excellent" categorization included *Captain Kangaroo, The Jungle, Mickey Mouse Club.*

In connection with the forthcoming **National Television Week** (8-14 September) NARTB has mailed kits of promotion and program ideas, background info, etc., to all of the nation's more than 500 tv stations and the three networks. Broadcasters' slogan this year is "Television—A Member of the Family."

RADIO STATIONS

Sales and swaps: KSON, San Diego and **KXOC,** Chico, Calif. subject to FCC approval will exchange licenses and any and all assets. Under the transaction, the Broadmoor Broadcasting Co. will become owner and operator of KSON and Rabell Enterprises will take over KXOC. Also the call letters for the latter station will be changed to K-DUZ . . . **WWRI,** West

3rd TV MARKET in PENNSYLVANIA

. . . and only WJAC-TV really covers this rich Southwestern Pennsylvania area. . . .

- Over a million TV homes!
- 41-county coverage with 20 key counties showing 80 to 100% coverage!
- Proved audience preference—WJAC-TV leads in 7:00-11:00 P.M. periods 105 to 7 over Station "B" . . . has 24 out of the 25 top night-time shows.

SERVING MILLIONS FROM ATOP THE ALLEGHENIES WJAC-TV JOHNSTOWN · CHANNEL 6

Get full details from your KATZ man!

Daytime IS BIGTIME on KROD-TV EL PASO

KROD-TV NEW MEXICO EL PASO TEXAS channel 4

HERE ARE SOME TERRIFIC PARTICIPATIONS!

84.5% SHARE OF AUDIENCE — 2:30-4:00 PM NTA, 20th CENTURY FOX, David O. Selznick films

87.8% SHARE OF AUDIENCE — 4:00-4:30 PM Warner's Kartoon Karnival

74.9% SHARE OF AUDIENCE — 5:00-5:15 PM Popeye Theatre

Call Your Branham Man for these and other top-rated participations KROD-TV Channel 4 EL PASO, TEXAS

CBS

AFFILIATED with KROD-600 kc (5000w) Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

In Sacramento

Have You Switched To KCRA-TV Yet?

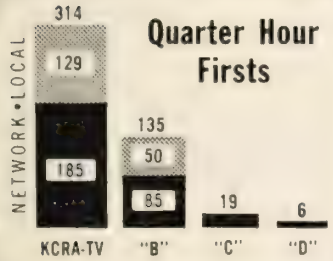
The Audience Has!

ARB* Share of Audience

49.7% Sign-on to Sign-off Sunday to Saturday

	Mon.-Fri. Sign-on-6 p.m.	Sun.-Sat. 6 p.m. Sign-off	Average Share of Audience
KCRA-TV	65.8%	43.4%	49.7%
"B"	21.1%	38.2%	34.5%
"C"	29.8%	7.7%	9.3%
"D"	10.2%	10.2%	10.2%

Sacramento shows its loyalty to KCRA-TV by giving it 8 of the top 10 syndicated programs, 13 of the top 20 shows and more **local** quarter-hour "firsts" than the other three stations get from **network** programming combined:



Quarter Hour Firsts

Ask Petry about The *Highest Rated* NBC Station in the West

*ARB, Sacramento, May, 1957



KCRA-TV

SACRAMENTO, CALIFORNIA
Serving 31
Northern California and Nevada Counties

CLEAR 3 CHANNEL

Warwick, R. I. has been bought by Grelin Broadcasting . . . **WTRY,** Troy-Albany-Schenectady has been sold to Daniel W. Kops and Victor W. Knauth, operators of WAVZ, New Haven. Purchase price was $1.4 million . . . Majority interest in **KXLE,** Ellensburg, Wash. has been bought by Bill Harpell and Stephen Wray for $30,000. Harpell is an announcer for KNXT, Los Angeles, and Wray is an electronics engineer.

WDGY, Minneapolis, even got compliments from a competitor on its recent *Night Beat* interview of Richard Tenneson, the Minnesota GI who went over to the Communists while in a North Korean prison camp. Quote from the competitor: "This was the best radio program I have ever heard."

Community Program Associates, New Brunswick, N. J., is a new organization formed to help radio stations re-vamp their programing. CPA's president is Arnold L. Zucker . . . **KLLL,** Lubbock, Tex., has joined the MBS affiliates roster . . . This week another fm station, **KGLA-FM,** Los Angeles, took to the air.

Job notes: Terry McAuley has joined KMOX, St. Louis, as an account executive . . . **Roy M. Schwartz,** promotion manager for WBZ-WBZA, Boston, has resigned to join the Storer Broadcasting Co., Philadelphia . . . **Bill Geddes** has joined K-ACE, Riverside, Cal., as sales development director. Geddes comes from KICO, Calexico, where he was station manager . . . **Theodore W. "Ted" Herbert,** formerly of MBS, has joined the national sales staff of WPAT, Patterson, N. J.

TV STATIONS

New post of Coordinator of National Spot Sales for the American Broadcasting Company will be filled by Leslie A. Harris.

Simon B. Siegel, company treasurer announced that Mr. Harris has been promoted from his post of eastern sales manager for the ABC Radio Network to fill the new slot.

Mr. Harris joined ABC in 1951 as sales presentation writer, and was promoted successively to a radio sales ac-

THE HIGHEST tower in Eastern U.S.
(4th highest in the world)
is being erected right now at
Augusta, Ga.

1292 feet above ground
1375 feet above average terrain
1677 feet above sea level

* * *

1½ million people in 100 microvolt contour OVER 1 million in Grade B

* * *

Over twice the TV homes of the other Augusta TV station

* * *

THE SOUTH'S NEW & GREATEST AREA STATION

* * *

100,000 watts
low band VHF
NBC & ABC networks



WJBF CHANNEL 6 AUGUSTA
Represented by Avery-Knodel Inc

1st in Negro Ratings

Pulse March '57

Morning
Afternoon
and
Night

1st in Results

Among Birmingham's long term radio advertisers, Jefferson Home Furniture Company, A WJLD advertiser for 6 years without interruption says, "As long as we can continue with you and (your personality) Mr. Puckett, and get as profitable results as in the past, you may consider our contract as re-newed for life."

WJLD AM FM

BIRMINGHAM, ALABAMA
The Nation's Finest
Negro Radio Station
Represented by FORJOE



"GEE! I'm going to try that candy!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching*. For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

count executive in 1952 and to eastern sales manager in 1956.

In his new capacity he will work with station reps and managers of the five ABC owned-and-operated stations which are: WABC-TV, N.Y.; WXYZ-TV, Detroit; WBKS, Chicago; KGO, S.F. and KABC-TV, L.A.

WBBM-TV, Chicago, presented ten commercials solely for entertainment on its program "Orbit," on 3 August.

Made in Paris and London, the films typify the use of various combinations of motion picture illusions to produce new type of advertising. Originally made for use in European motion pix theaters—they are outstanding examples of how artistic techniques can make commercials entertaining.

People on the Move: Robert F. Coats named public service-promotion manager for KETV, Omaha . . . **William R. Nutt** appointed promotion & publicity director of KGW Radio & KGW-TV . . . **Peter Storer** appointed general sales manager for WJW-TV, Cleveland . . . **Lewis P. Johnson** named sales manager of WPFH-TV, Wilmington and **Jack Kelly** has been appointed New York sales manager for the same station . . . **Robert Buchanan** joins WJBK-TV, Detroit, as N.Y. sales manager . . . **Gene Lewis** appointed sales manager KFDA-TV, Amarillo.

Tv applications: Between 29 July and 3 August seven construction permits have been granted, three applications for new stations were filed and one station took to the air.

Construction permits went to: State Telecasting Co., for Channel 56, Gulfport, Miss., permit allows 21.40 kw visual; Duhamel Enterprises, for Channel 4, Hay Springs, Nebr., permit allows 100 kw visual; Goldenrod Tele-Radio, for Channel 2, North Platte, Nebr., permit allows 2.88 kw visual; Atlantic Coast Broadcasting, for Channel 4, Charleston, S. C., permit allows 57.5 kw visual; Southwest States, Inc., for Channel 7, Amarillo, permit allows 46 kw visual; Tri-Cities Broadcasting, for Channel 9, Monahans, Tex., permit allows 27.5 kw visual; and Columbia River Television, for Channel 25, Ken-



COVERAGE vs. COST in Madison, Wis.

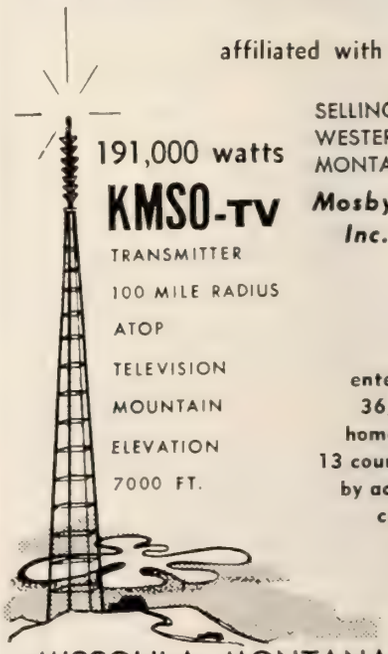
You pass the point of diminishing returns when you look beyond WKOW-TV in Madison. The "bicycle tire" fringe you add with VHF costs $53 and contains homes you reach with "basic buys." WKOW-TV delivers 70% as much share of the audience* at only 45% of the cost.

*Madison Telepulse—April, 1957

Headley-Reed has the whole story. Call them.

WKOW-TV
ABC in Madison, Wis

Top C. B. S. Shows
assure more listeners all day—every day over
KGVO 5,000 watts
MISSOULA, Montana
affiliated with



SELLING WESTERN MONTANA
Mosby's, Inc.
entering 36,370 homes in 13 counties by actual count

MISSOULA, MONTANA

TAKE A GOOD LOOK
AND YOU WON'T OVERLOOK



• MIDLAND
• ODESSA
• BIG SPRING
IN
"OIL-RICH"
WEST TEXAS

★ ★ ★

SENSATIONAL GROWTH
IN POPULATION
140% INCREASE
1950-1957

★ ★ ★

EVERYBODY WITH
MONEY TO SPEND

*CSI PER HOUSEHOLD

MIDLAND	$7,403
ODESSA	$7,102
BIG SPRING	$5,920

*SRDS

★ ★ ★

MOST FAMILIES
MOST OF THE TIME
WATCH . . .

KMID-TV
CHANNEL 2
NBC 100 KW abc
Represented by
Venard, Rintoul & McConnell, Inc.
South—Clarke Brown Company

newick, Wash., permit allows 8.12 kw visual.

Applications include: Central Minnesota Television, for Channel 13, Bemidji, Minn., 23 kw visual, with tower 906 feet above average terrain, plant $287,533, yearly operating cost $128,000; St. Cloud Television Co., for Channel 7, St. Cloud, Minn., 98.4 kw visual, with tower 570 feet above average terrain, plant $287,488, yearly operating cost $147,400; and Mitchell Broadcasting Association, for Channel 5, Mitchell, S. D., 23.6 kw visual, with tower 566 feet above average terrain, plant $123,335, yearly operating cost $120,000.

New station on the air was WPST-TV, Miami, Channel 10, ABC-TV programing.

The FCC amended the "TV Table of Assignments" by shifting channel 8 from Muskogee to Tulsa, Oklahoma, effective Sept. 6.

REPS

Joe Wootton, director of the radio division of the Interstate United Newspapers, Inc., has resigned that post and set up his own radio-tv representative company, Joe Wootton Associates.

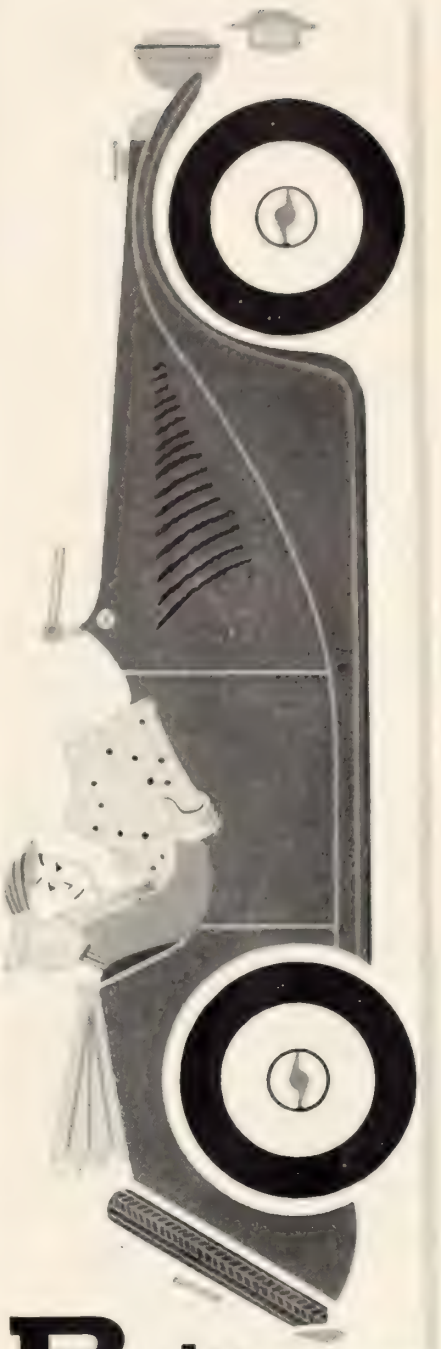
WERD, Atlanta; WRHC, Jacksonville; WBCO, Bessemer, Ala.; WBBB, Burlington, N. C.—stations formerly under Interstate United Newspapers' banner, has joined Mr. Wootton's new rep organization.

Mr. Wootton has been a leading consultant on Negro consumer market media and services to national advertisers. His new company plans to expand its services to keep pace with the transition going on in the consumer marketing and advertising fields.

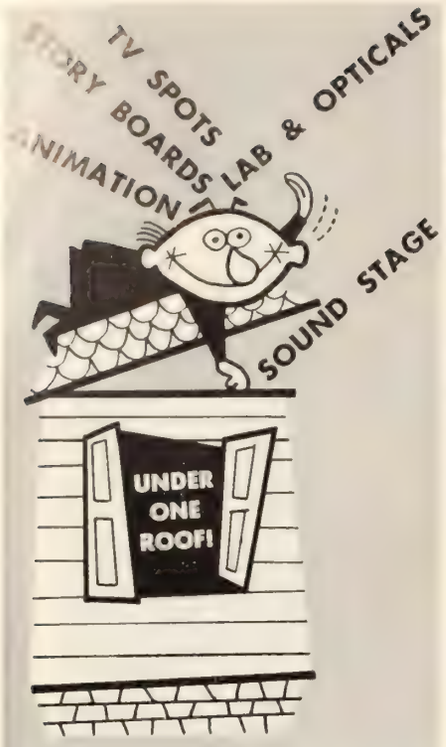
Peters, Griffin, Woodward, is expanding its Texas staff and adding an office in Dallas. Ft. Worth is the other P.G.W. office.

Charles Payne will be in charge and will sell radio for P.G.W. stations exclusively. Mr. Payne is leaving the Bloom Advertising Agency in Dallas, where he's an account supervisor.

Reps in the news: Dell Simpson joined the sales staff of Adam Young



Baltimore
is so easy
to reach
when you ride
with
WFBR
REPRESENTED BY
JOHN BLAIR AND CO.



JAMIESON

FILM COMPANY

3825 Bryan • TA 3-8158 • Dallas

in San Francisco . . . **Paul Ray** has retired as Chicago manager of John Blair & Co. . . . **Clifford J. Barborka Jr.**, currently Chicago sales manager, has been promoted to vice president and Chicago manager . . . **McGavren-Quinn Co.** has transferred **Ralph Guild** from San Francisco to its New York office, where he will specialize in representing key westcoast properties . . . **Walter Lake,** recently Los Angeles sales manager for KSDO, San Diego, has joined McGavren-Quinn Co. . . .He will work with agencies and clients on distribution and broadcast advertising . . . **Bill Weldon** of Blair-Tv, New York, is taking a leave of absence because of serious illness in his family. **Jack Denninger** will take over his responsibilities while he's gone.

New appointments: KJAY, Topeka, Kansas, signed a representative agreement with Young Representatives, Inc. . . . **CKAC,** Montreal, is now represented in Canada by the newly-established firm of Interprovincial Broadcast Sales Ltd.



"GEE! Look at that outboard motor!"

Commercials on WGN-TV have a way of getting results—because WGN-TV programming keeps folks wide-awake, interested—*and watching.* For proof, let our specialists fill you in on some surprising WGN-TV case histories and discuss your sales problems.

Put "GEE!" in your Chicago sales with WGN-TV Channel 9 Chicago

FILM

Out In the Film Field: California National Productions made its first sale on Boots 'n Saddle to WNAC-TV, Boston, for 52 weeks . . . **Trans-Lux TV Corp.,** announces sale of entire library of 700 *Encyclopaedia Britannica Films* to both KING-TV, Seattle and KGW-TV, Portland for a period of five years—sale of this library also made to WTAR-TV, Norfolk.

Screen Gems has titled first group of Universal pictures they will release—*Shock.* Consisting of 52 of the greatest money making spine tinglers in motion pix history, the group includes such chillers as *Dracula, Frankenstein,* & *The Invisible Man.*

Over four hundred applications from representatives of advertisers, agents and ad-film producers from every country have been received for the forthcoming Advertising Film Festival which will be held in Cannes.

Notes of Interest: **Barry Sullivan,** featured in Ziv's *Harbor Command,* directs some of the pix—a condition to his accepting the star role . . . **The**



MORE
radio homes at the
LOWEST
cost per home are
DELIVERED
by WSUN
than any other station in the
HEART of
FLORIDA
(Get your Nielsen No. 2)

WSUN RADIO
ST. PETERSBURG - TAMPA
Represented By VENARD, RINTOUL & McCONNELL
Southeastern: JAMES S. AYERS

ONE OF THE
FIRST 100 MARKETS



WHBF
RADIO & TELEVISION

COMING!
Greatly Expanded TV Coverage
from a New 1000 ft. Tower.

CBS
REPRESENTED BY AVERY-KNODEL, INC.



We're Moving Gold!

Moving gold because our powder is maximum power, a half mile tower high atop Mount Constitution, plus we're loaded with top CBS programming and Hollywood film features by Warner Brothers, United Artists, Columbia, and 20th Century Fox.

The nuggets we're bringing out of this rich Northwest area are 1,000,000 Canadian viewers, and 300,000 high-income Americans who make up the bulk of our stake.

Assays show our Mother Lode produces up to 70% of the total viewing audience in our claim . . . a claim to remember*

So let us put power into your message . . . power that will dig deep into this rich vein of ore. Bright gold that winds throughout the great Northwest territory.

*International Surveys Inc.

KVOS TV



Studios in Bellingham, Washington

National Tuberculosis Association has produced a new film *Are You Positive*, which will be used to launch the national campaign against this disease in September. Film was produced by Ed Cullen Associates . . . A documentary film dealing with the current problem of water and titled, *California Crisis: Water*, will be telecast by ten California stations who volunteered to carry this film produced by **KRON-TV** . . . **MPO TV Films Inc.** and **ATV Film Productions Inc.**, have consolidated to form what they call the largest commercial production firm in the U.S.

FINANCIAL

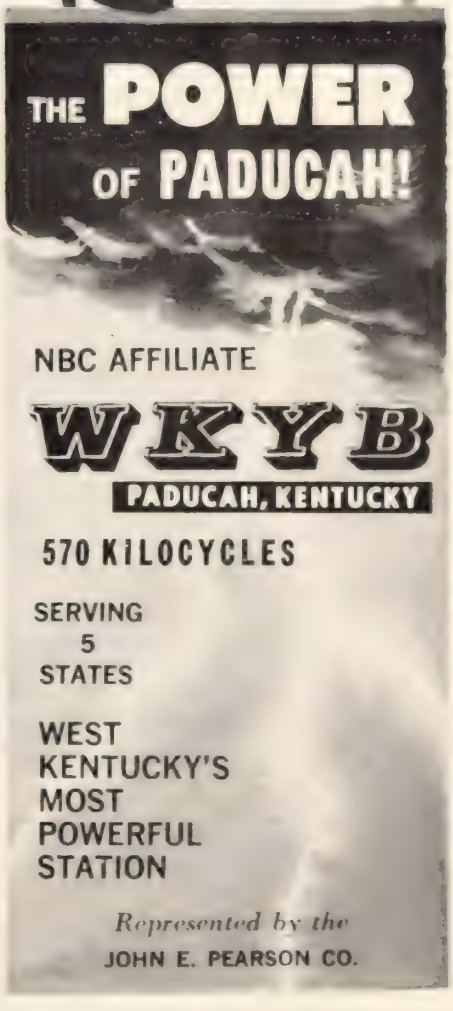
Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 6 Aug.	Tues. 13 Aug.	Change
New York Stock Exchange			
AB-PT	19⅝	19⅛	-½
AT&T	172⅝	172½	-⅛
Avco	7	6⅞	-⅛
CBS "A"	30⅛	30¼	+⅛
Columbia Pic	19⅝	19⅜	-¼
Loew's	17⅞	17⅞	
Paramount	35	34⅞	-⅛
RCA	34¾	34⅝	-⅛
Storer	25¼	25⅛	-⅛
20th Fox	27⅛	26⅛	-1
Warner Bros	22⅝	22	-⅝
Westinghouse	63¼	63⅛	-⅛
American Stock Exchange			
Allied Artists	3¼	3¼	
C&C Super	15 16	15 16	
Dumont Labs.	4⅛	4⅛	
Guild Films	3	2⅞	-⅛
NTA	8⅝	8⅝	+⅛



"You will have fun with KRIZ Phoenix, or be quiet as a mouse."







*and her family

we deliver 1000 like this* for 31c



Much prettier, actually, from a sponsor's point of view, because these ladies *buy!* And at WVNJ you can talk to a thousand of them (and their families) for one minute at a cost of only 31c. Same rate for men, too.

Most advertisers know that the New WVNJ has more listeners than any other radio station broadcasting from New Jersey. As a matter of fact—almost twice as many as the next 2 largest combined.*

*Source—Hooperatings Jan.—Feb.—New Jersey

Most advertisers know the quality of this audience—for the new programming concept of playing only Great Albums of Music has brought the station thousands of new and potentially better buyers than ever before.

Most advertisers know, too, that WVNJ delivers this audience at less cost per thousand than any other radio station not only in Jersey but in the entire metropolitan area as well.

That's why WVNJ is the hottest radio station in the New Jersey market—bar none. Get the facts and you'll make WVNJ part of your advertising day.

Represented by:
Broadcast Times Sales
New York OX 7-1696

WVNJ

Newark, New Jersey

Radio Station of the Newark Evening News

What's happening in U. S. Government that affects sponsors, agencies, stations

WASHINGTON WEEK

17 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

The Office of Defense Mobilization this week made it plain that it doesn't want a new study of the uses being made of the radio spectrum, particularly by government services.

In answer to a request from the Senate Commerce Committee for comments on bills calling for such a study, the ODM contended:

1) It would be difficult for the government to conduct such a study.

2) A government committee already has probed into the matter.

3) **The government needs all the spectrum space it already has and may want more in the future.**

(The ODM did not attempt to explain the contradiction between Points 1 and 2.)

The ODM's stand drew an immediate and bitter retort from Sen. Charles Potter and Rep. William Bray, who introduced the bills in their respective chambers.

Both accused the ODM of having designs on television channels 2 through 6, even though the ODM in the past has often denied having such intentions.

When Potter had originally introduced the bill he charged the government is wasting some of its present space and urged that **some of this portion of the spectrum be released for industrial services,** if not directly for commercial broadcasting.

The House Government Operations subcommittee continues to hammer away at advertising practices.

At one session this week, headed by Rep. John Blatnik (D., Minn.), a Better Business Bureau witness said that stronger false ad laws and greater power for the FTC to enforce them definitely are needed.

It would appear at this stage from several statements by Blatnik that the **BBB's spokesman hit very closely to the subcommittee's eventual recommendations.**

Blatnik's subcommittee has roamed far and wide in its search for documentation of its goal.

Ad claims for **filter cigarettes, reducing pills, and other drugs** have been getting especial attention from the Blatnik group. These fields are heavily populated with companies that spend a large segment of their ad budgets on air media.

Also mentioned as possible offenders are **tranquilizers and cosmetics.**

The tranquilizer set will have sessions of their own at a later date, as will **accident and health insurance advertising.**

Thus far the testimony has been mostly about filter cigarettes, which witnesses claim did not filter; tranquilizers which do not tranquilize; and reducing drugs that do not aid in reducing.

The testimony has been almost routine. Another factor has been the **lack of defense testimony.** All witnesses have been "hostile" to the products and ad claims for them.

Blatnik has indicated the forum is wide open to the defense, but that sellers have not come forward.

Alrich Manufacturing Co. this week accepted an FTC consent order prohibiting it from advertising that a plastic sheet it sells will produce the same effect as color tv.

This is the second company using this type of advertising to be stopped by the FTC in recent weeks.

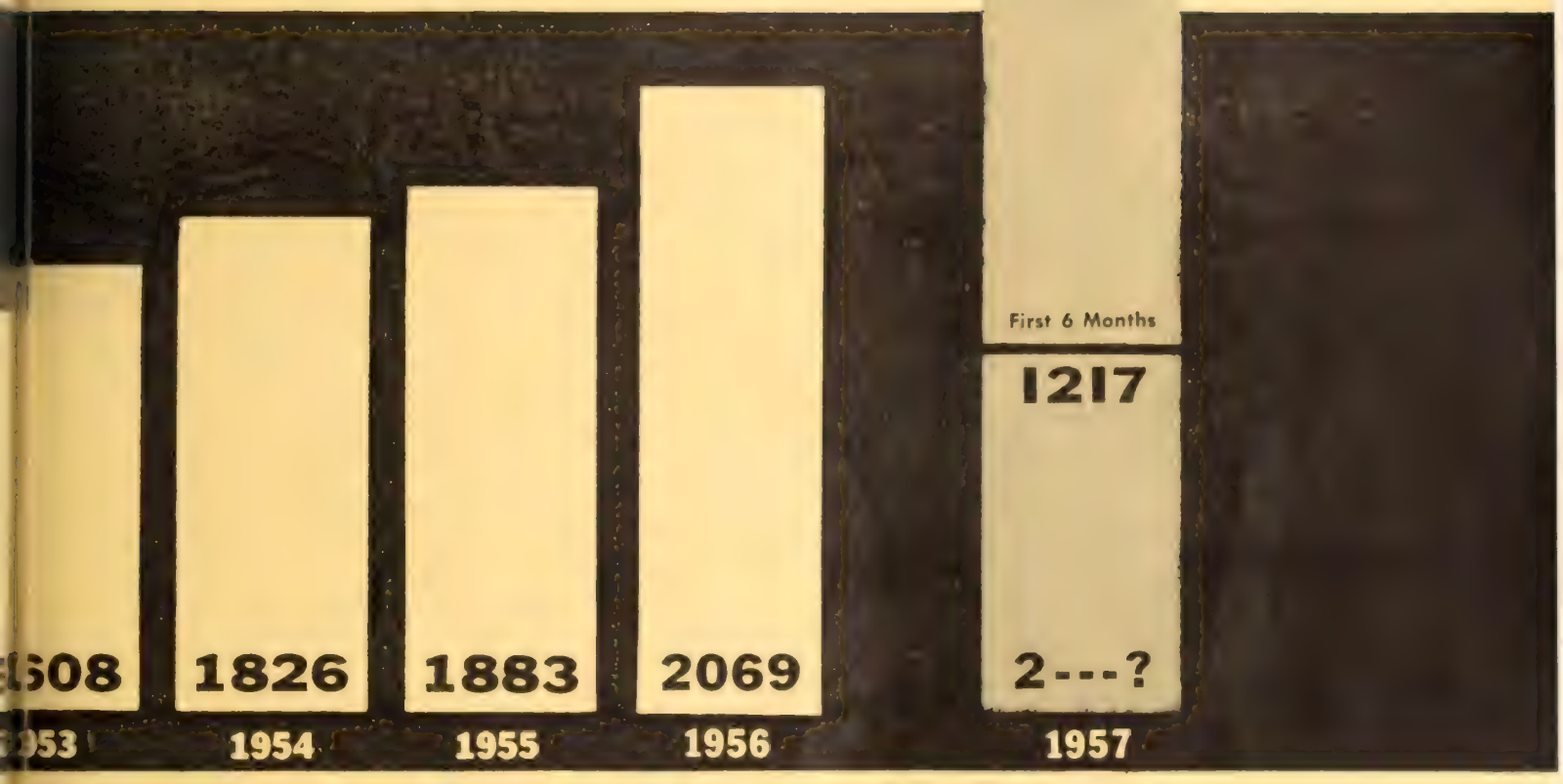
FOR OVER 10 YEARS . . . . . .



THIS UNPARALLELED RECORD OF GROWTH

IS NO ACCIDENT! HERE'S HOW IT HAPPENED . . .

OTHING BUT UP



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of $1,000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.

SPONSOR



A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

17 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Dick Woolen, of KTTV, Los Angeles, characterizes the way some advertisers are reacting to barter deals with this bit of dialogue:

FIRST MAN: I've got an elephant I can sell you for $1,000. **SECOND MAN:** Don't be silly. What would I do with an elephant? **FIRST MAN:** Well, then, what if I could deliver *three* elephants for $2,250? **SECOND MAN:** Now you're talking!

Actress Arlene Dahl rewrote the script of a liquid Lustre-Creme commercial while in front of the film camera so that it would sound "more natural."

The legal department of Lennen & Newell this week urged a retake.

A new type of antique prowler has loomed up on Madison Avenue: **Collector of old tv commercials.**

One explains that he would like to set up something like the Museum of Modern Art's **exhibition of early-day movies.**

Y&R has put into operation an idea sparked months back by BBDO's Ben Duffy.

A member of the tv-radio department is **working closely with packagers** in the development of material dreamed up by Y&R.

The agency's stake in this relationship: **It has the right of first refusal.**

Nothing is so frustrating, ad and marketing men will tell you, as making a pitch before the board of directors of an old-line corporation.

What they have to buck: 1) the tendency of men up in their 70's to **doze off,** and 2) the ultra-skeptical state of mind that comes from having **hit the jackpot with older methods and concepts.**

The RAB elections may not turn out to be the usual routine affair in December.

Station reps are clamoring for representation on the executive committee—the big wheel of the bureau's policies and planning.

NBC Radio thinks K&E (Ford's institutional agency) will help it put a new twist on an old slogan for a six-second concept.

The suggested slogan: **"Watch the Edsels go by!"**

Brashness comes in all sorts of packages, but **this one burned up an ad manager so badly that a New York station (an independent) is about to lose a longtime client.**

The company, which uses six participations a week, **was asked to pick up the seventh period** across-the-board after it had just become available.

When the ad manager said he wasn't interested, the salesman threatened: **"We feel free then to sell it to one of your competitors!"**

IS TV SOFT?

(Continued from page 31)

Q. *What are the symptoms of "softness" then that gave rise to "downbeat" talk in some quarters?*

A. "Most of all, the smug attitude of the industry itself," say the majority of media executives.

"Some station operators are spoiled," Compton's Frank Kemp told SPONSOR. "They've come to look at a sold-out condition as normal, but it isn't. Actually, it's not unhealthy for stations to have fringe time open to be used for public service events and announcements. If too much time on the station remains unsold, then the station management should revise the rate card to make the time more attractive to both national and local advertisers."

The media director of one of the other P & G agencies says bluntly: "Some operators have become too greedy. They're trying to squeeze each dollar of revenue out of their stations because they see their operating costs going up all the time. But they should look at their stations as still relatively new products. No one introducing a new product expects to recoup all his investment right away."

Barter, which as a form of bulk discounting might be considered a symptom of softness, is considered negligible by major agency media executives —as far as immediate danger is concerned.

"I doubt that it's taking any significant money out of national spot," says a media director of one of the top three agencies. "It's just that it has worried stations, advertisers and agencies alike because it could undermine confidence in station rates. But the actual effect has been minor so far. In some ways, it's no more a symptom of softness than the number of package deals being offered." (See "The barter problem," 10 August 1957)

Q. *How much "real growth" does the 11% rise in spot tv revenue represent?*

A. That's tough to pin down.

Some of the 11% increase is undoubtedly the result of rate increases. But network and station estimates of rate increases during the past six months pegged the average at 5% or less. Therefore some real growth must be represented in the total figure.

Q. *Where is tv's softness?*

A. Right now it's predominantly in network. In fact, one network actually

for your budget . . .

WCUE IS NO. 1 IN AKRON

Between 8 A.M. and 5 P.M.

daily, WCUE delivers

more listeners for your

ad dollar than any

other Akron station.

(In all other periods, just

a gnat's whisker away from first.)*

See your JEPCO Man for

details or call WCUE Sales

Veep, Jack Maurer, FRanklin 6-7114

*Cost per thousand study based on Pulse, April 1957

The ELLIOT STATIONS

great independents • good neighbors

TIM ELLIOT, President

Akron, Ohio - WCUE / WICE - Providence, R. I.

The John E. Pearson Co. National Representatives

ALL TEN

OF THE

TOP TEN

PLUS

24 of the

TOP 25

ON

WSAZ-TV

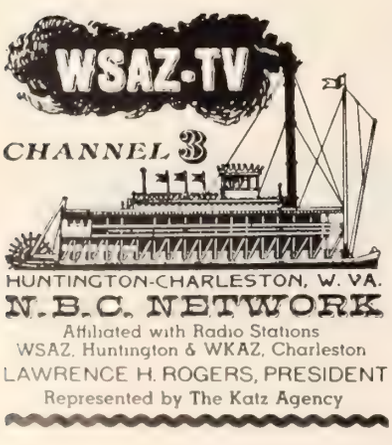
In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS

ARE

WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

cancelled salesmen's vacations in order to put some real selling pressure on at this late date.

Answering Jack Gould's recent statement about a network tv decline in his front-page *New York Times* article, NBC TV President Bob Sarnoff said:

"No responsible television executive can look you in the eye and say this has not been a hard-sell season. One (reason) is that many large advertisers, caught in the inflationary squeeze between higher gross sales and lower net profits, have, with their agencies, adopted a more cautious attitude toward major advertising investments in all media. Another is that the same inflationary pressures working on sponsors have been working on the networks in terms of increased program costs."

As the media directors pointed out, some top properties are still only partly sold or completely available, including such a cross-section as *Suspicion* (offered in participations), *The Californian* NBC TV, the *Lucy* reruns CBS TV, *Jim Bowie, Sinatra* ABC TV, *Perry Mason* CBS TV. But in terms of an overall picture, SPONSOR's own figures show that network tv is out ahead of its status last year at this time; in mid-summer 1956 18 half-hour shows were unsold compared to 15 unsold in mid-summer this year.

In terms of spot, I.D.'s have definitely been more available in the past season than ever before, and demand is still not up. Some of the slack in I.D.'s, however, has been taken up by the greater demand for late night minutes.

"There's always a cycle in tv," says FC&B's Art Pardoll, media group director. "There's a fashion in length of announcements according to the previous season's successes."

Where time periods or specific adjacencies are concerned, some of last fall's favorites have priced themselves out of their former "tight" condition. One example: feature film packages in good nighttime slots.

Q. *Are different buying patterns growing out of tv's new status?*

A. Definitely. In network tv the days of full sponsorship are over.

"The death blow came when Sullivan was offered to Kodak," says the media director of an agency billing over $60 million in air media. "But no one should have been surprised. With the present price trends, more and more of our clients are making more and more infrequent network appearances, while their total tv budget keeps growing. Eventually they may reach a point of diminishing returns and then network tv might be in trouble. The networks should simply realize that tv will never follow network radio's sponsorship patterns, and should sell it accordingly."

In spot more recent and more radical changes have taken place. "Sure, we're spending more," says the head of media at a major cigarette agency. "But we're spending differently. Most of our clients are bunching budgets to get more impact."

This pattern often results in a greater volume of business for the top station in big markets with a wider margin of difference between it and the other stations.

"The in-and-out pattern of some major advertisers may be a factor that's given the business an aura of instability this spring," says a McCann-Erickson media executive. "Actually, it has probably not meant less dollar volume, but a different concentration of this money."

Q. *What can tv do to regain its former rate of growth?*

A. Principally, reevaluate its rates, say most of the media directors surveyed. "Particularly secondary stations in secondary markets are pricing themselves out," says the media v.p. of one of the top five agencies. "Even though our accounts are all giants, they're going over their market lists with a finer toothcomb these days. Their profits are harder to come by and ad managers have to justify their expeditures more closely to top management in terms of results these days."

A BBDO broadcast executive expressed the views of the majority of media buyers: "Spot just hasn't made itself easy enough to buy," he told SPONSOR. "Not only are rates high, but they're confused."

No matter how effective a medium tv might be, clients could be scared away from it by the current rate confusion and disparity, warns another top agency media v.p. from a shop billing over $50 million in air media. For a detailed analysis of how spot tv can progress, see "The hypo spot tv needs." SPONSOR, 15 June 1957.

"One thing we've got no complaints about at this point is tv salesmanship," says JWT's Arthur Porter, "although some of the most ingenious presentations of the past have been by radio reps!"

DICTIONARY OF SYNONYMS FOR WSM-TV



Cock of the Walk . . .

Ask the local advertisers. They'll tell you that a combination of better production, more talent, better engineering, more comprehensive news and sports coverage and more live programming makes WSM-TV clearly Nashville's number one Television Station. Hi Bramham or any Petry man can supply facts and figures.

Channel 4, Nashville, Tenn. • NBC-TV Affiliate • Clearly Nashville's #1 TV Station

HI BRAMHAM, Commercial Manager • EDWARD PETRY & CO., National Advertising Representatives

WSM-TV

WSM-TV's sister station – Clear Channel 50,000-watt WSM Radio – is the only single medium that covers completely the rich Central South market.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR
AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports
Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open . . .

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

Reps at work

Tom Peterson, sales manager of CBS Radio Spot Sales in Chicago, says that "in the East and West North-Central states alone, farm products bring in an annual total of $10,646,643,000. In a recent film, *Fortune* magazine pointed out that farm real estate has risen from $69 billion in 1947 to over $103-billion today, and that more than a third of this increase took place since 1953. Today, *Fortune* tells us, farmers are using over 13% more feed, over 40% more commercial fertilizer, spending over 74% more on fuels than they did in 1947. In addition, the farmer buys a liberal share of all the products being sold to the general public, from cars and appliances to food and detergents. So the farm market means money to all advertisers." Manufacturers of consumer goods, and those who sell services to the consumer, can effectively and economically reach the farmer through farm radio, Tom says. Farm radio is an important factor in the farmer's way of life—living in an isolated place, his daily companions mostly machinery and livestock. "Farm radio keeps him company throughout the day—supplying him with entertainment and vital farm facts."



Bob Murray, The Branham Co., New York, points out that "psychologists stress the need of all workers, in this age of specialization, to grasp the over-all goals and productiveness of the company. They maintain that employers benefit through *esprit de corps* and incentive when scope is shown to the employee." So Bob casts another vote for the agencies which include the buyer in plans meetings for mapping campaign strategy—which allow him latitude in buying—which tell him the sales problem and copy approach. "This helps him," Bob says, "make fast, intelligent decisions, it gives him a knowledge of the products' consumers, and it builds creative minds for future executive replacement." In addition, Bob notes, the buyer is able to provide enough advertising strategy so the rep can ferret out the best vehicles, avails and media data to accomplish the sales aims. "Both reps and buyers are practically working in the dark when they don't know the salient points of a campaign," Bob says. "Agencies which make their timebuyers automatons operating within a tight framework, waste talent, initiative and weaken the impact of the advertising."



MOST POPULAR NEWSMAN
in Denver TV

Look over the last two years of ARB ratings for the Denver market.

Consistently, Carl Akers' 10 p.m. newscast has been Denver's highest rated newscast—and Denver's highest rated local program as well.

Even more important, co-sponsors Standard Oil Company and Denver & Rio Grande Western Railroad are both in their third consecutive year.

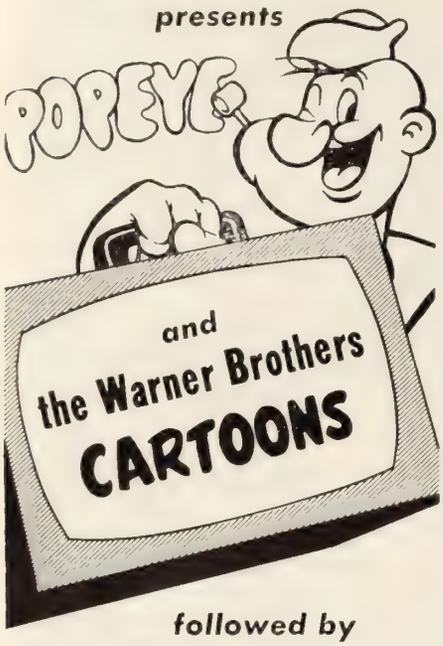
Dynamic local programming coupled with the leading TV personalities of Denver are two more reasons KLZ-TV is first with Denver viewers—first in selling results, too.



KLZ-TV
CBS in DENVER
Channel 7

Represented by the KATZ Agency

NOW IN
ROANOKE
and Western Virginia
WDBJ·tv
presents



followed by
the EARLY SHOW
Famous Feature Movies



Monday through Friday
4:00 to 6.05 P. M.

Your Peters, Griffin, Woodward "Colonel" can give you the full story concerning participations. Call him now!

WDBJ·tv Channel 7 CBS
ROANOKE, VA.
Owned and operated by the *Times-World Corp.*

Tv and radio NEWSMAKERS



Milton A. Gordon, president of TPA, this month becomes full owner of the firm: on 7 August he announced he had bought out the stock held by former full partner Edward Small. With this change in management, Gordon is introducing a new method of producing, whereby stars and producers of new series will share not only in the revenue from their series but in over-all TPA profits as well. TPA today has 14 programs on the air in the U.S. as well as in 15 foreign countries, including its first network property, *Lassie*. Top executives heading up TPA's staff of 500 will continue to be Michael M. Sillerman, TPA executive v.p., Leon Fromkess in the Hollywood office, as v.p. in charge of production. Gordon, Chicago showman-lawyer-banker, will continue as president of the film company.

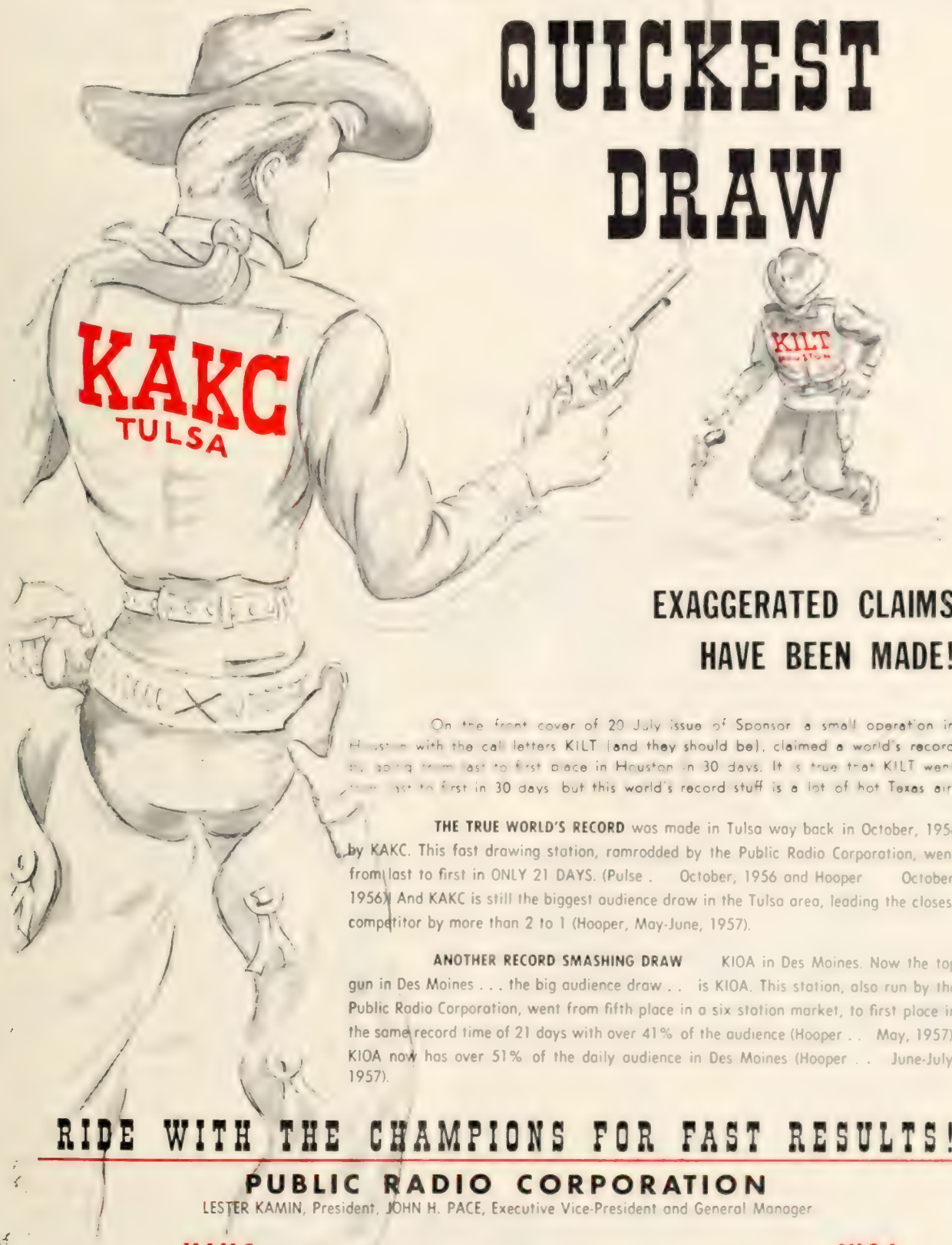


William J. Gillilan, Ketchum, MacLeod & Grove v.p. since 1954, has been promoted to marketing director of the Pittsburgh and New York advertising and public relations agency. His appointment and new duties follow close upon a batch of "marketing director" appointments among major advertisers such as P. Lorillard, last spring. It highlights once again the changing face of the advertising service industry, which demands a breadth of client counsel today far in excess of pre-tv years. As marketing head, Gillilan will help set policy for the marketing counsel and direction the agency gives to its clients. Ketchum, MacLeod & Grove also operates a market and opinion research department and a merchandising service. Gillilan started at the agency in 1938 as an assistant account executive, gained marketing experience in account work.



Noel Rhys his just been elected executive v.p. of Keystone Broadcasting System, with headquarters in New York. Keystone president Sidney J. Wolf also announced two other top executive appointments: Edwin R. Peterson as senior v.p. to continue heading up midwestern sales from Chicago and Charles A. Hammarstrom, v.p. and account executive at KBS New York. Said Wolf: "The e appointments are a forerunner of another major expansion at Keystone. We now have 971 affiliated radio stations in our network and are certain of signing the 1000th station before the end of the year." KBS, he says, has just had the biggest six months in its history. Rhys, a former newspaperman, joined KBS as account executive in 1941, was elected v.p., New York office and Eastern sales in 1949. Wolf feels KBS is now better geared for growth.

THE WORLD'S QUICKEST DRAW



EXAGGERATED CLAIMS HAVE BEEN MADE!

On the front cover of 20 July issue of Sponsor a small operation in Houston with the call letters KILT (and they should be), claimed a world's record for going from last to first place in Houston in 30 days. It's true that KILT went from last to first in 30 days but this world's record stuff is a lot of hot Texas air.

THE TRUE WORLD'S RECORD was made in Tulsa way back in October, 1956 by KAKC. This fast drawing station, ramrodded by the Public Radio Corporation, went from last to first in ONLY 21 DAYS. (Pulse . October, 1956 and Hooper October, 1956) And KAKC is still the biggest audience draw in the Tulsa area, leading the closest competitor by more than 2 to 1 (Hooper, May-June, 1957).

ANOTHER RECORD SMASHING DRAW KIOA in Des Moines. Now the top gun in Des Moines . . . the big audience draw . . is KIOA. This station, also run by the Public Radio Corporation, went from fifth place in a six station market, to first place in the same record time of 21 days with over 41% of the audience (Hooper . . May, 1957) KIOA now has over 51% of the daily audience in Des Moines (Hooper . . June-July, 1957).

RIDE WITH THE CHAMPIONS FOR FAST RESULTS!

PUBLIC RADIO CORPORATION

LESTER KAMIN, President, JOHN H. PACE, Executive Vice-President and General Manager

The new **KAKC**
970 KC • 1,000 WATTS
TULSA, OKLAHOMA

Get the NEW facts from H-R REPRESENTATIVES

The new **KIOA**
940 KC • 10,000 WATTS
DES MOINES, IOWA

SPONSOR SPEAKS

Anti-tv push

If you make media decisions, we believe you can look forward to a succession of biting anti-tv presentations. As we see it, printed media today feel they have an opportunity to win back ground lost to television.

A recent jab at tv—and one of the most vicious we've seen—comes from the ANPA's Bureau of Advertising. It's a study designed ostensibly to show through research, how many people remember commercials seen on television.

We believe the slim research grounds on which the study rests are exposed sufficiently elsewhere in this issue (page 30) so that further comment here is unnecessary. But this fundamental point should be made:

There is nothing wrong with hard competitive selling by one medium against another—provided the arguments are valid and the research is not slanted by methodology to insure the desired conclusion. We believe the Bureau of Advertising will find that in the long run, media decision-makers will reject and even resent biased research.

We would not even bring up so fundamental a point were it not for the fact that apparently once the B of A gets into the world of television it loses all restraint and adult judgment. Surely to imply that tv has little impact, as B of A does in its study, is to refute the direct sales experience of literally hundreds of U.S. advertisers.

The Neil McElroy appointment

Neil McElroy's appointment to head the Department of Defense is welcome news to those who fully understand the job he's done for Procter & Gamble. If anyone can cope with and harness inter-service rivalry, it's the man who made inter-company competition at P&G a force for great growth.

On a less vital plane but one close to all of us in advertising, Neil McElroy's appointment is high honor paid to admen. The superlative job we know Neil McElroy can do in the Defense Department will reflect favorably on the entire advertising profession from which he comes and with which—happily—he has been publicly identified.



THIS WE FIGHT FOR: *The McElroy appointment (see above) is the best thing that's happened to advertising's p.r. in years. But advertising none the less needs a campaign to sell its value which is still not fully understood.*

10-SECOND SPOTS

Hi ho, ooo-la-la: Tv producer Mort Abrahams reported in John Crosby's *N.Y. Herald Tribune* column that the French tv audiences are wild about Westerns. *From Western France?*

Hi: From a WRCA-TV advertisement in *N. Y. Mirror*

HI, MOM! ARE YOU EXPECTING? WE'RE LOOKING FOR A BABY WHO WILL BE BORN ON AUG. 15. *Mom will be too.*

The hub: How does a station rep pick his office site? Here's how H-R Reps did it. (1) They analyzed when timebuyers can be seen; Tuesday, Wednesday, Thursday, Friday from 10 a.m. to 12 noon and from 2 to 4 p.m. (2) This means that a rep salesman actually works productively eight hours per week. (3) Of this, 50% of the time goes into walking and waiting. (4) There is no control over waiting time in agencies; there can be control on walking around time, however. (5) H-R laid out on map those agencies most frequently called upon; picked the axis of these calls. (6) Result — 47th and Madison location.

Sad sack: Overheard on Madison Ave. — "Either Hoffman's makes Sasaparilla happy or I switch to Schweppes!"

$$$: The recent CBS Radio Spot Sales ad in SPONSOR (which later became a promotion piece) featured a "Test your personality" ink-blot that was actually a dollar sign when turned sideways. Bob Rafelson at CBS received about 50 phone calls offering interpretations and they turned out to be "about as neurotic as the response an analyst would get from a real Rorschach. *It still looks like chicken livers to us.*

Otra temps: Barbasol (through Erwin, Wasey & Co.) is bringing out commercials featuring Singin' Sal. *Wha hoppen to Sam?*

Ye olde release: From FYI, N. Y. — "Soliloquy to the Editor:

To cut or not to cut / Aye, that is the question / When column rules won't bend / And titles are too long for listing. / If so it on occasion be / We do entreat — cut if you must / But pray do not delete from *Lawrence Welk's Top Tunes and New Talent* / The Maestro's name: for names, sayeth the Muse / Make news . . .

— Exit Sighing

You exit — we'll do the sighing.


FOG
KILT
No. 1 in Houston
(Pulse, Hooper, Trendex)
proudly announces
the appointment of
JOHN BLAIR & CO.
as exclusive
national representatives
August 1, 1957
affiliated with
KLIF DALLAS
KTSA SAN ANTONIO

throughout New England...

more people
spend more time...

watching

wnac tv

Boston

Operated by Yankee Network Division, RKO Teleradio Pictures, Inc.

24 AUGUST 1957
20¢ a copy • $3 a year

[illegible]
[illegible]
NBC
30 ROCKEFELLER PLAZA
NEW YORK [illegible]

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Wisconsin's 2nd largest market . . . any way you figure it.

One of the First 50 Markets in the U.S. in TV Homes

357,340 TV Homes*

*Television Magazine, April 1957

ABC and CBS

more than a million people / a billion dollars retail sales

Lowest Cost- any way you figure it!

WFRV-TV
Green Bay, Wisconsin
Wonderful Fox River Valley . . . the Valley of the Industrial Giants

-est antenna
-sconsin and
state area.
5 ft above
age terrain.

HEADLEY-REED TV

STATION REPS RATE THE TIMEBUYERS

What makes a good timebuyer and which agencies have the most of them? SPONSOR went to reps for the answer. Most felt timebuyer's status should be raised.

Page 27

Getting the most "sell" out of a tv campaign

Page 30

Do movie-men know how to use radio?

Page 34

SPECIAL SECTION: Radio and tv in Canada

Page 39

26 MEN

thundering out of the West



. . . The 26 daring Arizona Rangers tamed America's last wild territory . . . rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the flavor of the historical conflict between law and outlaw is in 26 MEN . . . filmed for TV on scenic Arizona locations capturing the impact and excitement of the last frontier. Producer — Russell Hayden.

new! ADULT *action!* WESTERN

SOLD, within first two weeks of release in over 60 markets, to such advertisers as:

- Brylcreem
- A & P
- Kroger Co.
- Coca Cola
- Fritos
- Bardahl
- H. P. Hood & Sons
- Standard Oil of Texas
- Freihofer Baking
- Max Russer Meats
- Nic-L-Silver Battery
- Mrs. Smith's Pies
- Humpty-Dumpty Stores

CONTACT:

ABC FILM SYNDICATION

1501 Broadway, N.Y.C.
LAckawanna 4-5050

WPEN

IN PHILADELPHIA MORE PEOPLE LISTEN TO WPEN THAN TO ANY OTHER RADIO STATION*

WE DID IT AGAIN!

FIRST!

SEE MAY-JUNE PULSE

WPEN was years ahead in establishing itself as Philadelphia's Music and News station.

We are an independent station, free to program to local tastes. We offer Entertainers—not platter spinners. And we program them in long blocks of time to give the audience an opportunity to form lasting listening habits.

We are dedicated to the proposition that only top calibre entertainers provide top flight entertainment. And the music they play is selected with loving care.

Commercial messages are not delivered between network shows by nameless announcers. Our clients' sales are managed by Star Entertainers whose names inspire loyalty and confidence in the products they sell.

We are first. There is no other place to go—so we intend to stay right here.

The Best in Radio Entertainment
24 Hours a Day—7 Days a Week

The Station of Personalities WPEN

*Pulse March-April 1957
6 A. M. to Midnight Monday thru Saturday

REPRESENTED NATIONALLY BY GILL PERNA, INC. New York, Chicago, Los Angeles, San Francisco and Boston



24 AUGUST 1957 • *Vol. 11, No. 34*

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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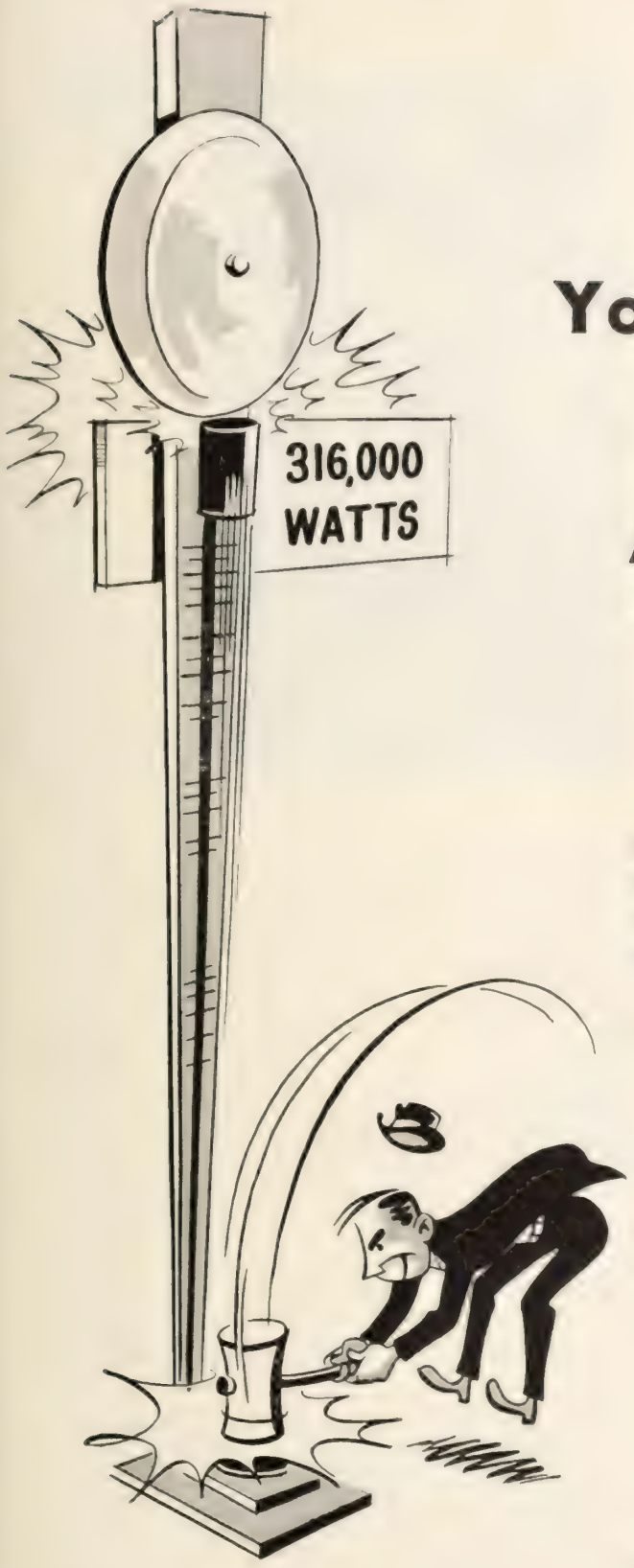
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Sponsor Publications Inc.



You 'Ring the Bell' with

KTHV

Channel 11
LITTLE ROCK

KTHV's 316,000 watts carry our programs to *most* of Arkansas. But *maximum power* is only one of *eight* reasons why KTHV is your best television buy in this State!

The other seven:

1. *Over 240,000 TV Homes*
2. *CBS Affiliation*
3. *Channel 11*
4. *Highest Antenna in Central South (1756' above average terrain!)*
5. *Center-of-State Location*
6. *Superb New Studios*
7. *Know-How Management*

Your Branham man has *all* the details. Ask him!

CBS **316,000 Watts ..... Channel 11**

Henry Clay, *Executive Vice President*
B. G. Robertson, *General Manager*

AFFILIATED WITH KTHS, LITTLE ROCK, ARKANSAS DEMOCRAT, LITTLE ROCK, AND KWKH, SHREVEPORT



561,050 Larry Egans...

Larry lives and works in Houston, Texas. He's the plant manager for a local food packer. Proud of his city, loyal to his friends, Larry is a responsible citizen. When it comes to entertainment, he and his family watch KGUL-TV their favorite television station.

The Larry Egans symbolize the 561,050 families that constitute the Galveston-Houston television market . . . a market of $3¾ billion in effective buying income; a market of over $2½ billion in retail sales; a market that accounts for ¼ of all the income, sales and business, in the state of Texas.

To reach and sell the 561,050 Larry Egans and their families . . . use KGUL-TV . . . the only station delivering city-grade service to both Houston and Galveston. Represented by CBS Spot Sales.

Sources: TV Mag. 3/57 & 8/57; Copyrighted . . . Sales Management 1957.

KGUL-TV
GALVESTON

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

NEWSMAKER of the week

Edmund F. Buryan, newly appointed marketing v.p. of the W. A. Sheaffer Pen Co., made the first significant major change in company marketing and advertising policy with his 15 August assignment of a new ball point pen to be advertised through BBDO. Until this time the entire account was handled by the Russell M. Seeds Co., Chicago. Major reason for BBDO's appointment: proven ability to market new products and the agency's emphasis on television.

The newsmaker: Ed Buryan, who became the W. A. Sheaffer Pen Co.'s v.p. in charge of marketing in mid-July, has begun shifting gear in this tv advertiser's marketing and advertising strategy. Behind his 15 August agency appointment (BBDO to handle a new ballpoint pen) is his emphasis on the importance to the firm of catching up on the ballpoint market, rather than relying on its traditional and established pens.

"Tv is an invaluable medium in introducing new products these days, and particularly products with demonstrable features," he told SPONSOR. (BBDO was chosen for both its tv contact and experience and track record in new product and marketing handling. The bulk of the account continues to be handled by Russel M. Seeds, Chicago, which has had the entire Sheaffer account for more than a decade.)



Edmund F. Buryan

The agency change in itself is just the first of a number of major changes the trade expects to see emerge as a result of Buryan's appointment. This appointment highlights once again two major trends in advertising management and marketing approaches of top air media advertisers.

In the past year there've been a number of new top-level jobs as marketing directors or v.p.'s created in major companies, partly under the pressure of product diversification and new product introduction and partly to coordinate advertising better with sales in these days of peak tv advertising expenditures.

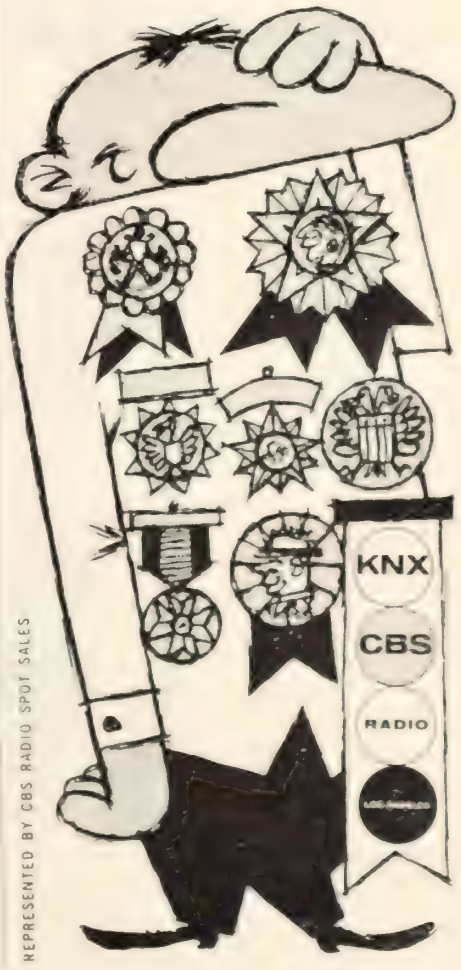
Ed Buryan's own background as a former Booz, Allen, Hamilton marketing consultant underscores the growing influence of management consultants upon the clients who hire them. It's become almost the rule rather than the exception for the management consultant on an acount to eventually make the shift over into a top position with the firm he's helped to streamline. John J. Burns, new president of RCA, is another Booz, Allen, Hamilton alumnus.

Prior to becoming a marketing consultant with Booz, Allen and Hamilton, in 1956, Buryan had been general manager of Revlon International for seven years, having transferred from Bristol Laboratories in a similar capacity after a two-year tenure. A native New Yorker, Buryan is a Columbia graduate.

Nothing succeeds like . . .

An advertiser puts his money where he gets results—obviously! Well 15 of the most famous, successful and respected advertisers in So. Calif and the nation have advertised on KNX for 3 to 8 years—continuously, consistently. The proof is in the putting. Knowledgeable advertisers, as always, are putting their chips on Southern California's #1 radio station, the CBS 50,000 watt

KNX · LOS ANGELES



WTVJ is your

Dominant S. Florida

sales medium in

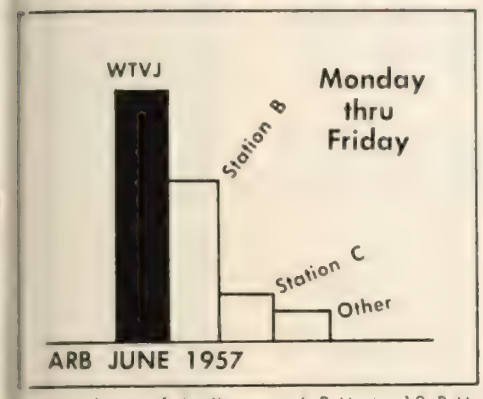
Florida's

See your Peters, Griffin, Woodward Colonel now for Fall availabilities

CBS TELEVISION NETWORK

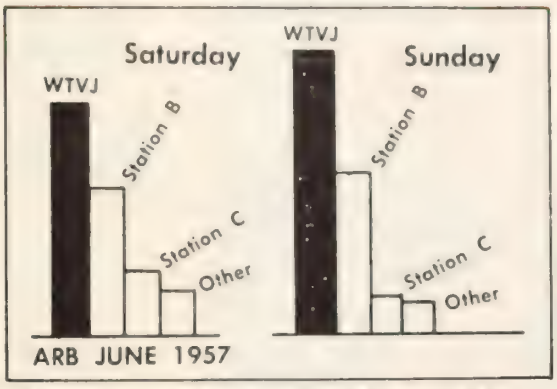
Basic Affiliate

WEEKDAYS



ation share of Audience • 6 P.M. to 10 P.M.

WEEKENDS



Station share of Audience • 6 P.M. to 10 P.M.

During June 1957 WTVJ Captured 339 (67.7%) of the total of 501 quarter-hour "firsts"

. . . and remember, in the competitive South Florida market which includes 3 newspapers, 11 radio stations and 4 television stations, WTVJ is the only medium giving complete total coverage of the 15 county area.

irst Television Station
SERVING 416,000 FAMILIES
• 1,400,000 PERSONS

WTVJ Channel 4 MIAMI



NO. 1 PULSE JUNE
NO. 1 ARB JUNE
NO. 1 VIDEODEX JUNE

DR. HUDSON'S SECRET JOURNAL

HIGHEST RATED FILM DRAMA IN THE U. S. WITH A *21.1* NATIONAL AVERAGE

"Realistic and dignified portrayal . . . an outstanding contribution to the public interest and welfare."
American Medical Association

"These human interest tales have an uncommonly high degree of credibility." *Variety (recent issue)*

"Can't recommend the show or John Howard's cooperation too highly."
Wilson & Co. (29-market sponsor)

RENEWED by Wilson & Co. in 29 markets . . . **RENEWED** by Bowman Biscuit Co. in 17 markets . . . **RENEWED** by Carolina Power & Light in 4 markets . . . **RENEWED** by Sunshine Biscuits, General Electric, Drewrys Ale & Beer, Sears Roebuck, Meister Brau, Kraft Foods, Sun Drug Co., General Tire & Rubber Co. and scores more!

"TOP 5" EVERYWHERE!

	Rating	Rank
BOSTON	27.1	1
MILWAUKEE	25.5	1
BIRMINGHAM	36.4	1
CHICAGO	17.0	2
KNOXVILLE	27.4	2
SAN FRANCISCO	20.6	3
CINCINNATI	23.8	1
DALLAS	23.6	1
OMAHA	34.1	2
GRAND RAPIDS	30.1	1
OKLAHOMA CITY	29.2	2
LITTLE ROCK	37.0	2
SAN ANTONIO	25.2	4

78 HALF-HOURS NOW AVAILABLE!

Be "No. 1" in Your Market with

mca tv

Film Syndication
598 Madison Avenue
New York 22, N. Y
PLaza 9-7500
and principal cities everywhere



Most significant tv and radio news of the week, with interpretation in depth for busy readers

SPONSOR-SCOPE

24 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

To put it simply: **This was spot radio's week.**

All the seed the faithful have sown these long months started to sprout at once. **The many persistent arguments paid off:** Radio is cheaper; radio sticks with you wherever you go like the skin on your back; radio induces imagery transfer; nothing is harder to break than a habit.

Radio's saturation campaign in its own behalf was a success at last.

Note this right off: **There's going to be a big spill-over business.** That's because of orders such as this:

- **The Chrysler Corp.** is embarking 1 October on a four-week saturation campaign in 150 markets. The burst covers all Chrysler lines (McCann-Erickson is the agency).
- The margarine set, namely Blue Bonnet and Nucoa, is buying big. Blue Bonnet (GB&B) is aiming for 20 to 30 announcements a week, while Nucoa (Ted Bates) will take about the same amount.
- **Dole Pineapple** is splurging deeply for 12 weeks. The campaign extends from the West Coast to the Mississippi.
- **Raindrop Water Softener** (Butay Products) is setting a 26-week schedule in about 60 markets through the Dan Minor agency.

Typical rep comment to SPONSOR-SCOPE: **"I wonder how my stations will be able to accomodate much more of this flood for the fall. However, there's this happy prospect: The business may start flowing over into the after-7 p.m. terrain."**

To illustrate once more the spot radio situation:

The Peel Bros. beer people informed WDRC, Hartford, that they were in the market for 20 announcements a week, but were willing to settle for nine.

Said WDRC: Sorry, we can't take any. **We've already got eight beer accounts on tap.**

Look for a sizeable spot radio push in behalf of Lever Bros. Spry shortly.

K&E is sitting on a mass of availabilities covering a long list of markets. The schedule (when it breaks) will be for around **15 spots a week.**

Some radio buyers are shifting their business to the tv spot side of the street.

White King, a regular user of substantial radio campaigns, will use tv during the final 1957 quarter.

It will be **daytime minute announcements.**

National spot tv, in all, had a flurry of its own this week.

It didn't measure up to radio, but **it had the reps hopping** on quite a number of availability calls and orders from such accounts as **American Chicle, Grove's Four-Way, and Bissel Carpet Sweeper.**

(See Spot Buys, page 90, for further details.)

There's a limit to the number of advertisers that CBS Radio will take in its segmented programing, which breaks up into five-minute periods.

The maximum: Five different advertisers within each **half hour. In practice the limit actually works out to four.**

To marketers the Gillette Company's latest diversification move into the proprietary drug field—seems logical and inevitable.

They cite these motivations:

• After its long experience with drugstores via razors and hair-grooming aids, **Gillette's sales and promotional staff has built a solid foundation in thousands of such outlets.**

• Gillette is in an **increasingly competitive market with two of its products:** (1) the **safety razor** is feeling competitive pressure from electric shavers, and (2) sales of **hair sprays** have been declining around 10% the past two years.

As announced by Gillette's president Carl J. Gilbert this week, the **first proprietary will be a cough remedy.**

More and more, **top-ranking agencies like McCann-Erickson and BBDO have come to depend on collateral services for a substantial share of their income.** In many cases, it's their main way out of the cost squeeze.

About **two-thirds of income now derives from media commissions;** the balance comes from **fees and charges on special marketing assignments,** research, public and dealer relations, and similar services.

When the fiscal officer of one of the top agencies recently read a statement by Paul Willis, American Grocery Association president, to the effect that agencies better get on the marketing ball or else, he gloomily observed:

"One thing Willis overlooked is **how the agencies are going to be compensated for all this counsel."**

This week the SRA Trade Practices Committee said in effect that **there's nothing wrong in having two advertisers alternate on the same spot schedule** (a la Bristol-Myers and General Foods)—provided the same deal is open to all. SRA said the **practice does not involve time brokerage** for granting advertisers an "hiatus" since "contracts have definitely established when each advertiser will use the spot schedule purchased." Statement rebuts critical comment from some admen like Newman F. McEvoy, Cunningham & Walsh media director (see SPONSOR-SCOPE 27 July).

The air media's No. 1 advertiser, P&G, this week issued its report for the 1956-57 fiscal year, and the story turned out as expected—record sales and earnings.

Here's a thumbnail of this fiscal year with the one before it:

YEAR	NET SALES	NET EARNINGS
1956-57	$1,156,389,726	$67,807,376
1955-56	1,038,290,374	59,316,471

Does tv advertising really sink in? General Electric executives now have tangible evidence that the answer is yes.

SPONSOR-SCOPE learned this week that **GE became convinced after a survey conducted in two towns of about the same population and per-capita income** but with this difference: one, Valley City, N. D., has been exposed to tv for three years; the other, Glendive, Mont., has no tv.

The test: Playing back GE's advertising themes and general approach to groups in both towns to determine awareness.

In Glendive (where the group was exposed only to GE newspaper and magazine ads) the response was nominal. **In Valley City, the degree of recognition was so overwhelming that the comparison resulted in no contest.**

Fall sales continued to pile up for ABC, CBS, and NBC Radio this week.

Including the latest batch of orders, **NBC Radio figures it will start off the fall with at least $6.5 million** (net) **in billings.**

Latest NBC customers include **Quaker Oats** (W,B&T), **Whitehall** (John J. Murray), **Massey-Harris-Furguson, Inc.** (N.L&B) **RCA** (Grey), **Chrysler** (McC-L), **Edison Electrical Institute** (F&S&R), **Pepsodent** (FCB), and **Sterling Drug** (DSF).

CBS Radio's contracts, beside **Home Insurance** (AF-GL), are **Kelvinator** (Gever), **American Bird Products** (G. H. Hartman), **Kent** cigarettes (Y&R), **Pharma-Craft** (JWT), and **Dodge** (Grant).

ABC Radio's newcomers: **Nestle** (Bryan Houston), **Lewyt Corp.** (Hicks & Greist), **Thos. B. Richardson** (Chew, H&F), and **Charles Pfizer & Co.** (Burnett).

Behind Home Insurance Co.'s buy of Jack Benny on CBS Radio is a theory that is gaining more and more credence:

When you buy a name in network radio, **the advantages of internal and external merchandising and promotion are to be weighed almost equally with the value of the vehicle itself.**

Home Insurance wanted something that could be merchandised to its **agents, as well as policy prospects,** at an economical cost. Benny seemed a sound name.

(See News Wrap-up for more details on the Jack Benny deal.)

Diverse as radio and network tv may be, they have **this big headache in common: Fitting in daytime orders without running into product conflicts.**

On the network tv side, the problem has been aggravated by the trend toward alternate-weeking and vertical buying. **The networks thought they had the problem of adjacencies licked when they used brands**—not whole companies—as criterion. But now **it turns out that even that device isn't fine enough.**

CBS TV this week solved one of the conundrums in curious fashion.

The "conflictors" were the frozen pies of Birdseye (General Foods) and Armour. As adjacent advertisers on the morning Godfrey show, each was interested in selling the meat variety. The method of untangling: **When one sold meat pies, the other would concentrate on fruit pies.**

Happy sidelight: **Birdseye buys much of its meat from Armour.**

The air media's share of total media billings in Canada went up again last year.

Data just issued by the Dominion Bureau of Statistics shows that **radio billings remained at the same level** ($21 million) for 1955 and 1956, while **tv billings during that span jumped from $24 million to $34 million.**

In terms of percentages the Bureau's breakdown of billings reported by ad agencies looks like this:

YEAR	ALL-MEDIA BILLINGS	TV SHARE	RADIO SHARE
1955	$174,942,772	13.5%	11.9%
1956	201,797,434	16.6%	10.3%

(See Canadian Issue, page 39, for other Dominion media data.)

Despite all the heckling from the sidelines about the quality of this summer's programing, tv viewing nevertheless managed to maintain last summer's levels.

Note these comparisons of average viewing of all programs (winter vs. summer) as **furnished by Nielsen to SPONSOR-SCOPE** this week:

PERIOD	TOTAL AUDIENCE %	AVERAGE AUDIENCE %
Nov.-April 1955-56	24.1	21.1
June-July 1956	17.1	14.4
Nov.-April 1956-57	24.8	21.7
June-July 1957	17.2	14.4

NBC Radio apparently is thinking seriously about changing its traditional system of affiliated station compensation.

Instead of paying off according to the **number of commercial hours, the network's new system of compensation would be based on units.**

A unit would consist of **20 one-minute spots a month,** regardless of where placed.

The rate of compensation for such units would be based on the **amount of income the affiliated stations had received for the prior three months.**

To many in the trade, NBC Radio would seem to be switching from a programing economy to a spot regimen.

The Pat Weaver network has postponed the start of Ding Dong School and Mary Margaret McBride.

No date has been substituted for the 26 August target.

The reason: **Not enough sales** have been made to meet each program's minimum participation quota of five advertisers.

If you're looking for a bargaining position with the networks, one possible way to get it is to persuade your trade association to send out a questionnaire to stir up its members.

The ANA's radio-tv committee obligingly did that very thing on the subject of firm 52-week network tv contracts.

Of the 470 members who got the questionnaire, 69 answered. Here is what they had to say about their obligations:

NO. WEEKS "FIRM"	ABC	CBS	NBC
52 weeks	26	20	21
39 weeks	1	0	1
35 weeks	1	0	0
26 weeks	5	5	4

How the 69 would like to contract for network time: 45 weeks, 1; 39 weeks, 7; 26 weeks, 23; 13 weeks, 27; not specified, 3.

ABC TV will tee off its Monday-through-Friday 5-5:30 p.m. kid strip which consists of five separate half-hour shows) as a sell-out next month.

Ovaltine (Wander Co.), through Tathum-Laird, this week took over the remaining lone segment. Other nine quarter-hour segments are held by **Kellogg** (6) and **Sweets Corp. of America** (3).

ABC Radio has cooked up another goodwill builder for its affiliates.

The network will provide stations with a **list of future musical numbers**—the idea being to **avoid as much duplication on the local scene as possible.**

General Electric thinks that it has found the most effective way of selling a tv show via tune-in advertising and other means, but it's keeping the details close to its chest.

Here's how GE discovered the right technique: It conducted an extensive survey to find out why **people turn to particular programs.**

Said a GE researcher to SPONSOR-SCOPE this week: **"When we decide to release our findings, the facts will revise a lot of concepts on the subject of attracting audiences."**

For other news coverage in this issue, see Newsmaker of the Week, page 5; New and Renew, page 87; Spot Buys, page 90; News and Idea Wrap-Up, page 96; Washington Week, page 111; SPONSOR HEARS, page 114; and Tv and Radio Newsmakers, page 120.

Double take in the Twin Cities

WDGY takes over first place . . .
. . . takes on more and more advertisers, too.

WDGY has taken over 1st place in Minneapolis-St. Paul, Immediate Hooper says it. WDGY has 28.9% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

June Trendex says it: WDGY has 29.0% average share of audience, 7 a.m.-6 p.m., Monday through Saturday.

Latest Pulse says it: WDGY has 389 first place quarter hours against 178 for next station.

Storz Station programming excitement has overturned radio-listening and time-buying habits—of a generation. See your Blair man . . . or talk to WDGY General Manager Jack Thayer.

WDGY
50,000 Watts
Minneapolis-St. Paul



STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

Foremost in
LITTLE ROCK
and Central Arkansas!



Leadership in *16* consecutive "*Hoopers*" proves it. And here's the latest "*Pulse*" which gives KVLC leadership in *180* out of *220* quarter-hours weekly!

Station	7AM-12Nn	12Nn-6PM
Sta. "A" *	19	18
Sta. "B" *	13	14
Sta. "C" *	10	12
Sta. "D"	10	12
Sta. "E" *	16	13
KVLC	**22**	**20**
Sta. "F"	9	9

*Network affiliation. Figures represent percentages of relative popularity during day.

Get the KVLC Success Story today!
New York: Richard O'Connell, Inc.
South: Clarke Brown Company
Chicago: Radio-TV Rep., Inc.
West Coast: Tracy Moore & Associates

KVLC
LITTLE ROCK

Timebuyers at work

Roger Bumstead, media director, MacManus, John & Adams, New York, timebuyer for Good Humor ice cream products, Noxzema Shaves, White Rock beverages and Virginia Dare Wines, feels strongly that "broadcasters, agencies and advertisers must work together to better radio-tv research. "Not only is there that ever present dream of a one-rating service which'll come about some day, supported in the same manner as the newspapers' Audit Bureau of Circulation," Rogers says, "but there must be greater depth in current research efforts." Radio, Roger thinks, is being shortchanged by every current measurement. Its audience, particularly out-of-home listeners and multiple set home listeners, is much larger than shown. Both television and radio need in-depth studies, like print, encompassing audience composition data on sex, age, income and ethnic backgrounds. "Everyone in this business," Roger is emphatic, "should get firmly and financially behind ARF's plan for an 'All-Media study', to take the 'apples and oranges' comparisons out of media buying, selling. The industry will take on a new, great scope when this is accomplished."



Jack Bray, Cunningham & Walsh, timebuyer for Texaco, points out "it's an unhappy truth that many buyers don't take advantage of a salesman's services and knowledge. Yet today, it's imperative because spot is becoming increasingly complex. The rep's cooperation is important in almost every stage of the buying." Too often, Jack says, the timebuyer only provides the rep with a fragmentary picture of his buying objectives. So the rep must grope in the dark to come up with a schedule that'll have impact. Given a little data, the rep can usually prepare a schedule for his stations with regard for both the quantitative and qualitative factors—and take less time in submitting the availabilities and getting order confirmations. "Obviously," Jack adds, "I'm assuming that the rep knows his stations, his rate cards and his markets. Consequently, it's up to him to make the timebuyer confident of his knowledge and services. Once accomplished, everyone benefits from this close working relationship—the advertiser with concrete schedules; buyer with better understanding of station markets; rep with better understanding of the product."



FIRST AGAIN in the entire area!

First we were first in metropolitan Richmond. Then we were first in ARB's 35-county Grade B area survey. And now ARB has conducted a survey covering *every single county in the 100-mv. area* of all 3 TV stations serving Richmond, Petersburg and Central Virginia. Here are the results of that survey.

Out of a weekly total of 490 quarter hours when 2 or more stations were on the air:

WXEX-TV was first in 49%

Out of 130 quarter hours from 7:30 P.M. to signoff:

WXEX-TV was first in 60%

WXEX-TV

Tom Tinsley, President **NBC BASIC—CHANNEL 8** Irvin G. Abeloff, Vice Pres.

National Representatives: **Select Station Representatives** in New York; **Forjoe & Co.** in Chicago, Los Angeles, San Francisco, Seattle; **Clarke Brown** in Atlanta, New Orleans, Miami, Dallas

NIGHT and DAY...

this is the ONE!

In the Columbus, Georgia market

WRBL-TV
Channel 4
LEADS IN
ALL
competitive quarter hours

Monday through Friday
in the 11 county area
MAY TELEPULSE

WRBL RADIO
IS TOPS IN
42 of 48
competitive quarter hours
Source: May 1957 Metropolitan area PULSE

NIGHT and DAY...
this is the ONE!



WRBL
AM - FM - TV

CALL HOLLINGBERY CO.

COLUMBUS, GEORGIA

by Joe Csida

Sponsor backstage

Once bitter rivals now swap stories



In the almost quarter century that I have been observing the show business scene one of the most interesting aspects of the industry, to me, has been the interchange of properties between one amusement field and another. And this interchange is particularly fascinating to watch when it takes place in two fields which start out bitterly competitive and antagonistic, and gradually work through a series of stages to the point where they set new highs in interchanges. This seems to me to be true of television and the motion picture industry.

It wasn't too many years ago that tv was a nasty word around the Hollywood studios (let alone in theatre managers' offices all around the country). But we soon reached the point where television impressarios were utilizing film-created names, characters, stories, etc., and theatrical motion picture producers were returning the compliment. Thus such television-created properties as *Marty*, *Patterns*, *Twelve Angry Men*, *Bachelor Party*, *Man on Fire* and other tv plays became theatrical motion pictures, and such theatrical motion picture staples as "Lassie," "My Friend Flicka," "Rin Tin Tin," "Blondie," "Fu Manchu," "Cisco Kid" and numerous others became television film series.

The interchange, of course, continues at a merry clip.

Ziv's *Highway Patrol* is going to become a full-length Hollywood feature film, just as *Dragnet* and *Foreign Intrigue* did before it. And some of the greatest of the old feature films continue to be translated into series especially made for television.

Two have been purchased by Colgate

Four of the latest of these are *The Thin Man* and *Min and Bill* (both MGM TV productions), and *The New Adventures of Charlie Chan* and *The Adventures of Tugboat Annie* (both Television Programs of America productions). The first two, *Thin Man* and *Min and Bill* are notable, among other reasons, because both of them have already been purchased by Colgate, and the latter two are interesting from a number of other viewpoints.

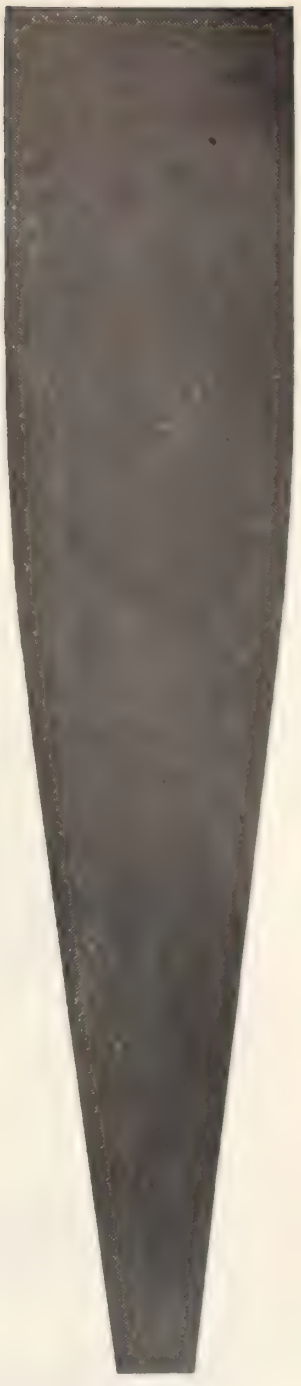
Both *Chan* and *Annie*, for one thing demonstrate how Milton Gordon, acknowledged to be one of the great financial minds of the picture business, occasionally meets the problem of high production costs. In the case of the series about the lovable lady of the tugs, Gordon (who, incidentally, recently bought out Ed Small's interest in TPA) worked out a co-financing deal with a major advertiser and a British commercial television programing group.

The $1,250,000 cost (for 39 half hours) of the series is being underwritten jointly by TPA itself, Lever Bros. of Canada and Associated Rediffusion, Ltd.

The three partners will, of course, share in whatever profits the series turns in, but in the meantime Lever Bros. of Canada, through the J. Walter Thompson Toronto office, will sponsor the series via







Nielsen

WRC-TV's share of audience: 37.9%. A 20.7% advantage over second station. A 23.4% advantage over both of the other two stations combined!

CLEAN SWEEP

A.R.B.

WRC-TV's share of audience 36.3%. A 5.5% advantage over second station. A 16% advantage over both of the other two stations combined!

Trendex

WRC-TV's share of audience 36.5%. A 6.4% advantage over second station. A 25.4% advantage over both of the other two stations combined!

This clean sweep is clear evidence that your product stands to gain a greater share of customers on WRC-TV

ALL REPORTS TOTAL WEEK, MAY 1957 **WRC-TV · 4** WASHINGTON, D. C.

SOLD BY NBC SPOT SALES

114% MORE audience
than Station B ALL DAY!*

WILS

Mar.-Apr. '57 Hooper in Lansing Shows
MONDAY THRU FRIDAY

	WILS	Station B
7:00 a.m.-12 noon	61.4	23.5
12 noon-6:00 p.m.	53.7	30.1

5000
LIVELY WATTS

MORE listeners than all other stations heard in Lansing combined

*Mar. thru Apr. average C. E. Hooper, Inc.

LANSING

Represented Nationally by
Venard, Rintoul & McConnell, Inc.



WILS
music news sports

the Canadian Broadcasting Corporation network beginning in October. Associated Rediffusion, Ltd., which is one of the leading program contracting groups in British commercial television, will have distribution rights to the series for the United Kingdom, and TPA will have distribution rights for the rest of the world.

Among the interesting sidelights of *The Adventures of Tugboat Annie* series are these:

(1) More stories about Tugboat Annie were published in the Saturday Evening Post, than about any other character the magazine ever featured in its entire history . . . 63 individual fictional pieces to be exact. (Talk about your ready-made audiences.)

(2) A sixty year old character actress named Minerva Urecal is playing Annie, and though this lady has been a fine thespian for close to a half century, it could easily be that the Annie tv series will bring her long-delayed stardom, in the same way that the Annie film played so great a part in making Marie Dressler a star. Annie's playmate, gruff old Captain Bullwinkle is being played by Walter Sande, who is the Skipper of the *Dragnet* series.

Chan is all-time high grosser

Milton Gordon, incidentally, set the pattern for intercontinental financing in the tv film business with the bankrolling of *The Last of the Mohicans*, which was jointly underwritten by TPA and Canadian interests. The *New Adventures of Charlie Chan* series, too, is getting production money from organizations in two nations. Here again TPA is putting up half the loot, and another leading British commercial television programing group, Incorporated Television Programmes, Ltd. ITP is footing the other half. ITP gets the United Kingdom distribution rights to the new series.

The brand new telefilm *Chan* shows might also be said to have somewhat of a built-in, ready-made, pre-sold audience. There were 40 different Charlie Chan feature length theatrical motion pictures. Each of them were low-budget produced for somewhere between a half million and a million dollars, and while no exact figures are available, they are reputed to be the all-time greatest grossers of any series ever produced in the film business.

Some 20 of the old feature length films found their way into television, and you no doubt recall the days when you had the feeling the Charlie Chan films were the only movies on video.

In the first six weeks, the series has been up for sale it's been sold in approximately 78 markets. Some of the sponsors who are hiring the wily old Oriental sleuth to sell for them are Coca Cola (Atlanta), Bowman Biscuit (Denver), and Prescription 1500 (10 Midwest markets).

The interchange of showbusiness properties continues, and no doubt always will, and smart advertisers and agencies are likely to continue to recognize the values in the familiarity of these favorites created by motion pictures.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in SPONSOR Backstage? *Both Joe and the editors of* SPONSOR *will be happy to receive and print your comments. Address them to Joe Csida, c/o* SPONSOR, 40 *E. 49th, New York* 17, *New York.*

NEW

CHARLIE CHAN SELLS!



See the NEW Charlie Chan—you'll share critics' acclaim: "fresh and entertaining"—crisp scripting and sharp direction." J. Carrol Naish "the best ever to do the role." The Coca-Cola Company (McCann-Erickson, Inc.) has signed up the new Chan for its world-wide home market! Regal Beer (Tracy-Locke Company, Inc.)! Bowman Biscuit (Ball & Davidson, Inc.)! KRCA-TV, NBC's O-&-O in Los Angeles! WCAU-TV, CBS in Philadelphia! Other sponsors have already snapped up 78 key markets! North! South! East! West! Cleveland! New Orleans! Detroit! St. Louis! Denver! Dallas-Ft. Worth! Southern markets like Miami, Atlanta, Jacksonville, Tampa-St. Petersburg, Mobile, etc. Pittsburgh, Columbus, Wilkes-Barre-Scranton, Youngstown, etc., in the East! Albuquerque, Oklahoma City, Tulsa-Muskogee, Little Rock, Pine Bluff, etc., in the West! Indianapolis, Madison, Wichita-Hutchinson, Hannibal-Quincy, etc., in the Mid-West! For a private showing of "The Case of the Profit-Building Program," wire or phone Michael M. Sillerman at 488 Madison Avenue, New York 22, Plaza 5-2100.

tpa

TELEVISION PROGRAMS OF AMERICA, INC.



nothing stands still...

With This Issue SPONSOR Reduces Its Subscription Rates From $10.00 to $3.00 Per Year.

With this simple statement travels an awareness of the dynamic industry of which we are a part and which we have helped to clarify and graph through the years —and a knowledge, too, that nothing stands still.
At the prestige price of $10.00 SPONSOR attained the highest readership of its kind in the entire broadcast publishing field.
Without question it is the most widely quoted book in the industry, carrying a reputation that has no approachable peer. But this is an age of expansion. In the publishing business, as in every other byway of endeavor, tomorrow must be bigger than today.

We hope to take every advertiser and agency man off a routing list and on to a "personal copy basis" delivered at home. That's why this historic move. That's why—in the face of everything "going up" —SPONSOR's price has been cut to the core.

For you, too, nothing stands still.

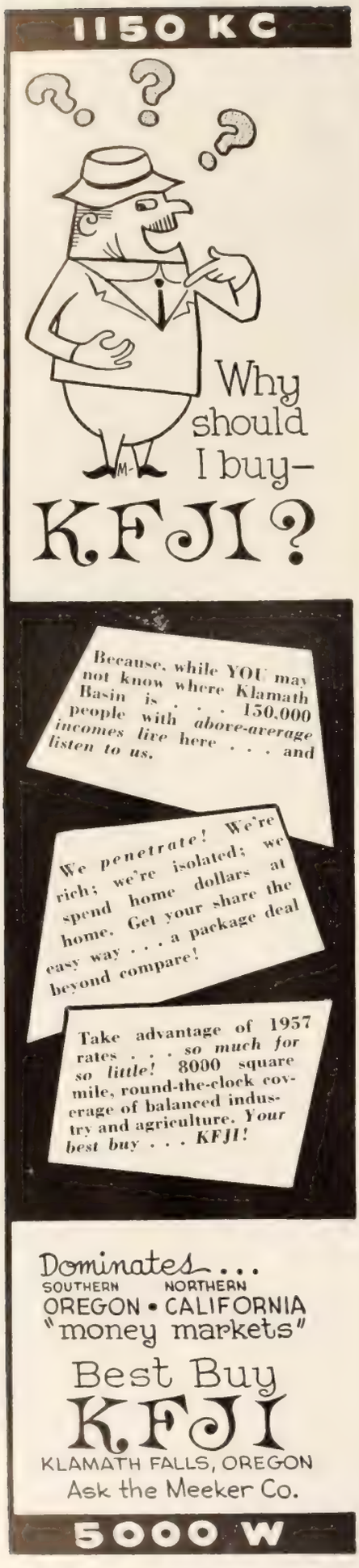
That's why SPONSOR is so vital to your future. Every agency man and advertiser knows that no other publication covers the entire broadcast field as factually—as fully—as deeply. 52 weeks a year SPONSOR delivers the industry for your thoughtful consideration.

Packed with ideas—with analyses of trends—with penetrating studies in depth, it's the sort of publication that will bring you richer rewards if you thumb it through away from office pressures— relaxed—AT HOME. Read it—tear out what you like—file the things of value. You'll find something of profit and interest in every issue.
The entire cost—now—is less than a penny a day. 52 weekly issues delivered to your home—only $3.00 a year. All our present subscribers will have their present copies extended at a ratio of 10 to 3.

To both old and new readers—we enter our second decade of publication with an even richer enthusiasm than when we began and with the hope that we shall continue to contribute our share in an industry where truly nothing stands still.

Norman R. Glenn
—Editor and Publisher

SPONSOR— THE WEEKLY MAGAZINE TV RADIO ADVERTISERS USE.



Women's week

Decision-making course for executives: Wives tired of hearing their spouses say, "Can't you make up your mind?" can point out that some top executives suffer from the same difficulty. This is highlighted by an American Management Association "Executive Decision-Making Course" starting this fall at the Trudeau Sanatarium in the Adirondacks.

Some 125 businessmen are expected at the first two-week session (7-18 October). Admen faced with indecision might investigate the subsequent seminars offered 28 October to 8 November, 11 to 22 November and 2 to 13 December.

As AMA management consultants put it: "Participants in the course will spend nearly half their time playing a highly competitive business 'war' game that simulates top management's decision problems in the struggle of the industrial world."

Tips on tips: Giving the wrong kind of tip can cause considerable embarrassment.

Admiral Corp.'s sales manager of the refrigerator division, W. D. Krauter, gives this example:

"The hotel taxi starter only opens the cab door, but if you don't tip him, he tries to trip you, slams the door so hard it almost falls in your lap and is, in general, the meanest, orneriest person possible."

These are recommended tips, although allowance should be made for hotel or restaurant and situation:

Bell boys—a quarter for one bag, 50 cents for two or more.

Room service— quarter minimum, then 15% of the check.

Maid—$1.00 minimum, or average 75 cents for two nights or more.

Waiters—15% of the check.

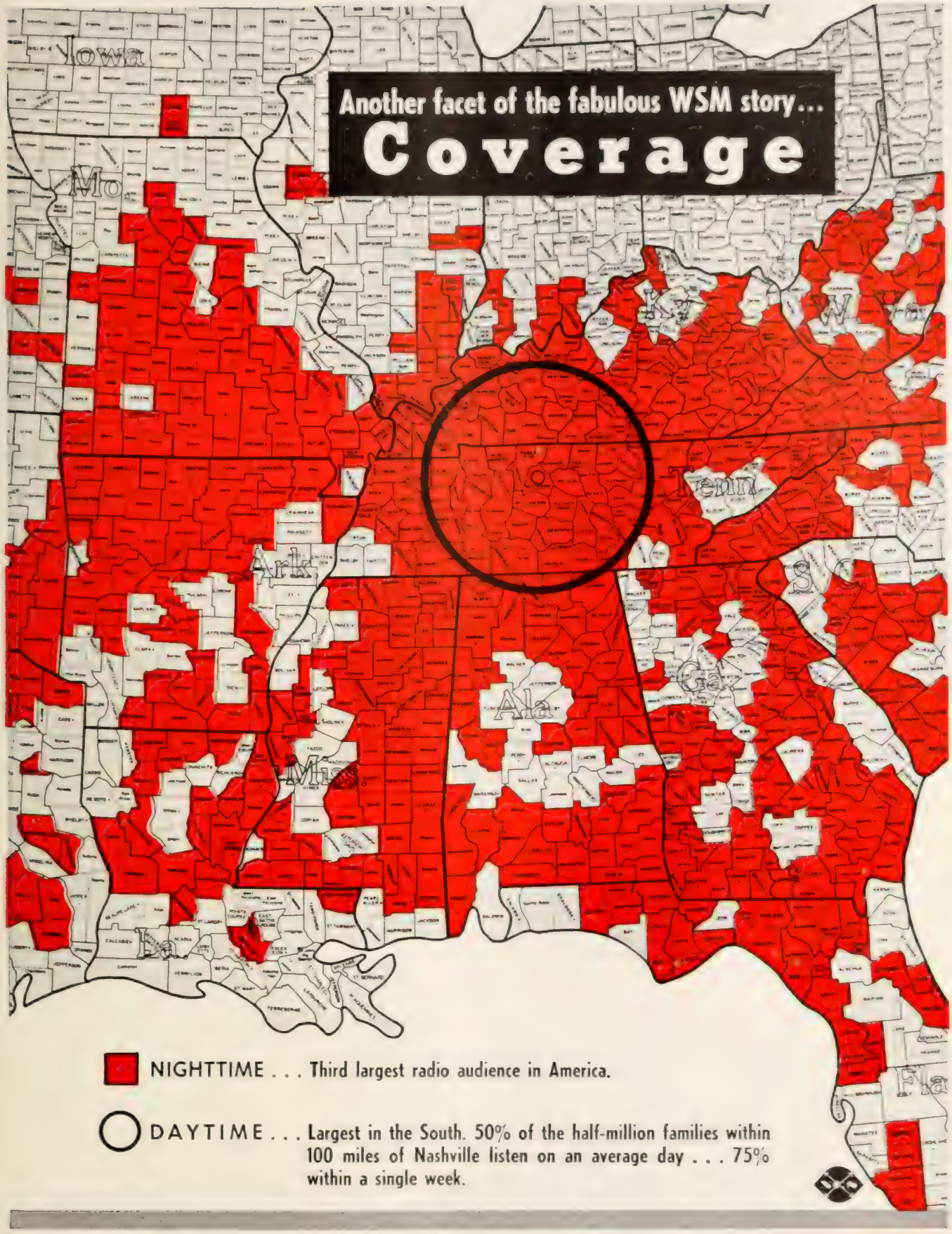
Rule of thumb for hotel or resort tips—Aggregate tips should total about 10% of the total bill.

Agency wives are diet wise: The current "health fright" that's hitting tv commercials has taken hold on Madison Ave. Since agencymen's wives are more health-conscious than most other wives (because of greater awareness of pressures upon their husbands) many have been insisting upon the new "fat-free-fad" in their husbands' daily menu.

Reason: Medical researchers pin arterial heart disease on excessive fat in the diet.

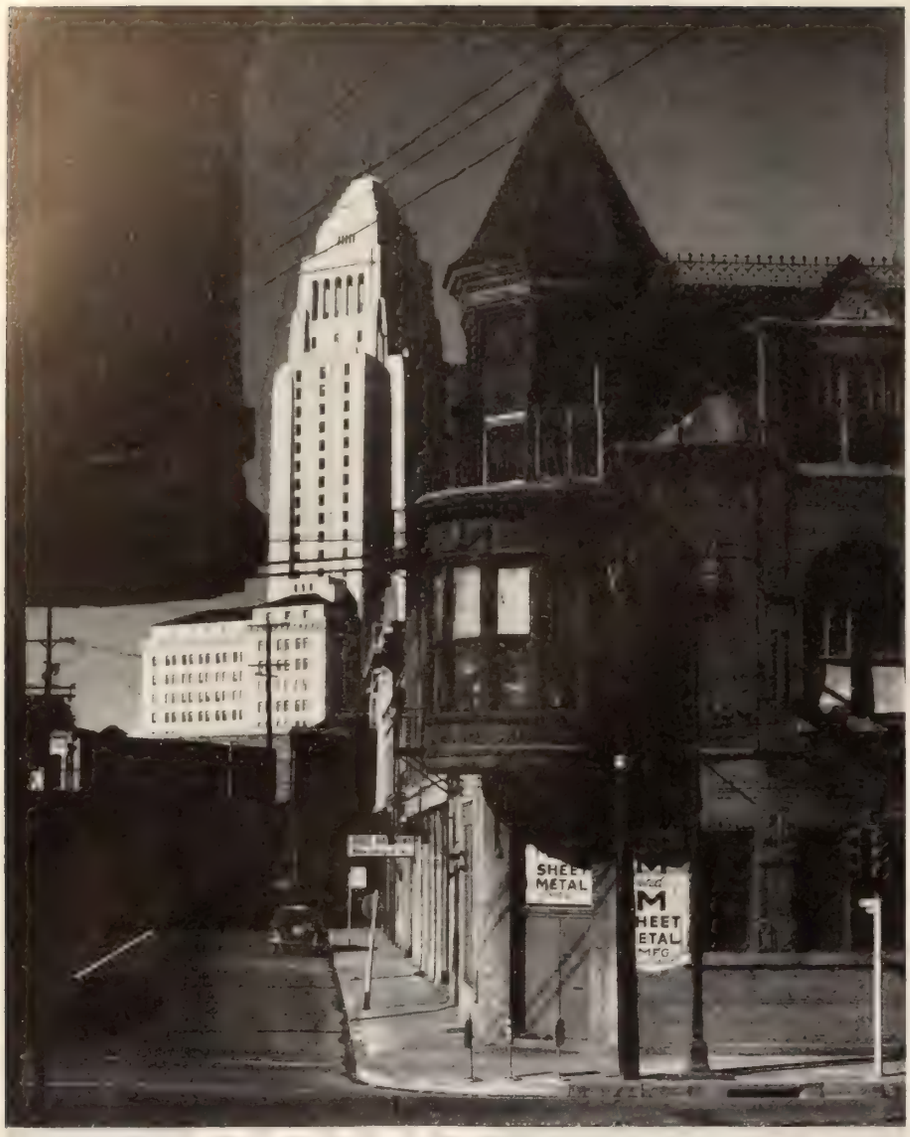
Wives avoiding "harmful" saturated fats, cut down on use of lard, vegetable shortening, eggs, many dairy products and fatty meats. According to other medical theorists, the medical basis of most of these diets is on the level of the Hollywood diet fads which shake the West Coast up from time to time.

Said the wife of one account executive: "If they'd just take less time over the lunchtime drink and then not have to gobble the food, we wouldn't have to worry about their diets so much."



There is a difference . . . it's WSM radio

50,000 WATTS, CLEAR CHANNEL, NASHVILLE • BLAIR REPRESENTED • BOB COOPER, GENERAL MANAGER



OF VIEW...

If you count all the people in Los Angeles, you've got a statistic.

If you move in close and take them one by one, you've got a story...

Paul Coates gets the story—and gives it—each night at 10:15 in a compelling new KTTV series, "*Hot Light*".

Coates has the spot, too.

10:00 George Putnam
10:15 "Hot Light"
10:30 "First Show"

Here's television journalism by a pro... Paul Coates... whose Mirror column and syndicated "Confidential File" show guarantee a proven product.

An exposé or a crusade. Maybe a missing person story.

Controversial? Maybe...

Whatever happens, you can be certain that "Hot Light" will shove through the crowd and get some answers, because *people listen to Coates...*

Minutes and *Twenties* are available, within the show.

KTTV
Los Angeles Times-MGM Television

Represented nationally by **BLAIR-TV**



49th and Madison

More on North American

We all greatly enjoyed the article on North American Van Lines in your August 3 issue. We should like to make arrangements to send a reprint of this article to each of North American's 1,100 agents in the United States, Canada, and throughout the Free World.

One addition to your otherwise thorough report: The article should have mentioned the important work done by the NAVL Advertising Department. This is in the charge of Louis E. Hoffman, who came to North American Van Lines from Toastmaster Division of McGraw Electric. His assistants are Robert Smith, Sales Promotion, and William Kennedy, Public Relations.

The Advertising Department provides promotional materials, sales presentations, newspaper mats and radio scripts for local agents, and also publishes two house organs. One, "The Greenlight," is for North American agents and national accounts; the other, "NAVLiner," is an internal publication for employees.

We are in the process of getting this show on the road again following a summer hiatus. The NBC Monitor segments will start the week-end of August 31-September 1, and the tie-in programs for agents the following day.

Alex Dreier's first "Salute" will be to Canada, where an affiliated organization—North American Van Lines Canada, Ltd.—has some 75 agents operating from headquarters at Toronto. Then we expect to follow through with salutes to the remaining states, Alaska, Puerto Rico, Hawaii, and Washington, D. C.

Harry L. Bird, *v.p., radio*
Applegate Advertising Agency
Muncie, Indiana

Edsel strip-tease

Thank you for the fine story and layout ("Edsel's striptease") on the Edsel commercials in the August 10 issue of SPONSOR. There are a couple of things, however, that I think need correcting.

One of the most important of them is the spectacular that you refer to starring Crosby, Sinatra and Louis

Armstrong. It is to be on CBS, instead of NBC.

Also, referring to the 160 persons in the Detroit office to service the account is not accurate. There will be about 160 people working on the account in our Detroit and Chicago offices and a few regional offices.

Albert P. Weisman, *public relations director, FCB, Chicago*

Timebuyers of U. S. reprint

Please advise if the reprints of the Timebuyers of the U. S. in its entirety will be available, and if so, the cost of the copies.

This is without a doubt one of the finest service features of your publication, and we "tip our hat" to SPONSOR for making it available.

Tom Parrington, *national sales, WKY-TV, Oklahoma City*

• Reprints of the Timebuyers of the U.S. listing will be available shortly.

Timebuyers of U. S. addenda

We wish to report the omission of our agency from the list of "Timebuyers of the U.S." in your July 27 BASICS.

Key media personnel are myself and Ruth Gaeta, timebuyer.

Accounts for which we do spot buying are Martin L. Hall Co. (Victor Coffee and Tea) and the *Boston Herald-Traveler.*

Assuming that the same omission will occur for our N. Y. office in your August 3 issue we offer the name of our N. Y. timebuyer, Charles Patterson, media director, and our N. Y. accounts, Waite & Bond (Blackstone cigars) and Binney & Smith (Crayola).

Jackson L. Parker, *media director, James Thomas Chirurg Co., Boston*

In looking through your timebuyers list in the July 27 SPONSOR I noticed you omitted Detroit's fastest growing young agency:

J. H. Altman Advertising
838 Maccabees Building
Detroit 2, Michigan
Temple 3-7510

Enjoy SPONSOR very much both for its information and reading entertainment. Keep up the good work.

Frederick S. Yaffe, *J. H. Altman Advertising, Detroit*

• Agencies with clients active in the air media on a national or regional basis who are not included in the Timebuyers of the U.S. listing and wish to be should address pertinent information to SPONSOR, 40 E. 49th St., New York 17, N. Y. An addendum listing will be published for these agencies and they will be included in the reprint if possible.



For South Texas Sales . . .

Pass your budget

. . . to KONO Radio

You get more listeners . . . more attention . . . and more resulting sales when your South Texas budget is spent on KONO. Get the facts . . . about audience . . . about listener interest . . . about rates . . . and buy more listeners per dollar than any other South Texas radio station.

Yes . . . buy the South Texas market with FACTS . . and get 'em from your H-R Representative or Clarke Brown man

860 kc 5000 watts

KONO

SAN ANTONIO Radio

Know Charlotte by the company it keeps

Charlotte turns sales outside in. City retail sales of $300 million plus put Charlotte in company with many first fifty* markets. Mark Charlotte for a "Class A" appropriation. Only then can you use the radio station that exceeds its next Charlotte competitor in audience by 894.9% (NCS #2).

*Standard Metropolitan Area Population

Retail Sales, Sales Management, 1957

New Haven, $296,201,000 • Charlotte, $313,341,000 • Norfolk, $362,698,000 • Tampa, $370,794,000

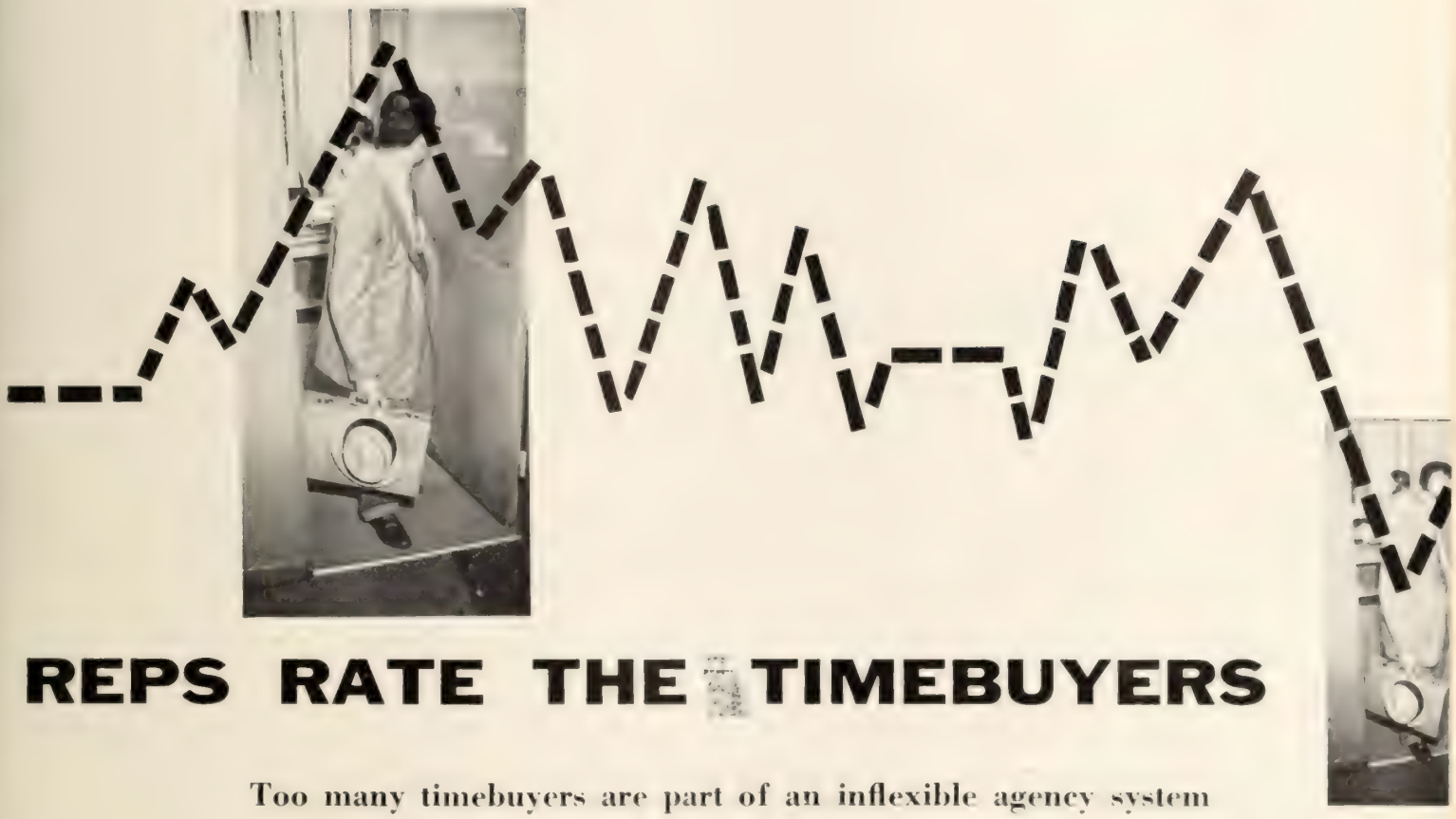
Represented Nationally by CBS Radio Spot Sales



WBT Radio
CHARLOTTE, N. C.

JEFFERSON STANDARD BROADCASTING COMPANY





REPS RATE THE TIMEBUYERS

Too many timebuyers are part of an inflexible agency system which tends to under-rate, under-train, under-pay and bind them to formula buying. Reps criticize the system yet understand it

"Tv and radio spot campaigns are clicking for clients despite a large-scale ineptitude on the part of many novice buyers and the systems under which they operate.

"The systems are hidebound, too many buyers are immature and bewildered by the complexity of broadcast spot buying, the client is getting less than he could even though he's still getting more than other media can deliver."

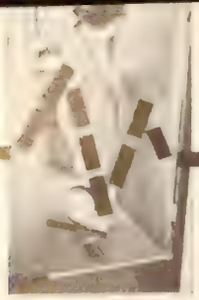
Who says so? The station reps—the radio and tv media salesmen who tramp the streets to cajole, convince and cooperate with some 300 active agency buyers in New York City.

SPONSOR asked reps to rate the timebuyers as a sequel to an earlier story in which timebuyers ranked the reps (see SPONSOR 29 June, page 33).

In both cases, SPONSOR wanted professionals in one highly specialized field to rank pros in the most closely related field. Buyers and sellers are equally articulate in their criticism, most of which is directed against the "system" rather than against persons.

Station representatives are unanimous in arguing that the advertising agency's structure and the timebuyer's responsibilities should be improved—and fast. Yet they're the first to admit they aren't sure how to do it, and they don't think anyone else is, either.

They think any buyer is working against very slim odds—that despite these long-shot odds the buyers, col-



Rigid buyers and yardstick buys short-change sponsors even though they are doing well relative to other media

lectively, are coming up with outstandingly successful tv and radio campaigns. But, they argue, these campaigns could be much better if certain expendable obstacles were removed. That's why the reps feel the client is getting his money's worth in spot—and *more* than his actual dollar's worth in most cases—but that he could be getting *far* more if certain things were changed.

As one New York rep puts it: "I wouldn't be a buyer for anything in the world. He has the hardest job in broadcasting. The very fact that a buyer ever even completes an *adequate* buy, much less a *superb* one, is a modern-day miracle!"

Yet reps admit these "miracles" happen every hour of the day in almost every advertising agency. They have no firm and final statistics as to the number of (a) good, (b) bad or (c) indifferent buyers. They aren't looking for such figures.

Sure spot is working and working well compared to other media. Many buyers *are* getting more savvy. But, say the reps, the goal for any operation is improvement—not to accept its flaws as inevitable.

The reps level no collective blast against buyers and the buying systems. Rather, they generalize about certain characteristics of *some* buyers, *some* systems and *some* shops.

What does the rep want changed? At first conversation it would seem to be everything!

Most of them start with a premise, however. It runs something like this.

Timebuying has never been rougher. There are 3,000 commercial radio stations on the air, almost 500 tv stations—and the prospect of still more of both to come. Activity in radio is more intense, faster-paced now and the buying of radio is more complicated than ever before. One of the

What's bad about agency buying? Reps give these answers . . .

Agencies downgrade the job. Print buyers have more stature than timebuyers. Few buyers sit in on client or plans meetings. If they *do* make recommendations, they are frequently ignored

Buyers are inexperienced. Timebuying has never been so complicated, with 3,000 radio and 500 tv stations and an ever-changing pattern. Yet most new buyers are untrained mailroom boys, secretaries

Salaries are low. There's no pay norm, but all too few buyers make more than $9,500. Most earn less than reps who sell them. Many leave buying, others apply for rep sales jobs, some few move up

Training is inadequate. Agencies are busy and put almost no effort into pre-training a buyer. Most learning is on the job when current spot campaigns make needed intensive study and research impossible

Agencies are under-staffed. Most media units have too few buyers and estimators. When a big campaign breaks, inept reserves are called in, buying is too fast, extra confusion leads to mistakes

There's too much to do. Buyers should see all media reps as well as visiting firemen, know last-minute research data, latest developments in broadcast field. But they don't have the time to!

Buying is by formula. Yardstick buying within a rigid framework is easier and most used. Often the buying decision is made by people above the buyer. He carries out market, budget directives

Quantity supersedes quality. Agency or client often impose a formula for cost or ratings without consideration of such qualitative elements as audience loyalty, market character, programs

. . . but there are reasons for these ills

Broadcast buying is complicated. Radio and tv buying demand more of a buyer in terms of both brain and brawn than do other media

Radio and tv are constantly changing. Every day there are changes in stations, markets, shows, management, research and audience

Agency's own costs. It costs a lot of money to handle and to service. Short cuts need to be taken to save time of the personnel

There's too much paper work. Almost any other kind of buy is easier, less involved, and less prone to statistical error, argument

There's too little time. In six hours a day a buyer sees dozens of people, makes dozens of phone calls, plans and buys too

There has to be a yardstick. Agencies admit the slide rule isn't everything but it's a jump-off point into murky media waters

biggest reasons is that when an advertiser buys spot radio now he's buying saturation with maybe 200 announcements a week. Tv is just as demanding and in terms of money a lot more so. You goof on a tv buy and you've had it with the client! And paper work involved is horrendous.

This premise, in representatives' opinions, means a more urgent need than ever before for (a) better buyers and (b) better buys. Yet these same basic facts of broadcasting help to explain why buyers themselves are boxed in and why there's no quick solution to most of the problems.

Here's what the reps think these problems include.

Inexperienced help: Every shop in the country has superior timebuyers but each agency also has "inept, immature and indecisive" ones. Reps don't like the common practice of moving "a young kid from the mailroom or a secretary's desk right into a buying slot."

Some such "young kids," they realize, have a basic instinct and aptitude for buying and the great demands the buying procedure make. But too many of them are thrown into the media pot because "they don't cost much and they are only there to follow orders."

Even the brightest, once he or she has been slotted as a buyer, "isn't given a chance to prove himself," says another rep. "Only five of the top agencies have any kind of a planned training program for buyers. The rest of the agencies have what's formally called on-the-job training and what really is a hit-or-miss system."

Low salaries: The care and training of a timebuyer is part of what one rep calls "a vicious circle. The buying technique is too often inferior or inadequate because the buyer is inexperienced and isn't paid very well. He isn't paid well because he doesn't have stature in the shop, and because he has little prestige his opinion isn't considered anyway so that's why they often hire people with no opinions."

There's no disputing that buyers don't make enough money. Some, of course, hit the $25,000 level and are highly respected professionals on a par with account men and media directors. Too many of them, however, are at the less than $100 a week level and the bulk appear to be making somewhere between $6,500 and $9,500. One buyer is known to be earning $90 a week—and he controls and directs very competently a broadcast budget of $3 million a year.

"Buyers are basically very smart people," one rep says. "They have to be to survive in a very competitive business where any secretary or mail boy with ambition aspires to buying."

Yet once they arrive, it seems the pay scale is graded only slightly above their previous earnings. It takes them years to hit the high-water mark of $7,500 or $10,000. And, in the meantime, they're competing with the estimators, statisticians and full-fledged buyers—competition both from within an outside the agency.

The worst angle to this underpayment, say the reps: most buyers make far less than the salesmen who call on them. One large and prosperous station representative firm estimates the average timebuyer its men call on "makes one fifth what our man does."

This makes for a bad balance. "When a buyer makes less money than the seller, he gets on the defensive. And he also applies for a job as a salesman! We get dozens of buyers applying for jobs because they think we all drive around in Jags and Caddies and spend the weekends sailing on Long Island Sound. As a matter of fact, a lot of us do! But we don't talk about things like that in front of a guy who is only making $85 a week!"

Another rep comments on this unbalance between buyer and seller: "It's a sad thing when the salesman knows so much more than the buyer—and very often this is true. It shouldn't be, of course. The buyer should be smarter than the seller, and he should get the money which he therefore earns and which he deserves."

Ninety-nine out of 100 buyers, another rep comments, aren't paid as much as they should be in even the highest paying shops. "Their salary is never in line with that of the creative people or the account people. Yet no matter how brilliant the copy or how clever the art, if the commercial isn't put into a time period which was bought intelligently it'll never make the over-the-counter sales the advertiser wants—or *can* get. The vehicle is just as important as the content—yet agency management doesn't see it this way all too frequently."

Bottom-rung stature: Agency management itself, the reps agree, is the biggest bugaboo in the system. Agencies tend to look on their buyers as "clerks" or "slide-rule manipulators" rather than as "policy molders."

They are inclined to downgrade the buying function rather than upgrade it. They indirectly encourage the buyer to buy by rote rather than by inventiveness. But the reps say, this

(*Please turn to page 115*)

Some favored agencies among N.Y.C. reps

Young & Rubicam *scored the most unanimous vote as an outstanding agency in terms of its buyers, buying practices. It's "smart, clean, efficient"*

Ogilvy, Benson & Mather, *which has raft of radio accounts, was cited as distinctive because "it pays very well, gets an unusually high caliber of buyer"*

Grey Advertising, *all-media shop like Y&R, was commended for encouraging buyers to know over-all advertising problems and act "like account people"*

Cunningham & Walsh *got the nod for having "extremely intelligent buyers" who know clients' marketing problems very well "and match buys to them"*

William Esty *was described as "a stable agency with a low rate of buyer turnover, a well organized media staff supervised by competent managers"*

Ted Bates & Co., *"despite its purchase of spot by a cost formula," has a smart, sharp buying group "which makes sound judgments on quality as well"*

Bozell & Jacobs, *an example of a smaller agency, was rated as "unusually strong" in buyers' understanding of markets and stations, of flexible usage*



At sales session, William Y. E. Rambo (l.), advertising director of Proctor, and Max Tendrich, v. p. of Weiss & Geller agency, show promotion materials. Field men saw a "Follow Thru" demonstration of how manufacturer and station can cooperate at the local level

HOW TO MERCHANDISE TV — AND WHY YOU MUST!

Proctor Electric puts 100% of its budget into spot television. Sales are expected to triple in this 4th year of tv. One big reason: merchandising

Screening of tv commercials is highlight of sales meeting. Field men get briefing on what they can do to push sales locally in cooperating with both tv stations and retailers



Proctor Electric is one of the few advertisers who not only understands merchandising but can explain it. Despite much-mouthed merchandising concepts, it's still a rare advertiser—or agency—or station—which comprehends the techniques and benefits of merchandising.

Proctor does, which is why merchandising follow-through is as inevitable a corollary to its television spot time periods as is the film used in them. Proctor's ad budget is 100% in tv spot but its ad manager, William Y. E. Rambo, says this advertising alone isn't enough.

His agency agrees. Weiss & Geller, New York, and its vice president, Max Tendrich, subscribe to this merchandising theory: "Every day we learn

that announcements are not the complete answer. All the tv spots we can buy is not the solution. It is in the "follow thru" in getting the television stations to cooperate, in properly explaining our tv story at national sales meetings and in showing our tv commercials. These will convince our distributors and dealers of our story."

It's this same follow through which highlighted a recent national sales session of Proctor field men. Tv was the star of the three-day show at a country club near New York. The meeting carried a "Follow Thru" theme with client and agency executives briefing the men on why the total budget goes to spot tv and what additional tv dividends can be gained by smart merchandising.

Tendrich gave a checklist of merchandising tools which can be developed and used by the field staff. Some of these ideas originate with the client, others with the agency, still others in the inventive minds of local tv station promotion men. Here's the list of 12 basic local-level activities which merchandise a tv spot schedule.

1. **Personal appearances** made by a team of Mary Proctors who demonstrate in stores and on tv the advantages of the company's line—the Proctor ironing table, steam and dry iron, the Zedalon ironing board cover and the toaster.

2. **Jumbo postcard** and letter mailings from stations to distributors and retailers in an area. "Almost every tv station on the spring list—19 in all—cooperated in this kind of promotion," said Tendrich.

3. **Brochures,** often in the format of elaborate and detailed presentations, compiled for retailers. WXIX, Milwaukee, for example, circulated 35 such books locally and included such hard-sell information as: "In the vast Milwaukee area the woman (potential Proctor customer) has a net effective buying income of $2,635,959,000 and in Milwaukee County alone it was $1,913,081,000 in 1955." These are the kind of figures retailers like to see.

4. **Dealer tags** by many stations who run additional time for dealer mentions after a one-minute Proctor commercial. This fall, Proctor's tv film commercials on the ironing table and the toaster will run less than 60 seconds so there'll be time for a tag.

Client promotion ties in . . .



Big headache : showing dealers daytime tv copy. Answer: reprinted storyboards

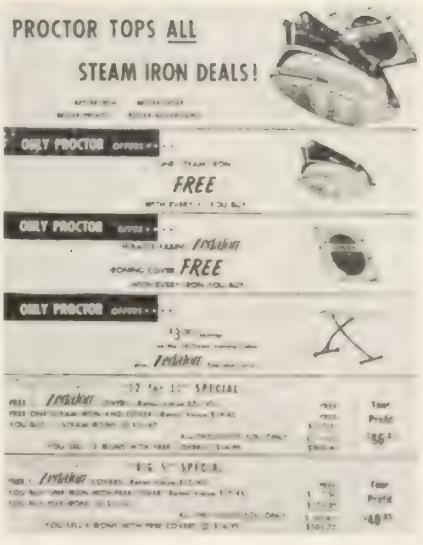
. . . with local station merchandising



Live commercial is one of 14 ways tv stations cooperate. Proctor iron is demonstrated on Proctor's folding ironing table, top seller in its field. Surveys show that it's "best known, most preferred" of any table. Cover is company's own Zedalon

Mailing pieces such as this one sent to 2,527 retailers by WKRC, Cincinnati, are circulated by almost every station in the lineup. This one includes tv spot schedule and retailers' costs on different items in a four-page color brochure

Local contests and stunts get extra attention, give sponsor additional dividends. Dick Becker, WTVN-TV, Columbus, was yanked off camera by hook as audio announced move was a service of Proctor. Its iron is No. 3 or 4 among top 15





Proctor, Weiss & Geller coordinate a barrage of manufacturer-agency-station merchandising ideas

5. Talks at **distributor meetings** given by local station management and sales executives. Marvin Shapiro, manager of WCAU-TV, Philadelphia, made this type of an appearance before a local distributor group. Two other stations which also sent out a speaker were WCCO-TV, Minneapolis, and KLZ-TV, Denver.

6. **Product introduction** to new distributors and important retail outlets. WTOP-TV, Washington, sent a merchandising man to see the Peoples Hardware Co. about steam iron distribution—and a week later the iron was in 18 new outlets. Tie-in advertising for the product was arranged in cooperation with five major Washington stores including four department stores and a hardware chain.

7. **Local contests and stunts.** Proctor products are given away as prizes in local contests and sometimes a station will schedule an on-camera stunt which features one item.

8. **Reprints of the local television schedule.** These have been prepared and circulated by such stations as KYW-TV, Cleveland, and WTVN, Columbus. The latter sent out 450 copies of its schedule of 17 one-minute announcements weekly with this notation: total rating points, 140; tv homes in area, 438,095; number of families reached, 613,333; number of viewers reached, 1,226,666.

9. **Telegrams to distributors.** These are sent by stations on special occasions which warrant extra attention.

10. **Improvements in the Proctor schedule.** Revises are being made constantly by the agency and by stations as well. One wrote: "Sunday night we ran the first in a series of great musical motion pictures instead of the roller derby. Since the program was not filled we took a few of our choice accounts and spotted them in the program."

11. **Live commercials.** This technique is used by stations which have strong local personalities. Emcees will handle the same copy themes but are supervised closely so content remains as the client intended.

12. **Displays.** These are erected by many stations in studios and lobbies. But some stations, such as KRON-TV, San Francisco, worked out displays in department and hardware stores where heavy traffic would pass by and see the station-advertiser promotion.

Merchandising tactics of this kind combined with on-the-air telecasting add up to imposing sales figures. Weiss & Geller and Rambo estimate sales volume this year will triple that of 1954—the first year of tv.

What has television advertising accomplished? W&G's Tendrich gives this answer: "There is no question that today the name Proctor is acceptable to many households as standing for a quality product and that the name has made an impression on millions of households because of the application of our tv formula.

"It has taken many long years for companies in the electric housewares industry — General Electric, Westinghouse, Toastmaster, Sunbeam — and countless millions of dollars in advertising to establish their product acceptance and their slogans. Everyone knows the money that Westinghouse has put into the slogan 'You can be sure if it's Westinghouse.' Compare what Proctor has done in just a short time to make its slogan 'Is there a Proctor in your house?' so well known!"

What is the tv formula which has paid off so well? To begin with, says ad manager Rambo, it involves ratings necessarily but it doesn't rely on them solely. He concurs with what Groucho Marx said about ratings being used as a measurement of sales rather than of mere noses, and that quality and impact should be prime considerations, too.

But, says Tendrich, "We have to use ratings because each medium must compete on the basis of reaching so many viewers or readers at a certain cost. Until another system of measuring the number of tv viewers comes along, we must depend on what research people give us today.

"But we can use the statistics of our television schedules to our advantage,



Combined promotion of Proctor and local station is personal appearance of one of the Mary Proctors who travel around the country for tv and non-tv demonstrations before housewives. This girl appeared on WBZ-TV, Boston's, *Movietime* during National Electrical Week, explaining to Alan Dary the operation of both the steam and the dry irons

and we have developed a formula which has been successful in various markets for the past three years."

The formula: "When we go into a market," says Tendrich, "we try to accumulate a schedule of 10 to 12 or more commercials that total 100 rating points. This means we don't rely on one show; we buy participations in a series of shows so that from month to month our rating picture doesn't change materially. We also aim our shows right—at the people who buy toasters, tables and irons and we repeat our commercials day after day, week after week."

At a recent sales meeting, agency people asked the men to guess how many television impressions were made by the Proctor commercials in 19 tv markets last spring during a nine-week drive. The Texas representative came close, guessing 530 million when the total was 561 million.

These tv impressions add up to impact and sales, as reported by Barbara Dilworth, marketing manager.

Here's what she says: A Western Union survey shows the Proctor toaster to be one of the top three in such major markets as Philadelphia, New York, Milwaukee, Denver and Boston, among the top four in Washington.

On ironing tables she says Proctor "is by far the best known in America, the most preferred, the best advertised and the overwhelming first in choice" according to a similar Western Union survey. Some of the findings: in Washington, the table is known by name by more than 15 times as many people as mentioned other brand name; in San Francisco, 13 times as many.

One of the company's major problems has been to inform retailers on how Proctor products are being promoted and advertised in a given market. The difficulty is that most of the tv announcements are aired during daytime hours when appliance dealers are working. To give them a better idea of exactly what is in the tv commercials, the agency has prepared an eight-page black-and-white brochure with full storyboards from each current commercial.

It, too, is geared to the Follow Thru theme, asking retailers "What kind of advertising works best for you?" and answering "Advertising in your trading area reaching your customers."

"PROOF OF PURCHASE" PROMOTION HYPOS STATION RESULTS, RATINGS

Here's a station promotion in use around the country that national-level advertisers and agencymen might have missed. Community Club Awards has a promotional plan which actually channels the purchasing power of women's civic, religious, fraternal and social organizations to specific products advertising on the participating tv or radio station.

This is the way it works: club members earn cash awards for their organization in competition with other clubs by collecting "proof-of-purchase" material (sales slips, box-tops, cartons) or supplying "leads" (names of pregnant women for a diaper service Co., people about to relocate for a moving company). Cash awards are given each week with a grand prize presented at the end of the 13-week campaign. Prizes are awarded for total volume and volume per capita, affording equal opportunity to large and small groups.

At the end of the campaign the station purchases all the receipts, bottle caps and box tops turned in by non-winning clubs at $1 per $1,000, making every participating club a winner in proportion to their effort. The awards range from $10,000 per campaign in major markets to as little as $1,500 in smaller markets.

The interest stirred by this type of promotion can be seen from reports of participating stations. One mentions that "several women's clubs have taken to following around a sponsor's truck on deliveries to ask for the receipt for their organization." Another reports in a local church's newsletter, the notice, "a box will be placed in the lobby of the church each Sunday before Mass, where you may deposit your receipts, box tops, bottle caps, etc."

Working with two basic assumptions: 1) women control a good bit of household spending and 2) womens' clubs always need money, the idea has paid off big for sponsors and stations throughout the country.

How they stage a Community Club campaign

Gather the women. Luncheon or breakfast "Koffee Klatch" for the area's women's clubs is the first step. Outline the contest and explain how their organizations can compete for cash prizes

When contest is underway, rent a hall with enough room for displays for your sponsors. Stack every "proof of purchase" item turned in in piles. Give door-prizes and free samples

Give bonus "proof of purchase" slip equivalent to $500 in purchases to members visiting all of the sponsor booths. Have women's wear sponsor stage fashion show, another supply music

Make final awards a big event—either simple, or a la circus—the evening should be light and entertaining, no long speeches, an emcee who will keep things moving as winners receive checks

"MOVIE-MEN DON'T KNOW HOW TO USE RADIO"

The right radio copy sells for the theatre-owner, reports Gordon McLendon. Both a radio station and theatre-owner, McLendon started a trend which has paid-off big for Southwest exhibitors. With radio and a good copy approach reruns play to top houses, outdraw first run films



Gordon and B. R. McLendon, in front of their theatre, the Casa Linda in Dallas

Gordon McLendon, who wrote the article below, is in a unique position to comment on use of radio by movie theatres. A veteran radio broadcaster and radio innovator, he also comes of a family with movie theatre interests.

A recent meeting of New Jersey theatre-owners had, at times, a frightening resemblance to business conventions of 1932.

There were new reports of shudderings, a general air of apprehension and a slow but terrifyingly steady decline at the boxoffice. Worried exhibitors blamed alternately the weather, television, lack of product, clearance practices—almost everything but themselves.

A deep fog had settled over many of New Jersey's old theatre giants, and one theatreman even paraphrased Joe E. Lewis' famous remark, "hell, all of this talk about a possible recession doesn't bother me—I'm going broke right in the boom."

Amid the general atmosphere of tension that hung over the meeting, it was almost fitting that the convention, in full tactical retreat, should adjourn with a report that, among other things, ninety percent of New Jersey theatre-owners found radio advertising of little or no value to them.

Simultaneously, in the sweltering bayous of Houston, 2,000 miles away, there was a striking paradox. The suburban Yale and Broadway Theatres, both 1,400 seat houses, were harried for a different reason. Record-

breaking crowds jammed both theatres for a full week.

The reason was not clearly apparent. The feature attraction was, "The Snows of Kilimanjaro," a picture which had played everything but home movies. Yet the picture was held over for a full seven days. Through the full seven days, it did more than fifty percent better business than first-run pictures did at either of the two theatres—and first-run pictures, in addition, could last only three days.

There had been no television advertising for the picture and no more than the normal, small newspaper boxes. But a few discerning observers noted that the Broadway and Yale were carrying a heavy schedule of radio announcements on Houston's new independent, KILT. The announcements were unusual (see sample copy below).

The announcements were an interesting example of a new technique of imagery transfer developed over a three-year period by McLendon radio stations KILT in Houston, KLIF in Dallas and KTSA in San Antonio. By May, 1957, the technique was so refined that it was now possible to predict gross receipts with some accuracy.

There were other eye-opening tests of the new technique. Earlier, the same two theatres, owned by Willowin Enterprises, had used a similar heavy schedule on KILT with highly imaginative copy for two less-than-award-winning pictures, "Voodoo Island" and "Pharaoh's Curse." Again the pictures had played both theatres day and date for seven days to business sixty-five percent better than first-run pictures which could last only three days.

Two hundred miles westward, in San Antonio, Cinema Art Theatres were having even more spectacular success on Radio Station KTSA. Here again, disdaining the canned tripe offered by the producing companies, and using instead excellent creative copy put together by San Antonio's Fraser & Wiggins Agency, the big, 2,750-seat theatre had adopted a revolutionary policy: it deliberately asked for and took the third and fourth choice pictures in San Antonio. Officials at Cinema Art made no effort to compete for the two top films.

General Manager Bill O'Donnell said, "We prefer to take the third and fourth attractions and play them as a double bill. The advantages are tremendous. With a heavy military population, accustomed to double features at their eastern homes, and with a high Latin-American population, also accustomed to Spanish-language double features, we have found that double features are peculiarly important in San Antonio."

Cinema Art had been perfecting its radio techniques since 1 December 1955, when it bought the Texas from its competitor, Interstate. Until that date, the house had been playing split-week first run. Recently, in June, it took two leftover pictures, backed them with a radio campaign on KTSA, and incredibly played to more admissions than "Gunfight at the OK Corral," top grosser in America in June.

On 1 February 1957, with young people in school, Cinema Art picked up two dead-as-a-doorknob oldies, "Twenty Thousand Leagues Under The Sea" and "Davy Crockett," and double-billed them to the amazement of both opposition and producers. "Twenty Thousand Leagues" was in something like its one hundredth run in San Antonio—the picture had been milked dry and nobody wanted it. "Crockett" was thought to be so dormant that the producers were about to take it out of release altogether and would have done so in another week.

The producers were so shocked at Cinema Art's buy that, even with its record of unbroken successes, they refused to provide any money at all for promotion. "Not a dime, it just won't work," they told him, "we want to sell pictures but not this bad. We'll even sell this one to you flat—no percentage—and you take the difference and buy your own ads. We won't split a penny with you on promotion."

Cinema Art took the challenge and spent a 60-40 budget split between radio and newspapers. The result, using KTSA, was a spectacular house record at the Texas Theatre and some highly embarrassed distributors.

In mid-September, 1956, after school had started, the Texas used KTSA for a whopping campaign on "Hold Back the Night," and "Young Guns," both featuring stars probably not even well known to their studios. With radio, the Texas again knocked them dead. From 18 through 25 January, 1957, it got similar results with "Don't Knock The Rock" and "Rumble on the Docks." And these were weekly occurrences—with creative radio commercials on KTSA the dominant ad campaign.

The new technique probably originated first at KLIF in Dallas. Here, management was fortunate in owning both its own radio station, KLIF, and a good suburban theatre, the Casa Linda, for purposes of experimenta-

Exciting copy technique and radio saturation drew top crowds to rerun movies

"The Snows of Kilimanjaro" *had played everything but home movies. The picture seemed completely dead and yet it was held over for a full seven days and during that time did 50% better than first run pictures did at two other movie houses in the area. Excitement was created by a heavy schedule of radio spots on KILT, Houston promoting the Hemmingway film.*



RADIO COPY

SE: Music. Up and Under

ANN: Kilimanjaro is a snow-covered mountain 19,710 feet high—the highest in Africa. Its western summit is called Ngaje Ngai—the House of God. Close to the summit, there is the dried and frozen carcass of a leopard. No one has explained what the *leopard was seeking at that altitude. . . .*

SE: Change Music. Up and Under

ANN: This was the riddle of the eternal snows of Kilimanjaro . . . for Harry Street, it meant sharp memories . . . Cynthia, the model with grey-green eyes and the legs of a colt . . . the wild swirl of the matador's cloak, the quick frightening red of blood. . .

"Citizen Kane" *never got off the ground in its premier in 1941. With KLIF, Dallas' copy approach "Kane" broke the all-time box office record for this theatre. No other picture even came close, and this record was duplicated by other theatres using radio. Drive-in theatres in Houston featuring "Citizen Kane" bypassed radio announcements for newspapers and died a terrible death.*





Radio Copy for motion pictures is generally poor and promotion limited says McLendon

Imaginative copy and radio saturation produces top box-office for second and third choice pictures

tion. In the early spring of 1954, KLIF suggested that the theatre bring back a picture which had earlier laid an egg at the boxoffice. "Not only that," said KLIF, "bring it back on your three worst nights: Monday, Tuesday and Wednesday. We want to run a test radio campaign, using some unusual copy angles, and see what will happen."

The Casa Linda management snickered and chose "Full House," an art feature whose only distinction was that it had set the all-time house low at the Casa Linda a year or so before. The Casa Linda laughed even harder when the heavens opened up and literally drowned Dallas all three nights of the rerun. Yet, despite the unbelievable weather, the three weakest playnights of the week and the horrible past of "Full House," when boxoffice returns were in, "Full House" had done seven times the business of its initial run. The Casa Linda then asked KLIF to develop a similar approach for "Citizen Kane," which never got off the ground anywhere when first shown in 1941. With KLIF's copy approach, "Kane" broke the all-time Casa Linda boxoffice record. O'Donnell grabbed the picture for his Bowie Theatre in Fort Worth, used the same KLIF copy approach with another heavy radio schedule, and also broke the Bowie's all-time house record. No other picture had ever come close. Drive-in theatres in Houston then played "Kane," bypassing radio for newspapers, and died an excruciating death.

Here is one of KLIF's typical "Kane" spots:

ANN: In almost any gathering, where people are asked to name five motion pictures they'd like to see again, Orson Welles' frightening "Citizen Kane" invariably is brought up. Have you ever wondered why "Citizen Kane" has never been brought back? When "Citizen Kane" was first made. William Randolph Hearst reportedly banned the name of Orson Welles from ever appearing again in a Hearst newspaper or magazine . . . but neither the combined efforts of Hearst and his ace columnist, Louella Parsons, could squelch "Citizen Kane," because as it turned out "Citizen Kane" was one of the five greatest motion pictures ever filmed . . . but Hearst, it appears, was powerful, because after it was shown once, "Citizen Kane" became mysteriously impossible to find in any American theatre . . . now, five years after Hearst's death, "Citizen Kane," a most unforgettable motion picture experience, opens exclusively at the Casa Linda Theatre in Dallas next Sunday for four days only.

In Fort Worth, O'Donnell now saturates radio almost weekly for the Bowie; in San Antonio, similar regular use is made of KTSA for the Texas, and now for his Josephine, Laurel and Woodlawn Theatres. In Houston, Willowin's Yale and Broadway are breaking all records with KILT. In Dallas, Interstate has begun to use KLIF but still must perfect its copy techniques.

Isn't the cost for proper saturation prohibitive? And what is proper saturation? The answer to the first question is that the cost couldn't be prohibitive because both Willowin, on Houston's KILT, and Cinema Art, on KTSA in San Antonio, paid card rate for schedules. Cinema Art paid card rate in Fort Worth, too, for the Bowie Theatre. In Dallas, the Casa Linda has been able to experiment at no cost through common ownership of KLIF. Early experiments would have been too costly had they been continued. To promote "Kane," KLIF used a saturation schedule that would have cost the Casa Linda $1,300.00. The Casa Linda could have spent that amount and still made out handsomely, as it turned out, but both the theatre and KLIF arrived at the conclusion that there had been over-saturation. On "Snows," KLIF's saturation campaign of ten spots per day for three days at $200.00 per day would have cost $600.00. The follow-up campaign of quickies, after the movie opened, would have cost another $200.00. The picture, bought flat, grossed nearly seven thousand. Even in this instance. KLIF believes the cost could have been cut to six hundred dollars with no loss of attendance.

In the case of KILT and Willowin, and KTSA and Cinema Art, in no case have any of these theatres spent more than $500.00 to saturate for any picture. A general formula of ten spots per day three days prior to the opening of a new playbill, plus five spots per day follow-up has been adopted.

Obviously, as copy examples must clearly indicate, this new radio method for motion pictures depends upon the creation of a picture in listeners' minds — "imagery transfer," if you will. No picture that can be put upon a television screen, no advertisement in a newspaper, can paint a picture as vivid as the picture that the human imagination can plant upon the human mind. Often, the picture created in the listeners' minds by the announcements are exaggerated pictures—but they are created by the listener himself and thus are apt to be far more provocative of attendance than any trailer showing direct scenes. As important in selling

many pictures is copy which induces a certain mood.

This theory of imagery transfer is not new but it is still not often used. New York still lags far behind many hinterland cities in radio commercial development. We maintain that the quality of creative copy on our stations in Texas is far superior to that of any New York station—or, for that matter, of Los Angeles and Chicago stations. Were agencies in these three vital timebuying centers able to hear some of the startlingly creative work from hinterland agencies and radio stations, a new revolution in radio would begin. All of us gnash our teeth at the fact that the radio heard in New York by national timebuyers is utterly atypical of the rest of the nation.

However, if brickbats are to be thrown, they must be thrown at the motion picture producers themselves. Despite increased radio interest—as witness a strong campaign in major markets for "The Pride and the Passion"—copy is still generally poor and such promotion limited to a few big first-run pictures. With the copy approach developed for "Kane" producing such sensational success, RKO executives in New York were interested enough to inquire of Texas branch offices what was causing this revival of a picture that had never been successful elsewhere. Yet, when the information was transmitted, nothing was ever done about it.

The same can be said of "Snows"; no effort has been made by 20th-Century Fox even to inquire by what magic a neighborhood theatre in Dallas was able to gross nearly seven thousand dollars in a single week on a picture thought to be as useless as a six-day-old streetcar transfer. David O. Selznick complains loudly that theatre-owners show no demand for great oldies like "Tom Sawyer" which, he says, could be exploited with great success. Yet no doubt he will not even make the picture available to exhibitors to make the attempt.

Both "Kane" and "Snows" had startling subsidiary results. After the smashing success of the rerun in suburban theatres, drive-ins picked the pictures up and benefited from the radio campaign with increased grosses. And houses in smaller towns within the coverage of KILT, KLIF and KTSA began to buy the picture, playing to big houses on the backwash of the campaign, and thus creating new sales for 20th and RKO. These secondary effects of the radio campaigns produce more money for the producers than the primary reruns.

It is not too much to believe that some of the great pictures already shown on television may yet gross great sums in the theatres if properly imaginative copy is constructed creating a desire to see the picture under more favorable circumstances than a tiny home screen.



Only ONE is atop the
Continental Divide
Serving both the Atlantic and Pacific Sides of America
KXLF - TV4 -:- Montana
Butte
East—The Walker Co.
West—Pacific Northwest Broadcasters



"Amazing child — he even understands world affairs — listens to KRIZ Phoenix all day long."

WTUX
1000 WATTS
IN WILMINGTON DELAWARE
YOUR BIG BARGAIN
station covering the millions in the rich Delaware Valley
ask your Walker man about the "1290 Club" 1:00-6:00 PM daily
for results that count and can be counted use
Wilmington, Dela 1290 on the dial
WTUX



This is a picture of a man winking at a pretty girl in the dark
IF YOU ARE WINKING AT THE HOUSEWIVES IN SAN ANTONIO, DO IT WHERE IT COUNTS . . . ON
KITE
More Daily Home Audience in San Antonio Than Any Other Station*
* Call Tim's set their kicks elsewhere!
NCS #2
Call Avery-Knodel, Inc.

more than a MILLION people*

more than a BILLION dollars*

3 ALBERTA STATIONS DELIVER 97.7% OF ALBERTA HOUSEHOLDS



*Population (1956) 1,123,116

*Retail Sales (1956) $1,146,094,000

*1956 over 1955 UP 10.7%
Highest percentage increase in Canada

Households (BBM, 1956) 297,600

Total BBM (1956) 290,800

97% of Alberta Households are delivered by:

CJCA . . . CFAC . . . CJOC

Representatives . . .

U.S.A.
Weed & Co., New York

Canada
All Canada Radio Facilities Ltd.
Toronto

*Bureau of Statistics Gov't of the Province of Alberta

CANADA

7TH ANNUAL TV AND RADIO REPORT

1957

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Alfred J. Jaffe, *Project Editor*

CANADA: BUILDING UP ITS

Output of goods, services was up 11% in 1956 while the Canadian is both spending more and saving more. Ad billings are up 15%

To say that Canada and the U. S. are "close" is putting it mildly. They are not only intimate geographically and ideologically but economically, too. As a matter of fact, one can practically follow the ups and downs of Canadian economic health by reading the U. S. business barometers. And vice versa.

Is the U. S. booming? So is Canada. And wasn't there a recession a couple of years ago in the States? Same for Canada. Didn't consumer prices start to crawl up last year? Ditto for the Dominion. And isn't the competition for credit pushing up the price of money? And isn't this cutting down the supply of mortgages for homes and new home starts? Canada, too.

The scramble for money, while particularly keen at this juncture, is spurred by long-term factors as well. Canada is going through the throes of industrialization—though "throes" is really too strong a term since Canada is being transformed with remarkably little in the way of growing pains. The Dominion is adding industrial muscle at the same time it is putting on the fat of a higher standard of living.

Canada's output of goods and services went up a hefty 11% last year, the same rate of growth as the year before. The major factor in the 1956 hike was capital outlay for new plant, machinery and equipment, hence the competition for credit. The outlay came to a solid $6 billion, up nearly 40% over 1955.

The dollar increase was the biggest since the end of World War II.

The reins on new residential construction do not mean Canada is building fewer homes. Actually, new home construction was 5% higher last year than during 1955. However, the 5% in 1956 compares with a 27% jump in 1955 over 1954. Nor is the building materials industry and the people



1. Canada's population is up

YEAR	POPULATION
1950	13,712,000
1951	14,009,000
1952	14,459,000
1953	14,845,000
1954	15,287,000
1955	15,698,000
1956	16,081,000
1957	16,503,100

Source: DBS, 1950–56; BBM, 1957; 1 June each year.



2. So is its output . . .

YEAR	GROSS NATIONAL PRODUCT (000)
1950	$18,203,000
1951	21,474,000
1952	23,255,000
1953	24,473,000
1954	24,336,000
1955	26,916,000
1956	29,866,000

Source: DBS



3. And its consumer spending.

YEAR	CONSUMER SPENDING (000)
1950	$12,029,000
1951	13,273,000
1952	14,366,000
1953	15,112,000
1954	15,881,000
1955	17,139,000
1956	18,556,000

Source: DBS, personal expenditure on consumer goods and services

INDUSTRY AND STANDARD OF LIVING, TOO

working in it feeling any pinch. For non-residential construction was up 38% last year.

While Canada builds up the sinews of an industrial society, its people are increasing in number as well as showing an increasing appetite for what are often called the good things in life.

The 1956 census counted 16,080,791 Canadians as of 1 June. This compares with 14,009,429 totaled in the 1951 census. During the past year, another 500,000 Canadians or so have been added to the tally.

Canadians are both spending more and saving more. The grand consumer spending total last year came to $18.6 billion, well above the $17.1 billion figure of 1955 and, therefore, an increase not due to the population rise alone. Most of the spending increase was accounted for by non-durable goods and services with durable goods purchases slowing down after a sizable jump from 1954 to 1955.

Following a decline from the Korean War peak in 1952 cash income to farmers began climbing last year.

After food, the largest chunk of the nation's consumer purse goes for shelter. From 1950 until last year, spending on shelter by Canadians doubled while the spending on all consumer goods and services increased about 50%. Part of this is due to increased construction costs and higher rents but most is probably due to the universal desire to own a home.

Personal savings took a big jump last year. Canadians had about a third more stashed away in 1956 than the year before, a development which should (and probably did) make the advertising fraternity work a little harder to separate the consumer from his dollar.

Certainly advertising expenditures went up. Figures just released from the Dominion Bureau of Statistics showed $201,797,434 spent in commissionable billings last year. This compares with $174,924,772 in 1955. The figures cover reports from 110 agencies in 1956 and 104 the year before. While the figures are not complete, the 15% increase shown is probably representative.

Tv shared 16.6% of the billings pie in 1956 compared with 13.5% the year before. Thus, tv billings came to around $34 million compared with $24 million in 1955. As for radio, its share declined from 11.9 to 10.3% but the billings increase kept radio steady at around $21 million. All print billings represented 52.6% of commissionable billings last year and 53.5% in 1955.

Since non-commissionable billings are not shown, the figures do not reflect the hefty percentage of local radio buys which are made direct. It is pretty well agreed that private Canadian radio stations had their best year ever in 1956.



4. While prices have risen . . .

EAR	CONSUMER PRICE INDEX TOTAL	FOOD	SHELTER
949	**100.0**	100.0	100.0
950	**102.9**	102.6	106.2
951	**113.7**	117.0	114.4
952	**116.2**	116.8	120.2
953	**115.5**	112.6	123.6
954	**116.2**	112.2	126.5
955	**116.4**	112.1	129.4
956	**118.1**	113.4	132.5

urce DBS



5. Wages have risen faster . . .

YEAR	AVERAGE WEEKLY WAGES	WAGE INDEX
1949	**$42.96**	**100.0**
1950	**44.84**	**104.4**
1951	**49.61**	**115.5**
1952	**54.13**	**126.0**
1953	**57.30**	**133.4**
1954	**58.88**	**137.1**
1955	**60.87**	**141.7**
1956	**64.18**	**149.4**

Source: DBS wages in firms with 15 or more workers



6. So real income increased.

YEAR	AVG WKLY WAGES in terms of 1949 dollars	WAGE INDEX
1949	**$41.71**	**100.0**
1950	**42.59**	**102.1**
1951	**42.94**	**102.9**
1952	**46.03**	**110.4**
1953	**48.56**	**116.4**
1954	**49.19**	**117.9**
1955	**50.90**	**122.0**
1956	**52.73**	**126.4**

Source: DBS Wages in manufacturing, mining, construction and logging industries

A RADIO-TV DIRECTOR LOOKS AT AIR MEDIA

Ramsay Lees of BBDO, Toronto, offers some flavorful and straight-from-the-shoulder comments on air media in Canada. Radio, he begins, isn't "coming back"—it never went away . . .

S. Ramsay Lees, author of the accompanying article, is radio-tv director for BBDO, Toronto, the agency's first and only office outside of the U. S. Lees is a veteran of Canadian air media, having worked in the field since high school. He was Ruthrauff & Ryan's Canadian radio-tv director for 13 years and joined BBDO last year. His air accounts include Lever Bros., Rexall, United Fruit and Pal Blade Corp.

We read from time to time that radio is coming back in the U. S. It never left Canada. We know it doesn't go out in the evening as much as it did once upon a time, but it actually never left home.

Every radio station in Canada should make money this year. In fact, most of them will have a better year than last year and last year was the biggest year they had ever had.

Nighttime radio is making a comeback in some markets for a very peculiar reason. Daytime is sold out. Government regulations stipulate: "No station shall broadcast paid spot or flash advertisements that exceed five in number or four minutes in total time during any fifteen minute period."

Heretofore, the 15-second radio spot had been virtually ignored in Canada. Today it is a nice money-maker for the station.

Daytime radio is a particularly good buy, as most tv stations don't begin operation until late afternoon.

Syndicated radio programs are doing very well but are placed almost entirely by local sponsors.

While automobile and out-of-home audiences are being talked up to an increasing degree, I can't believe it is much of a plus for radio, but rather more a holding operation.

I've been asked, "Is there too much

Ramsay Lees, left, and Ralph Draper, media director of BBDO, Toronto, form (says Lees) one of the "biggest" ad teams in Canada



music and news on radio today?" Unfortunately, many radio stations *are* developing a similar sound and, with the exception of individual personalities, you can't tell the stations without a program. Almost every radio station is reduced to this basic formula, in that the network no longer supplies them with anything but sustaining programs, except for about one hour per day of commercial programs. This condition exists with both English and French networks. With only the odd selective (spot) program still hanging on, stations have little choice.

However, radio has smartened up considerably with the tv time-bomb still ticking. In fact, we particularly enjoyed a story we heard recently of a modern youngster being given a transistor radio and being completely fascinated by it, not because of its size, but because he could *listen* to it, without having to watch it.

There was a time when Canadian radio listeners used to tune to the U. S. stations, or the "big city" station nearby—but today, with every hamlet having its own radio station, more and more people are tuned locally, for the local news. To paraphrase Mark Twain, we feel the news of radio's demise has been somewhat exaggerated.

True, when television became a reality, some Canadian advertisers dropped all other forms of advertising to pay television's then abnormal price. They didn't just take it out of the radio budget, because there wasn't that much money in the radio budget. The print budget also found itself called upon to help foot the bill.

And, speaking of print, there's another point to be made about radio here. Canada has few Sunday papers. Toronto had not had one since 1924 until four months ago, and now the Toronto Sunday Telegram has announced its withdrawal. For years radio has been the Sunday paper, and, while television is helping out, radio is still "the" news medium.

In discussing tv, let me start with a little background.

The 16,000,000 population of Canada is mainly stretched out in a long thin line across the northern U. S. border, but at least eight important centres are located in the northern areas. Due to this situation, the Board of Governors of the CBC necessarily had to delay Canada's entry into the television field until U. S. tv was well established. Canada still has no coast-

(*Please turn to page 58*)

EIGHT ADMEN TALK FRANKLY ABOUT AIR BUYING TRENDS IN DOMINION

Radio daytime, tv nighttime in demand

Radio nighttime, tv daytime are not

- Daytime radio is a very popular buy.
- Advertisers are wary of nighttime radio but some glimmerings of interest are starting to show.
- Daytime tv doesn't figure strongly in most client's plans.
- Nighttime tv is tough to get into but advertisers won't buy just anything.
- Auto radio audiences are taken into account but there is not enough research on the subject.
- Radio buyers are prime-time happy.

These are some of the Canadian buying trends reported to SPONSOR by a group of eight radio-tv agency executives from a representative roster of Canadian agencies. Their on-the-record comments represent a frank appraisal of both air media. The executives, in most cases, are radio-tv department heads who call the signals for some of Canada's top air spenders as well as retailers who carefully husband every advertising dollar on the air.

Here, subject by subject, is how these admen look at radio and television:

Nighttime radio: A representative comment on this subject comes from R. D. Amos, radio and tv director of F. H. Hayhurst Co., Ltd., Toronto. Among Hayhurst's radio clients are P&G, Nestle of Canada, Warner Lambert, Parker Pen, Smith Corona and Canadian Canners.

Amos told SPONSOR that Canadian advertisers are "extremely cautious of nighttime use except, perhaps, on the local level. The latter seem to get results anytime of day or night but the national advertiser seems difficult to persuade. Frankly, the stations, with few exceptions, haven't done much to excite the advertiser by way of fresh programing or promotion."

There are, however, signs of new developments. E. Gould of Muter-Culiner-Frankfurter & Gould, Ltd., Toronto, reports: "In respect to radio, we are, like the American advertising agencies, re-examining the whole situation. More specifically, we are looking with new interest at nighttime ratings, whereas previously we had bent all our efforts in getting radio time only between 7:00 to 9:00 a.m. and 4:30 to 7:00 p.m."

Henry E. Karpus, vice president, television and radio, E. W. Reynolds, Ltd., Toronto, said, "Perhaps the most significant (radio) trend—and I somehow doubt that it has developed into a trend yet but feel sure it will—is the purchase of nighttime spot packages. In some markets the nighttime rate card has been adjusted to a more realistic level in terms of the present-day nighttime audience, which makes a nighttime spot package buy a fairly attractive proposition for some advertisers who are reaching a general audience. Undoubtedly, the more demand for nighttime spot packages, the less packages will be available for sale. However, I do feel a trend in that direction will develop."

(*Please turn to page 67*)

RADIO:

HOMES: 3,900,000
SETS: 6,800,000
BUSINESS: GREAT

Music and news formats, programing to auto audience features the sound of Canadian radio in 1957

Charles W. Fenton tackles questions about Canadian radio with a background of three years as sales director of the Broadcast Advertising Bureau and agency experience with McKim Advertising. He left McKim to enter sales and was in that field before he joined BAB.

Q. What's the outlook for radio?
A. Believe it or not, there are a good many radio people in Canada today who feel that Radio's Golden Age is still to come. These broadcasters are not just optimists talking; they are seasoned business men who know radio so well their opinions must be considered worthwhile. This confidence in radio's future is shared by a growing list of national advertisers and by the executives of forward-thinking agencies.

With regard to agencies, Maclean's Magazine hit the nail on the head when it said in a recent issue: "For awhile the radio department of a Canadian ad agency was its bush league. Now top men are being reassigned to radio."

TV:

BY END OF 1957
NEARLY 75% OF
HOMES WILL OWN TV

With nighttime practically sold out, daytime, still largely untapped, will be pushed via new research

Answering questions about Canadian tv below is Karl Steeves, tv sales director of the Broadcast Advertising Bureau, promotion arm of the Canadian Association of Radio and Television Broadcasters. Steeves is a Canadian who received a substantial part of his broadcast background in the U. S., having worked in sales and research for Radio Advertising Bureau.

Q. Has tv had much of an impact in Canada?
A. Within a few short years tv has turned the Canadian advertising picture upside down and made many advertisers re-evaluate their sales. marketing and advertising strategies.

As the Canadian television industry prepares to observe its fifth anniversary and its first observance of Television Week (8-14 September), it can look back on a period of meteoric growth unsurpassed even by the same medium in the U. S.

Q. Just how fast has Canadian tv grown?
A. From one station servicing less than 100,000 homes (2% of all homes) to 40 stations and their satellite trans-

Q. What's the reason for this optimism?

A. Radio's notable rise and fine future can be attributed to a number of things. There is no questioning the fact that television has helped radio in a way. A number of advertisers, complete strangers to radio, dipped into television, got good results but at exceedingly high cost. Something had to be done. Big brother radio was "johnny on the spot" and the medium had a new client.

Then, too, there are more stations than ever before and nearly all of them are programing better, selling harder, and rendering a merchandising and promotion service that, we feel, is superior to similar services offered by other media. The old axiom about competition being good for business has been conclusively proven in radio broadcasting in Canada during the past few years. Not a single am station has gone off the air and nearly all stations are making money.

Changed living habits and social practices have caused significant

(*Please turn to page* 69)



Promotion: Canadian interest in sports is exploited by CFUN Vancouver, by sponsoring basketball team. Some of its members were on Olympic squad



Programing: Giveaway shows are popular in Canada but "have not reached the proportions" of such programs in the U. S., says writer of article at left. Winner of globe-girdling trip gets prize from CHUB, Nanaimo

mitters whose signals are presently received in 2,700,000 homes, nearly 70% of the nations' households, and still growing at the rate of 1% a month. A medium which today covers just about every town of over 5,000 people, nearly 90% of all Canadians. In some metropolitan areas saturation is equal to, or greater than, it is in many American cities where stations have been operating for seven or more years. This despite the fact that they have only been within good signal reception for as little as three years. Markets such as Quebec City—88%; Regina—78%; Sidney—90% and London—87%.

Q. What's the outlook for future Canadian tv growth?

A. As of today six more licenses have been granted and, by the end of 1958, virtually every Canadian family will live in an area serviced by one or more television stations. By the end of this year alone, nearly 75% of all Canadian families will own tv sets.

Q. Has advertising kept pace with this increase in tv saturation?

(*Please turn to page* 73)

Video networks: Summer shows do well in Canada, most of them running in the 30s and above. Most popular Canadian-produced show among Canadian audiences is "Front Page Challenge," a panel quiz of important newspaper events and a summer replacement. Below are shown regular panelists. Of total English web programing hours, 38% is U.S.-originated. Production costs run considerably less than in U.S. Range for half-hour drama is $5-10,000; hour, $18-29,000; half-hour variety, $4.3-19,000; hour, $12.5-50,000. Most expensive were Chrysler's specials at $70,000 per show



How many homes have radios?

Radio ownership in Canada

Area	Total homes	Radio homes	1-set homes	2-set homes	3-set homes	Over 3-set homes	Auto homes	Auto radio homes
Canada	3,974	3,817	2,849	731	172	65	2,321	1,040
Nfld.	87	81	71	8	*	*	21	6
P.E.I.	24	22	19	*	*	*	11	*
N.S.	165	158	122	29	5	*	86	29
N.B.	128	119	98	15	5	*	59	20
Que.	1,045	1,010	839	135	26	10	454	222
Ont.	1,370	1,314	870	326	87	31	957	426
Man.	238	225	170	39	10	6	141	56
Sask.	236	230	183	37	7	*	157	71
Alta.	293	284	211	56	12	5	194	100
B.C.	388	374	266	83	18	7	241	100

Source: Dominion Bureau of Statistics, Sept. 1956. * means less than 1,000. "Radio homes" column does not cover auto radio ownership. All figures are in thousands.

What are the trends in radio set sales?

Radio set sales going up since 1954

Type	1953	1954	1955	1956	5 mos. 1956	5 mos. 1957
Total	620,860	487,237	609,993	709,416	262,206	**267,901**
Home	342,946	308,825	337,347	387,796	125,864	**122,652**
Auto	182,561	109,183	203,212	222,354	99,540	**107,580**
Portables	30,877	21,716	34,196	55,469	24,179	**19,820**
Combinations	64,476	47,513	35,238	43,797	12,623	**17,849**

Source: DBS

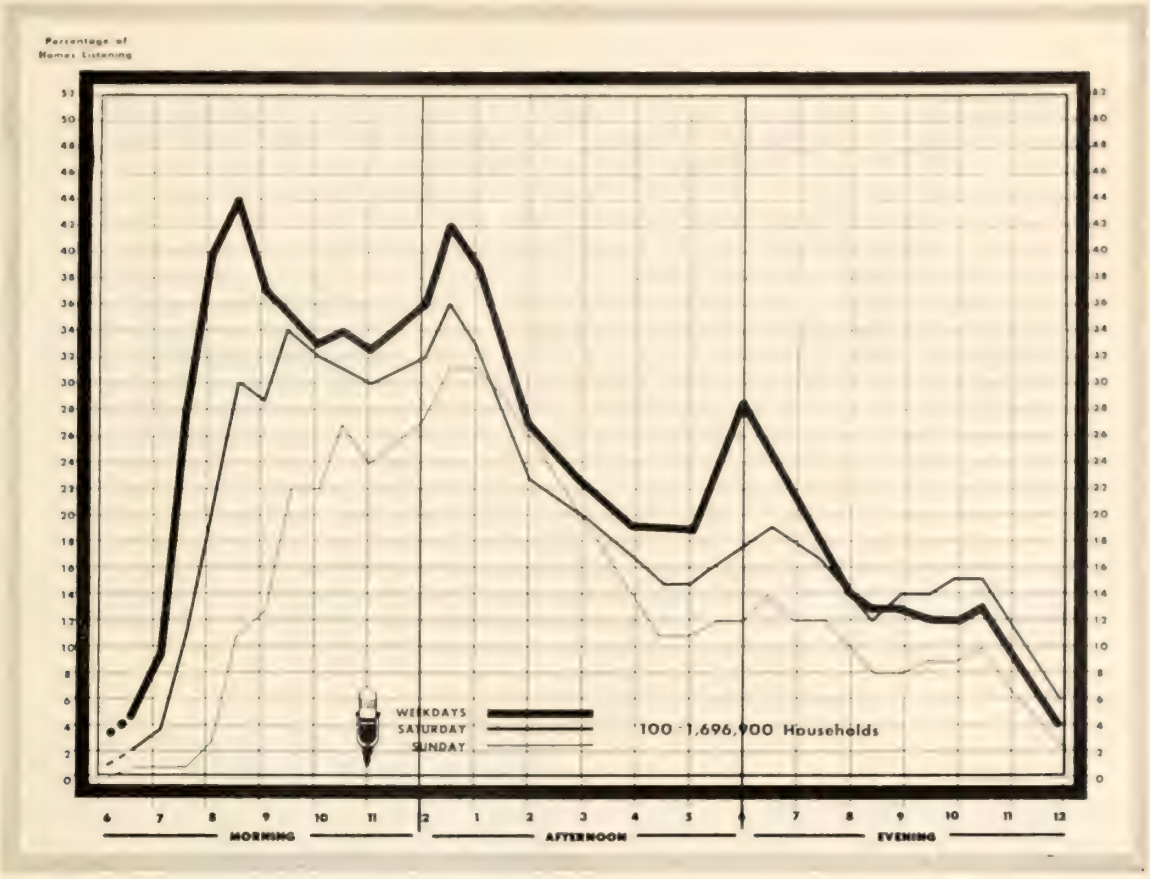
Has radio listening changed much in three years?

Big city in-home radio listening 1954-57

Hour beginning	1954	1955	1956	1957
9:00 a.m.	26.0	25.0	24.1	**24.6**
10:00	26.6	25.2	24.7	**23.7**
11:00	28.5	27.1	26.1	**25.2**
Noon	31.1	30.0	28.4	**28.4**
1:00 p.m.	28.5	27.3	26.1	**25.4**
2:00	25.6	24.2	22.4	**21.3**
3:00	26.3	22.5	20.0	**18.0**
4:00	25.6	22.8	19.6	**17.1**
5:00	28.7	25.2	21.5	**19.5**
6:00	35.0	28.0	24.2	**22.3**
7:00	34.4	26.3	20.7	**18.6**
8:00	35.7	25.2	18.6	**15.5**
9:00	36.5	24.6	17.8	**13.9**

Source: Elliott-Haynes, Jan.-Apr. average each year. Montreal (English and French), Toronto, Winnipeg, Vancouver. Figures are based on local time.

Radio listening trends in 18 metropolitan markets



Radio listening trends in 126 non-metropolitan markets



Source: Both charts Bureau of Broadcast Measurement, Nov. 1956

The big 1/5 of a big nation is c

Canada - 1/5 of total Canadia

Hamilton-Toronto-Niagara Pe

drug sales, 

1/5 of fun

sales,  1/5 of auto sale

buying power with one statio

buy **CHCH-TV** channel 11 C

FOR FURTHER INFORMATION CALL: Montreal: UN. 6-9868 • Toronto: EM. 6-9236 • Hamilton: JA. 2-1

...ered by CHCH-TV channel 11

...etail sales  are made in our

...nsula coverage area – 1/5 of

...ture sales,  1/5 of food



To sell 1/5 of Canada's

...ne market, and one rate card,

...ada.

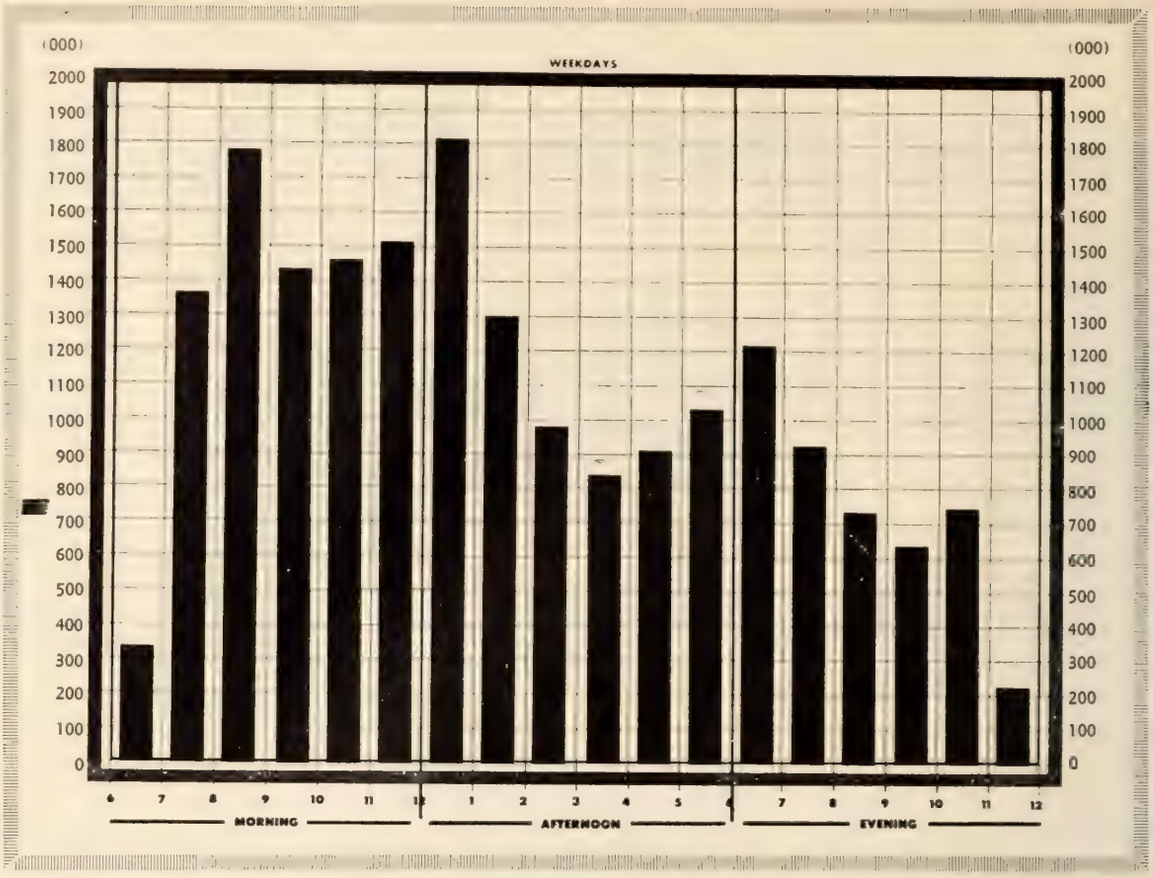


Effective October 1, 1957, CHCH-TV will increase its power to 150,000 watts. This means we will serve the complete Toronto—Hamilton—Niagara Peninsula areas—close to 600,000 TV homes, 20.43% of the total TV sets in Canada. The 2,552,715 people within our coverage area will spend $556,-732,000 for food; $76,848,000 for Drugs; $126,133,000 for furniture and in total will spend $2,722,911,000 this year. The richest market in Canada.

Source: Sales Management, Elliott Haynes

...couver: TA. 7461 · New York City: PL. 1-4848 · Chicago: MI. 2-6190 · San Francisco: Yu 6-6769

How many homes listen to radio by hours?



This hour-by-hour breakdown comes from BMB's first Time Period Audience in Nov. 1956, covers weekdays. Data does not include auto listening

Percent of autos on the road using radio

Time	Halifax	Montreal (English)	Montreal (French)	Toronto	Winnipeg	Regina	Edmonton	Vancouver
8-9 a.m.	64.5	66.8	68.7	63.1	32.6	53.2	48.9	58.3
9-10	60.5	58.7	65.7	56.9	30.5	48.1	45.3	55.1
10-11	57.1	55.8	67.7	51.9	27.6	44.2	42.7	53.0
11-N.	52.6	59.6	70.5	48.7	30.1	47.8	46.5	53.2
N.-1 p.m.	56.5	61.9	69.8	56.8	33.7	49.1	50.4	57.1
1-2	53.6	58.3	66.1	47.6	29.4	46.8	47.9	51.5
2-3	48.6	54.5	62.7	43.4	27.8	43.5	42.9	49.7
3-4	44.3	49.8	59.6	39.1	23.6	40.4	38.1	46.1
4-5	47.7	51.4	53.8	41.6	25.7	42.4	40.7	48.8
5-6	52.4	57.7	61.4	52.5	31.9	45.5	45.3	52.8

Do motorists do much radio listening?

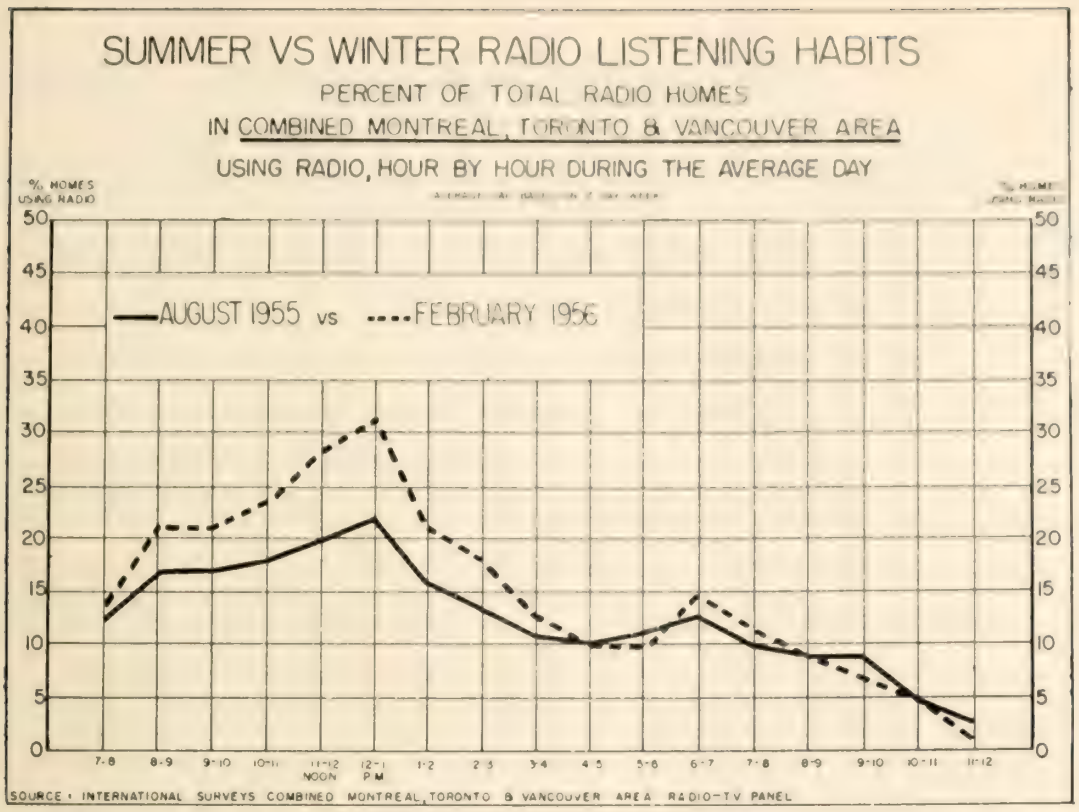
Source of data is Elliott-Haynes, April 1957. This is not a measure of the size of the auto radio audience. To estimate that, it is necessary to know the number of cars on the road at the time.

Where are the radio sets located?

Kitchen is most popular place for radio

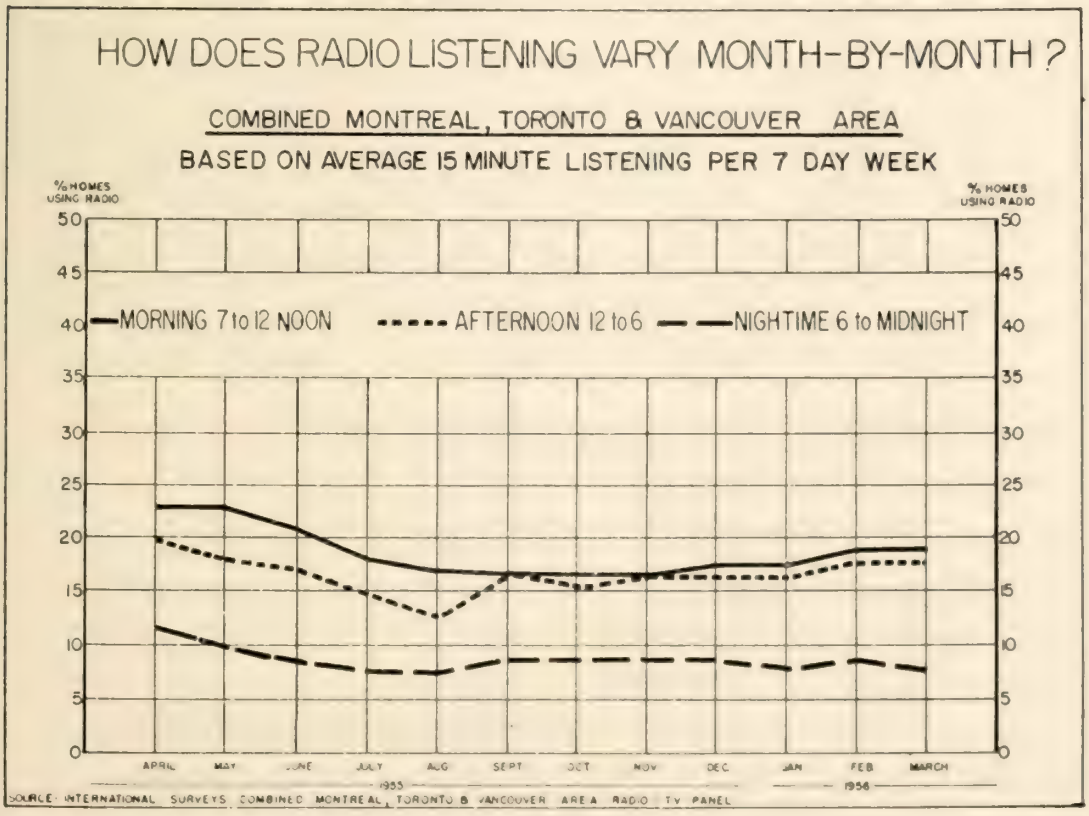
Location	Living room	Dining room	Bedroom	Kitchen	Dens, basements, etc.	Auto
% of sets	24.6	5.1	20.2	27.3	8.3	14.5

Source: International Surveys, Montreal, Toronto and Vancouver-Victoria radio-tv panels, July 1955.



Summer vs. winter?

What are the Canadian seasonal radio listening patterns . . .



By months of the year?

SOME FACTS AND FIGURES ON TV COVERAGE AND GROWTH

A. How many homes are covered by tv?

Number of houshold within "A" plus "B" coverage contours	3,485,000
Percent of households within "A" plus "B" coverage contours	86%
Number of people within "A" plus "B" coverage contours	14,190,000
Percent with tv of those within "A" plus "B" coverage contours	74%

Source: CBC's Audience Research Bureau, 1 July 1957.

B. What is set ownership by province?

Set ownership by province

Province	Estimated Population	Estimated Households	Estimated Percent Television	Estimated Television Households
Newfoundland	426,900	81,300	30	**24,700**
Prince Ed. Is.	102,200	22,800	36	**8,300**
Nova Scotia	714,200	165,600	61	**100,400**
New Brunswick	570,300	122,100	49	**59,900**
Quebec	4,839,900	1,055,500	75	**790,000**
Ontario	5,477,000	1,425,800	77	**1,097,700**
Manitoba	874,400	222,800	54	**121,400**
Saskatchewan	905,500	238,800	36	**86,100**
Alberta	1,154,700	308,700	49	**151,200**
Brit. Columbia	1,438,000	408,200	53	**217,600**
Canada	**16,503,100**	**4,051,600**	**66**	**2,657,300**

BBM estimates as of 1 June 1957 are the source of figures at right. Quebec totals include Ottawa-Hull metro area with 14,900 television households. Ontario totals exclude this figure

C. How fast has Canadian tv grown?

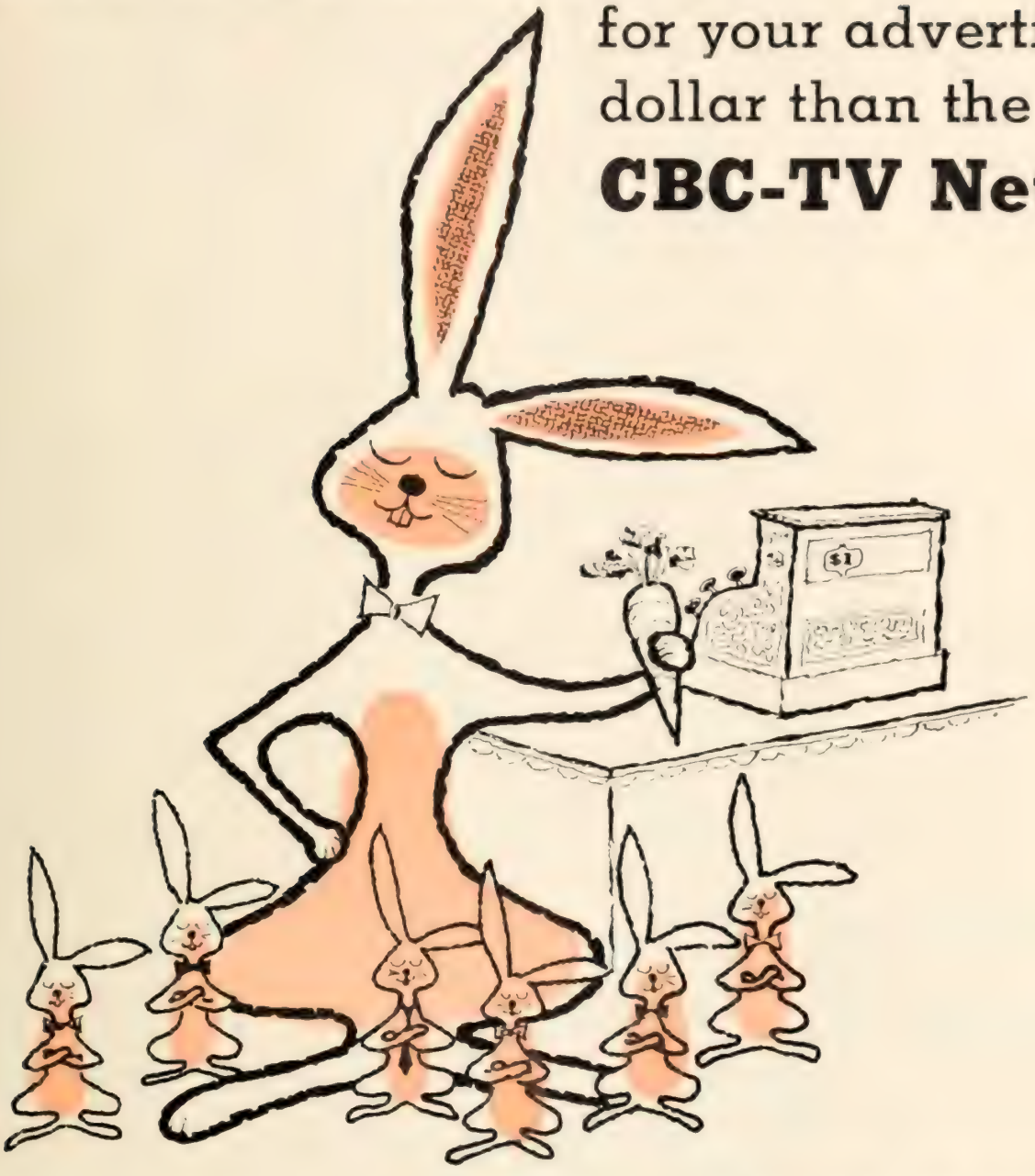
Tv home growth 1952-57

DATE	TOTAL FAMILIES	TV FAMILIES	%	NON-TV FAMILIES	% NON-TV FAMILIES ACQUIRING SET
1/1/52	3,172,000	75,500	**2**	3,636,500	**4**
1/1/53	3,783,200	216,000	**6**	3,567,200	**10**
1/1/54	3,818,900	569,000	**15**	3,249,900	**19**
1/1/55	3,878,500	1,167,500	**30**	2,711,000	**26**
1/1/56	3,989,100	1,917,600	**48**	2,071,500	**28**
1/1/57	4,069,700	2,509,700	**62**	1,560,000	

Source of tv ownership is Broadcast Advertising Bureau of Canadian Association of Radio and Tv Broadcasters. Total families is from Sales Management's "Survey of Buying Power"

There is no better buy

for your advertising dollar than the **CBC-TV Network!**



$1 buys 1,350 viewers*

. . . almost twice as many as any other medium . . . and it's getting better every day. Get greater coverage —with the CBC-TV network—English and French. Call, phone or write today.

* Based on Elliott-Haynes ratings for half-hour show in March 1957

CBC TELEVISION
commercial division

Halifax Montreal Ottawa Toronto Winnipeg Vancouver

D. How many homes in metro areas have tv sets?

Canadian tv saturation in metropolitan areas has reached respectable percentages. BBM figures as of 1 June this years are source of chart

Tv saturation in 15 metropolitan areas

METRO AREA	NO. TV HOMES	% TV HOMES	METRO AREA	NO. TV HOMES	% TV HOMES
St. John's (Nfd.)	13,500	85	Windsor	48,700	93
Halifax	31,900	83	London	39,700	87
St. John (N. B.)	16,600	78	Winnipeg	88,000	81
Quebec	56,800	65	Calgary	45,700	76
Montreal	369,100	89	Edmonton	54,200	81
Ottawa-Hull	70,500	86	Vancouver	147,400	72
Toronto	269,600	82	Victoria	25,100	68
Hamilton	74,100	82			

E. How are tv set sales going?

Tv set sales drop after 1955 peak

1949	8,212	1954	619,428
1950	29,611	1955	776,536
1951	40,615	1956	612,871
1952	146,373	1956 (6 months)	216,196
1953	365,400	1957 (6 months)	170,381

Source: RETMA of Canada

SOME FIGURES ON THE TIME CANADIANS SPEND WITH TV

How do metro and non-metro viewers compare?

BBM's Time Period Audience study provided these breakdowns to BAB. Note that on the average the metro and non-metro viewers differ only by 17 minutes of viewing daily. Period covered is November 1956

Canadians spend more than five hours daily with tv

TIME SPENT WITH TELEVISION

		AVERAGE WEEKDAY	AVERAGE WEEKEND DAY	7-DAY AVERAGE	TOTAL WEEK
6 a.m.-6 p.m.	Met. Areas	1:11 hrs.	2:07 hrs.		
	Non-Met. Areas	1:11	2:33		
	All Tv Areas	1:11	2:17		
6 p.m.-Mid.	Met. Areas	3:37	3:55		
	Non-Met. Areas	3:44	3:48		
	All Areas	3:40	3:52		
Total Day	Met. Areas	4:48	5:59	5:07 hrs.	35:49 hrs.
	Non-Met. Areas	4:55	6:21	5:24	37:48
	All Areas	4:51	6:09	5:17	36:59

CALDWELL OF CANADA

Distributors of
SYNDICATED PROGRAMS
on
Film • **Tape** • **Transcription**
PRODUCTION AIDS
SPECIAL EQUIPMENT
PRODUCERS OF COMMERCIALS

S.W. Caldwell LTD.

447 JARVIS STREET, TORONTO 5, ONTARIO
WALNUT 2-2103

PROFILES OF VIEWING BY HOURS

A. What percent of all homes view tv in metro and non-metro areas?

Percent viewing in metropolitan areas

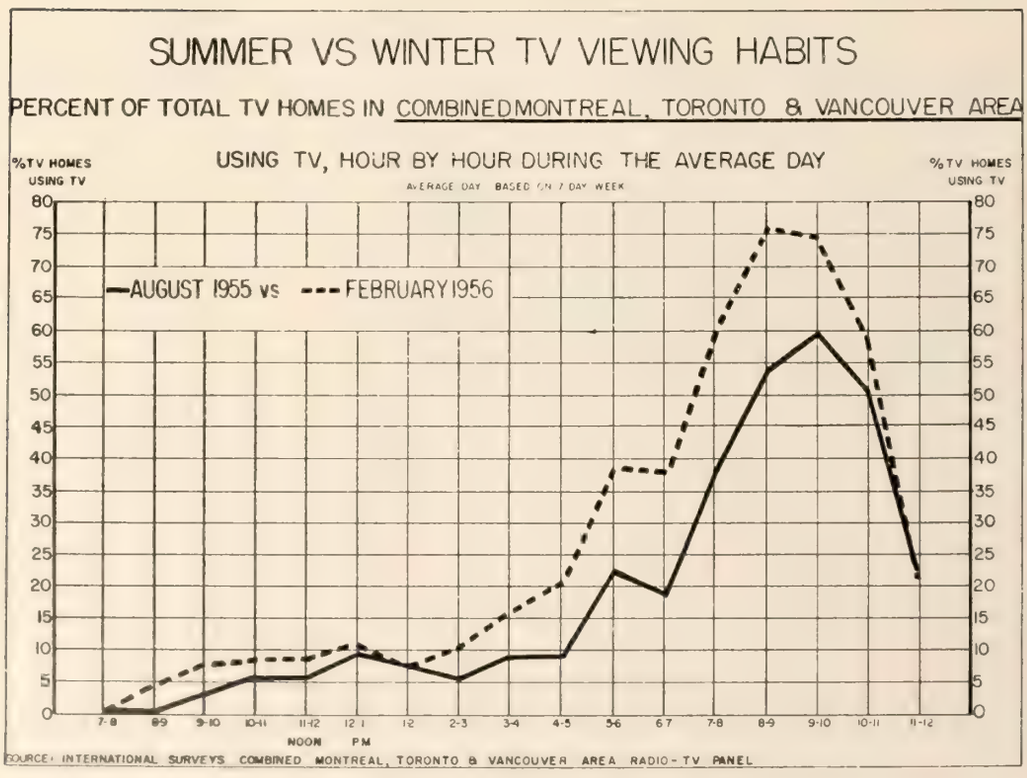
Time	Mon.-Fri.	Sat.	Sun.
N.-1 p.m.	5.6	9.0	7.5
1-2	3.6	24.0	15.0
2-3	5.5	26.5	22.0
3-4	10.8	28.5	27.5
4-5	18.0	25.5	35.5
5-6	32.8	34.5	39.0
6-7	35.0	39.0	47.0
7-8	52.5	52.5	58.5
8-9	60.5	60.0	65.0
9-10	59.5	57.0	60.5
10-11	49.0	51.5	52.0
11-M.	25.4	39.0	27.0

Source: BBM, Nov. 1956. Base: all homes

Percent viewing in non-metropolitan areas

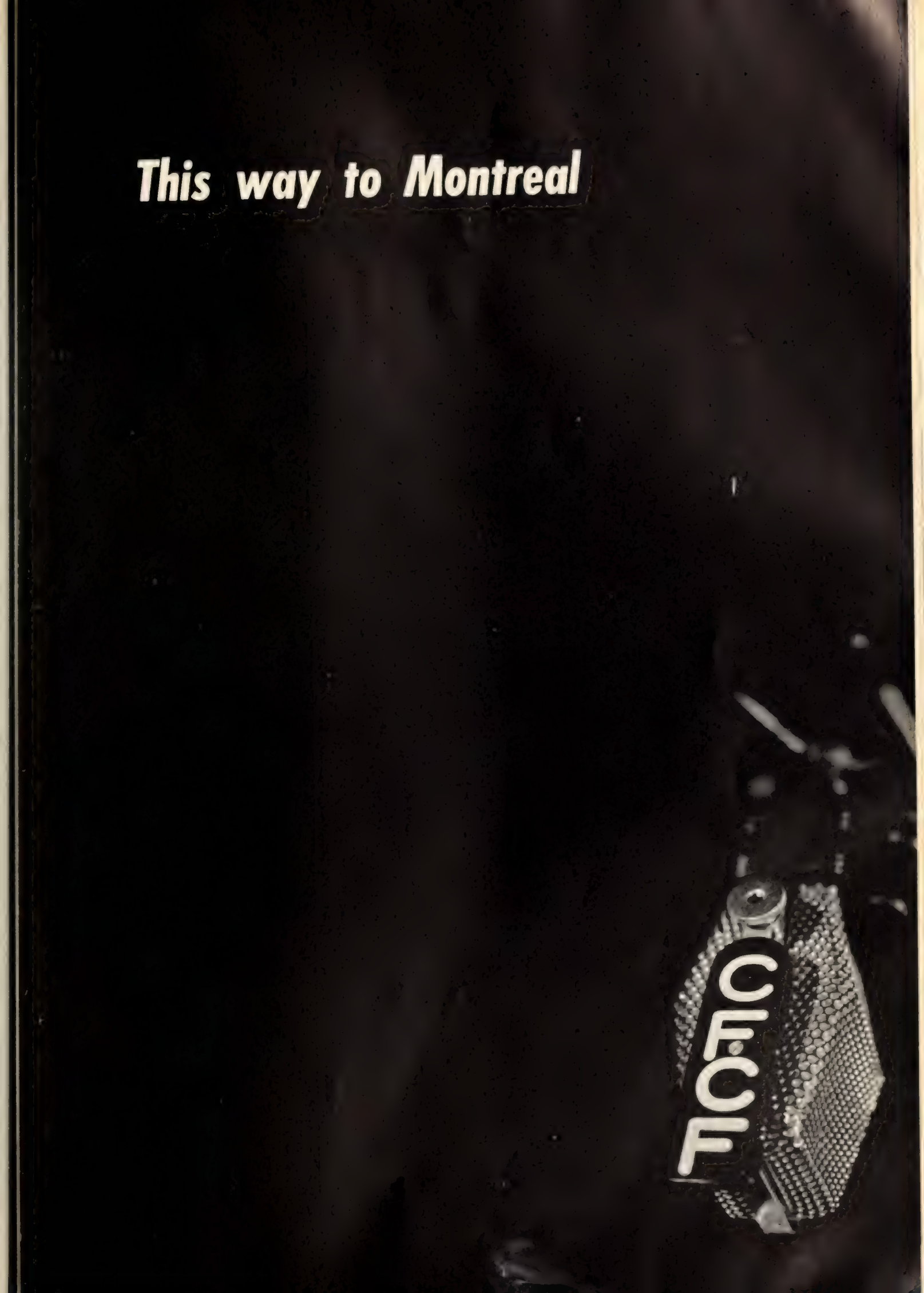
Time	Mon.-Fri.	Sat.	Sun.
N.-1 p.m.	2.1	2.5	3.5
1-2	1.1	7.5	9.0
2-3	2.0	9.0	15.0
3-4	6.0	11.5	19.0
4-5	11.1	16.0	23.0
5-6	20.3	22.5	23.0
6-7	24.0	24.5	27.5
7-8	31.0	29.5	32.0
8-9	34.4	32.0	35.5
9-10	33.0	33.0	33.0
10-11	26.0	29.5	26.5
11-M.	11.9	21.0	13.0

Source: BBM, Nov. 1956. Base: all homes



B. How does viewing differ by seasons?

This way to Montreal



BUY THE AUDIENCE



that buys the merchandise

It takes results to make local advertisers renew year after year. In fact CHRC has the highest percentage of renewals for local accounts. Many of them have advertised constantly, some for more than 20 years.

Local accounts buy on logic. They know CHRC's family programs serve fathers and mothers best and give their advertising the greatest sales drive.

Your national advertising on CHRC is certain to pay off in French Quebec—and do a really effective selling job—at the lowest possible cost.

5000 watts **CHRC** **800 kcs.**

THE RADIO SELLING POWER OF QUEBEC CITY

REPS—Jos. A. Hardy & Co., Ltd.—Canadian Station Representatives.

YOU REACH 300,000 NEWFOUNDLANDERS with "Twin" Coverage of CJON-TV and CJOX-TV



CJON-TV Channel **6** —St. John's and
CJOX-TV Channel **10** —Argentina now gives you over 65% of the total Newfoundland population of 200,000 people who make 80% of the retail purchases and you get them all with one RATE CARD.

Horace Stovin—CANADA Weed & Co.—U.S.A.

LEES LOOKS AT CANADA

(*Continued from page* 43)

to-coast connected television network. There is only one television station in each market with the exception of Ottawa, Montreal and Quebec where there is one English and one French television station. By the end of 1958 it is expected the microwave connections will have been completed, but at the present time, coverage of Canada by television means a delay of up to four weeks in some markets with about a third of the stations bicycling kines to complete the coverage.

When television licenses were granted to some of the smaller centres, almost everyone felt sure that the markets could not support this voracious new monster. Instead, all Canadian television stations expect to show a nice profit.

There has been a great deal of speculation as to when a second private television station will be allowed in Canada's larger centres. At the present time, the Government operated CBC has the only stations in Halifax, Montreal, Ottawa, Toronto, Winnipeg and Vancouver, and as you can cover 41% of Canada's population by using only these centres, naturally, applications are being received every day.

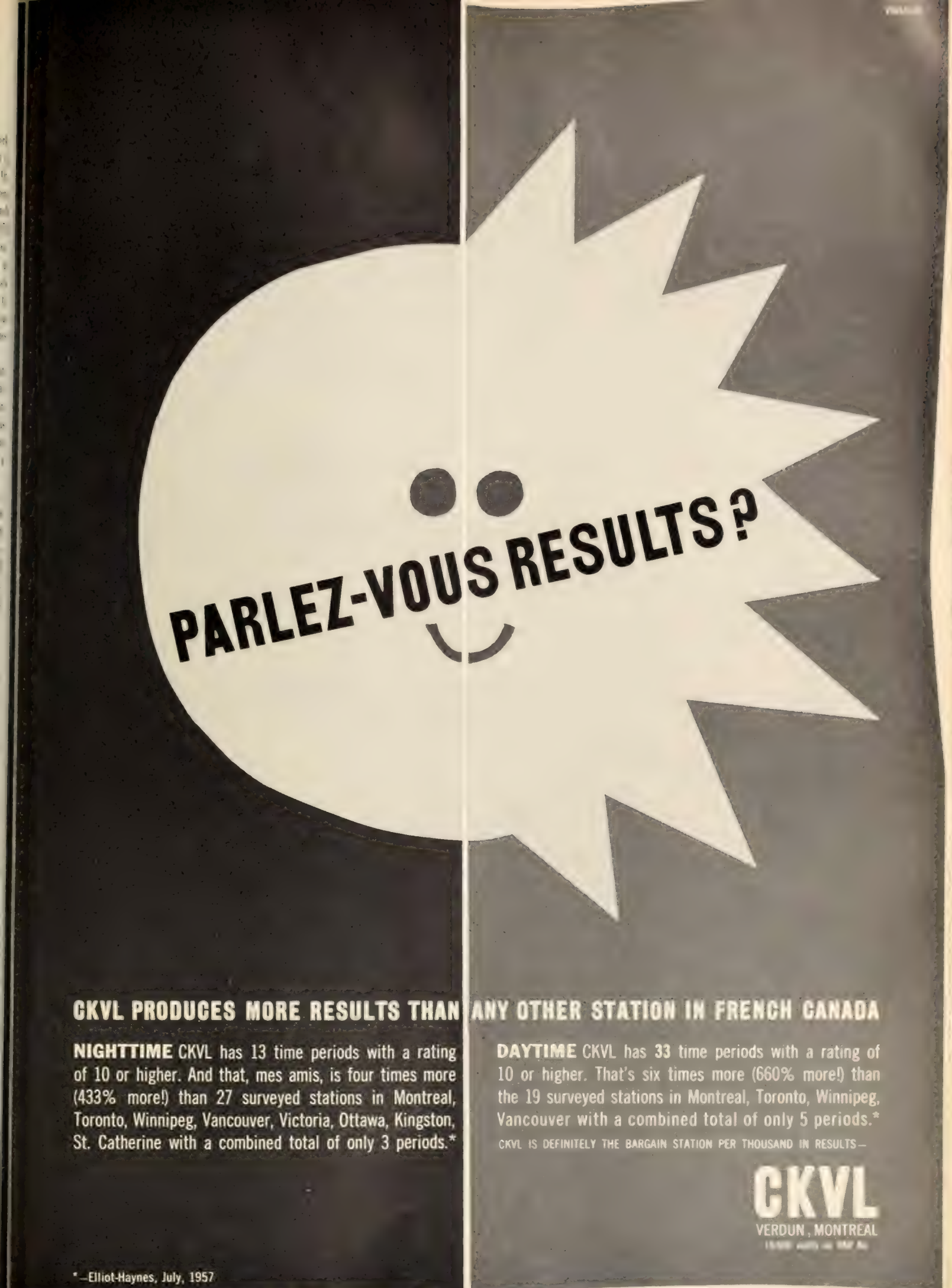
Some speculators claim that the recent change of government will speed the realization of a second station in these major markets much more rapidly than had been anticipated.

While each market will certainly vary, tv availabilities in these large centres are at a premium.

However, in Toronto and Vancouver, where U. S. stations are easily received, it is not surprising to find that at times these U. S. stations are the best local (Canadian) buy. While Bellingham, Wash., is a relatively small market, its station can be considered a local outlet to both Vancouver and Victoria. Being a network affiliate, it commands a healthy share of the audience.

One of the Buffalo stations attracts about 40% of the Toronto-Hamilton audience all week long. As this is Canada's most densely populated area, the Buffalo stations find they have slightly more than half their audience in Canada, handing their U. S. sponsors a bonus of three-quarters of a million sets. This, however, is not the case with the Buffalo uhf outlet, whose Canadian bonus is about 10%.

An unusual situation has Canadian



dy McDermott, Radio & Television Sales Inc., Toronto/Andy Wilson, Radio & Television Sales, Montreal/Donald Cooke, Donald Cooke, Inc. 331 Madison Avenue, New York Cit

breweries sponsoring many hours a week on these Buffalo stations (at reasonable rates), because they are not allowed to advertise in their own country. The only place where even vaguely reciprocal action takes place is in Windsor, Ont., where the Canadian station blankets the Detroit area.

Montreal, on the other hand, having the transmitter for both English and French stations atop Mount Royal right in the middle of the city on Chanels 2 and 6, effectively blots out the U. S. signals on Channels 5 and 3.

As for tv programing, motion picture films, of course, play a big part in the early and late evening pattern of stations across the country, but when you have one-station markets (and most of them are), the set is either on or off, and unless the feature is worthwhile, or the set very new, it's off.

Where live network shows are concerned, the CBC have a policy that is very similar to the one coming into full use in the U. S. They control the network and they supply the programs; the only spaces to be filled are the commercials which are supplied by the agencies.

If you want live commercials, you may supply the script, choose the announcer and the CBC will handle production. However, most agencies are using filmed commercials, the majority of which are still made in the U. S.

On the other hand, starting with the *Last of the Mohicans* in 1956 and continuing with *Tugboat Annie* this year, U. S. television audiences will be able to watch programs which were made entirely in Canada.

Canadian-originated programs are preferred by the CBC, so chances of getting on the network, where good time is extremely scarce, are much better with a Canadian show than with a U. S. network feed, or film show. It has been suggested that Canada is Ed Sullivan's idea of Utopia—it is almost impossible to get the *Steve Allen Show* here.

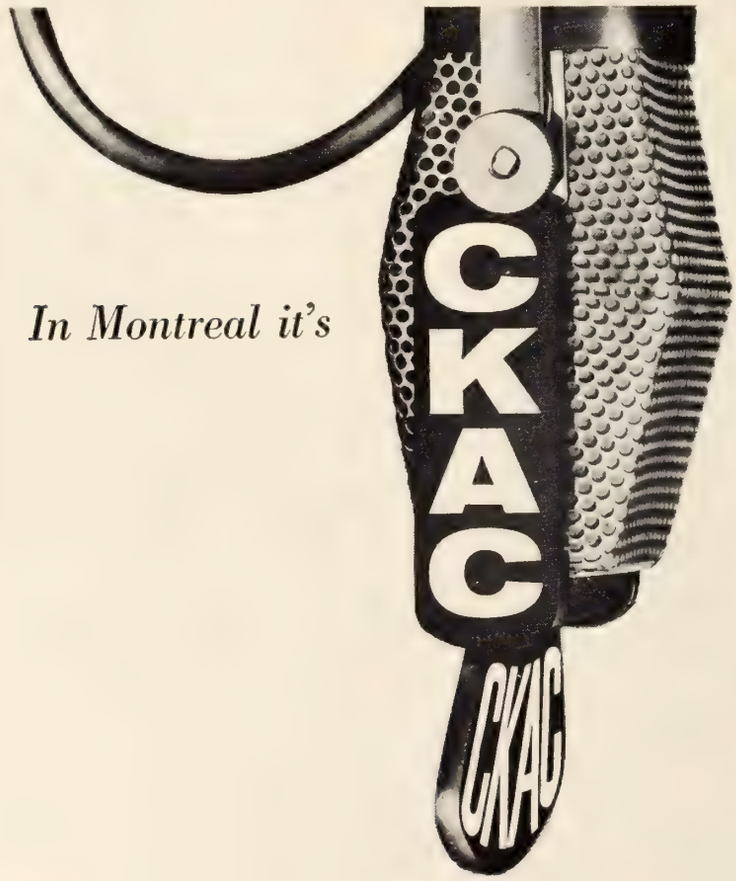
Being a public corporation, with slim budgets, and answerable to practically everyone, the limitations placed on the CBC make its job in the entertainment field particularly difficult. In spite of this, many of their offerings maintain a very high standard, especially in the fields of news and drama.

Commercial policies on CBC stations differ in a number of ways from what the U. S. advertiser is used to. In Canada all stations carry commercial programs on Sundays, but no CBC-owned station will allow any chain break or 8-second commercials between these programs. As a matter of fact, CBC-owned stations do not accept 8-second I.D.'s.

On CBC-owned stations, it was only recently that deodorants were allowed to advertise. Beer and liquor are still taboo and, while no proprietary medicines are allowed to buy spot announcements, they can buy programs.

The Fowler Commission report on the finances of the Canadian Broadcasting Corporation may lead to local sponsorship of CBC radio newscasts and sportscasts (something that has never been contemplated in the past), as well as allowing a fortunate few to pick up all or part of an informal interview-type program called *Tabloid*, which, because of its carefully planned writing and production, and its wide variety of subjects, makes it an outstanding contribution to the television schedule.

A word or two about French-speaking Canadians. While the English network of stations covers six time zones from St. John's Nfld. in the east to Prince Rupert, B.C., in the west, there is a concentrated section of Canada



In Montreal it's



your **B** *station*

Covering Greater Montreal and Central Quebec Province

Power: 10,000 watts — SOON 50,000

Coverage: *BBM Weekly Audience*
445,510 radio homes Daytime
360,090 radio homes Nighttime
Elliott-Haynes Circulation
1,077,854 daily listeners
16 years of age or over

Market: $2,326,920,000 annual retail sales

Population: 2,847,800

Your IBS representative will help you get the most from your advertising dollar in this lucrative region.

MONTREAL: CKAC Commercial Division—UN 6-7301

TORONTO: 199 Bay Street—EM 4-1197-8

U.S.A.: Adam J. Young Jr.

With the largest radio listening audience in Canada.



A NEW KIND OF SERVICE. These eight people are right on top of the Canadian market. They are on the staff of All-Canada's newly formed Broadcast Services Division. They are giving new meaning to the term "representation service".

If you are an advertiser, they show you how to sell more effectively and economically through Radio and TV. If you are an agency, they provide vital information on media, markets and stations. If you are a Radio or TV station, they make sure more and more advertisers know about the strong selling power of your medium. This is an example of how All-Canada is continually finding new and better ways to serve the advertising and broadcasting industry.

ALL-CANADA RADIO & TELEVISION

• Representing 29 Radio Stations • 19 TV Stations

• Distributors of the World's Finest Radio and TV Programs

MONTREAL · TORONTO · WINNIPEG · CALGARY · VANCOUVER

CKOV

KELOWNA, BRITISH COLUMBIA

The best buy—buy far—in B.C.'s Booming Interior.

★ ★ WHY? ★ ★

1. The Okanagan Valley's FIRST Station, with 25 years of wonderful, undiminished LOYALTY behind us.
2. Still FIRST TODAY. B.B.M. Study No. 7 proves it!
3. CKOV is a Station with *PEP—PERSONALITIES, EXPERIENCE, PROMOTION!
4. Kelowna is recognized as "Canada's Apple Capital" and Headquarters for B.C.'s $25,000,000 Fruit Industry, WITH A BUMPER CROP THIS YEAR!
5. Bank Clearances, Kelowna, first six months of '57, $36,305,838.99, increase of $7,194,909.70 over same period last year.
6. Retail sales MILLIONS OF DOLLARS ahead previous year.
7. Building permits over $1,000,000 mark. 10-year figure for City of Kelowna alone is $7,565,714.18.
8. Valley's only Plywood plant, right in the City of Kelowna, was opened this year. Cost $1,500,000.00. Valley's largest Sawmill is also located here and it alone employs 214.
9. $8,000,000 bridge to be opened here in Sept. '58.
10. $125,000 Meat Processing plant underway. Coming are $250,000 Two-Decker Motel, and $25,000 Supply Centre; 3800-foot runway being added to Kelowna Airport, thus enabled to handle largest airliners.
11. From LONDON, ENGLAND, comes word that "Kelowna is ideal as the location for another ANNACIS DEVELOPMENT!"
12. Natural Gas Pipeline arrived and completed, bringing with it new industries.

★ SEE ALL-CANADA RADIO FACILITIES LTD or WEED & CO.

that knows French as its mother tongue, and this area was Canadienne 200 years before the English arrived.

Northern New Brunswick, the Province of Quebec and portions of eastern Ontario along the shores of the Ottawa River are overwhelmingly French-speaking, and because, unlike their English-speaking compatriots, they have not had U. S. networks to draw from, they have developed their own talent. The calibre of this talent is generally of a higher standard than that found in the rest of Canada.

Probably the best Canadian television buy is the French-speaking audience. The average resident of Quebec province is the shrewdest person in the management of money that this country will ever see. Therefore to have free entertainment provided in the home seven nights a week is something the Quebecois is using to full advantage.

Children in Quebec province are particularly intrigued. Because of a disastrous theatre fire in the 1920's no Quebec child is allowed to go to the movies. In fact, it is a standing joke in the province that it is legal for a girl to get married when she's 16, but she can't go to the movies till she's 18. One more thing makes French television a stay-at-home commodity. Most of Quebec movie theatres play Hollywood English-language movies. Most of the radio stations play standard U. S. records. French television is entirely French.

You can't talk about radio and tv. I suppose, without talking about measuring audiences.

Rating services will always come in for criticism, particularly when your program or your station isn't rated as well as you think it should be. Elliott-Haynes (whose system of program ratings matches Hooper) and International Surveys (whose method is most closely allied to ARB) have been the yardstick of Canadian radio and television for some years now. BBM (the counterpart of BMB) is still operating strongly in Canada, and last year, with the blessing of all concerned, brought in the first Time Period Audience Study, covering both urban and rural audiences with a diary technique. As might be expected in this brand new venture there are some flaws, but everything is being done to make this the most accurate audience indicator possible. There is wide difference of opinion between the various



Picture of a woman buying a refrigerator

Bedtime . . . but she's already on her way to a $465 purchase tomorrow. Wherever you go there's not only radio, but a woman companioned by radio.

Through CFRB, you reach her and all the others like her who do the buying for 1,194,800 families* living in the rich heartland of Ontario. Annual family income (after income taxes) within the forty-four counties served by CFRB totals $6,158,388,000* . . . annual retail sales in this same area now account for 81.2% of Ontario's total.*

Are you and your product getting a proper share of this booming, easy-to-speak-to, *waiting* market? Let CFRB send a representative around to show you how inexpensive and profitable a well-designed radio campaign can be.

*Based on Sales Management's Survey of Buying Power, Canadian Edition, May 1957.

REPRESENTATIVES:

United States:
Young Canadian Ltd.

Canada:
All-Canada Radio Facilities Limited

ONTARIO'S FAVORITE FAMILY STATION

50,000 watts
1010 on your dial

CFRB
TORONTO

NEW CHUM RADIO

is

FIRST IN TORONTO!

*32.3%

OUT OF HOME LISTENING!

*9.00 a.m. to 6.00 p.m. July 1957 Elliott Haynes out of home listening report!

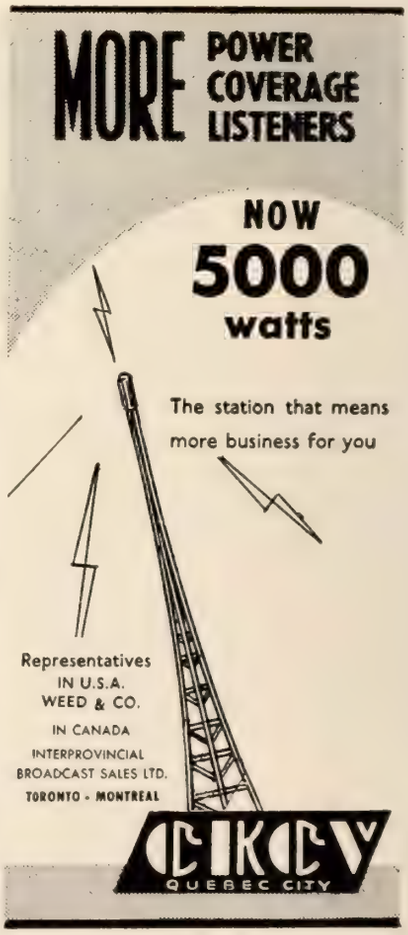
NOW . . . In Toronto No Selling Campaign Is Complete Without The NEW CHUM - Dial 1050 - 24 Hours - 2500 Watts

FOR DETAILS . . . Contract In Toronto, Bill Stephens or Ernie Towndrow Empire 6-4221; Montreal, Emery Richmond Belair 7042; New York, Ed Devney Murray Hill 2-8755.

rating services in some areas and complete agreement in others.

Today the broadcasting industry is flourishing in Canada. Radio and television stations are increasing their rates to alarming proportions . . . but still maintain a cost-per-1,000 figure that makes them an outstanding advertising buy.

(Editor's note: While there are no authoritative figures available relating rates to ratings, Canada's Broadcast Advertising Bureau regularly measures the relationship between rates on private stations and radio ownership. Using 1946 as a base, BAB's latest figures show radio ownership up 77% since 1946, while the average cost of one hour in Class "A" time has risen 38% and the average minute cost (Class "A") has climbed 56%. Starting last year, BAB began measuring the average cost of flashes (15-second announcements) on all stations. The average cost in 1956 was $7.93, while this year it was $8.34. Elliott-Haynes' in-home sets-in-use figures for four major markets (1954-57) show slight daytime dips.)



MORE ADVERTISERS USE CANADIAN FIRMS FOR FILM COMMERCIALS

Production of film commercials for tv has been stepped up considerably in Canada during the past year, reports to SPONSOR from about a dozen producers indicate.

"The reasons are clear," according to Spence Caldwell, head of S. W. Caldwell, Ltd., Toronto. "The producers have better facilities and the advertisers have bigger commercial budgets."

Edward Kostiner, president of Edward Productions, Ltd., Montreal, points out: "Although almost all advertising agencies had in the early stages used Canadian production houses, many clients and agencies felt that American production was 'safer' on big budget jobs. However, due to increased technical facilities and know-how, Canadian producers are now getting a reasonable share of the big work."

An example of one of the big jobs recently completed in Canada was the production of 50 commercials for Sterling Drug of Canada in both English and French by Robert Lawrence Productions (Canada), Ltd. RLP's Canadian production has doubled so far this year. The firm has produced a total of 130 film commercials. This activity is also a sign of the search (successful, in this case) for Canadian business on the part of U.S. producers.

The growing production activity is being reflected across the nation. A Vancouver production firm, Artray, Ltd., reports that "tv film production in Western Canada has increased tremendously during the past 12 months, especially in the Vancouver market." Art Jones, president, tied the increase to larger production budgets, more volume, more distribution of commercials to other Western Canadian centers and more complex commercials.

Just as the Eastern Canadian producers found the U.S. to be tough competition, the Western Canadians are having the same trouble with Eastern Canadian producers. Ron Bennett of Vancouver's Bennett & Were, complained that although his firm has done several full-cel animation commercials, he finds most commercials made in his area of the low-budget ($800) type.

Production costs outside of Eastern Canada are cheaper, just as Eastern Canada is cheaper than the U.S. A Winnipeg firm, Michel J. Sym, gives the following range as typical: one-minute $295 with voice over to $450 with lip sync. 20-seconds: $150 to $250. These costs exclude props, announcer, copy, art work, etc. Animation will run about $180 for eight seconds to $1850 for one minute and full-cel.

Canada is still not out of the woods so far as film processing facilities are concerned. Ernest Corley, president of Ministar Film Productions, Ltd., with operations in Toronto and Hollywood, said, "One of the drawbacks to Canadian production has been the lack of optical effects and, as far as 16 mm. is concerned, optical or step printing. We film almost exclusively in 35 mm. but the fact remains there is no 16 mm. optical printing in Toronto or, I believe, in Canada."

The lack of an optical house in Canada was also cited by S. Dean Peterson, president of Peterson Productions, Toronto. This firm has 95% of its lab work done in the States but reports Canadian lab quality is improving.

now 50,000 watts

The only advertising medium

covering all of

Canada's 3rd market

Coverage doubled to 408,000 homes

Radio British Columbia

CKWX

Vancouver, Canada

Reps. Canada: *All Canada Radio Facilities Ltd.* Reps. United States: *Weed and Company*

ROYAL COMMISSION URGES END OF TV MONOPOLY IN CANADA

A summary of recommendations by the Royal Commission on Broadcasting has been made for SPONSOR *by T. J. Allard, executive vice president of the Canadian Association of Radio and Television Broadcasters.*

The Report of the Royal Commission on Broadcasting, known to Canadians as the Fowler Report, after its chairman, Mr. R. M. Fowler, was made public in March 1957.

The main recommendations were,

1. That State-owned and privately-owned radio and tv stations should remain integral parts of a Canadian broadcasting system and that both should be subject to regulation and control in the public interest by Parliament.

2. That a new Board of Broadcast Governors be established with responsibility for policy and for policing the Broadcasting Act, as far as both State-owned and private radio and tv stations are concerned. The new Board of Broadcast Governors would have a membership of 15 compared to the 11 members who make up the present Board of Governors of the CBC, and the BBG would report to Parliament through a minister of the Crown on the activities of both the private and public sectors of broadcasting.

3. That the CBC-TV monopoly in the main Canadian cities of Toronto, Montreal, Ottawa, Vancouver, Winnipeg and Halifax be ended and these areas opened for private tv stations to give viewers an alternate choice of Canadian programs. The license for private tv stations in these cities, recommended the Fowler Commission, should be given only to responsible and experienced parties and on certain definitely stated conditions; i.e., these private tv stations are to have a definite commitment for producing a certain proportion of Canadian programs, using Canadian talent; are to adhere to limits and standards for commercials which apply to the present tv network, and are to operate with at least 80% Canadian capital.

4. That the Canadian Broadcasting Corporation, the State-owned part of Canadian radio and tv, be given an assured annual income from the public treasury to cover both its operating and its capital requirements. The Commission estimated that by 1963 the CBC would require approximately $100 million a year for operation, of which $73 million would come from the taxpayer and $27 million from commercial revenue. These estimates took into account the extension of radio and tv into new areas; additional hours of network tv service and the gradual introduction of color tv (now unknown in Canada except for the color programs tuned in from U. S. stations). Color in Canada was to begin in March, 1959.

5. It was recommended that the CBC Dominion radio network be scrapped and that the government-owned stations should sell spot announcements locally (a field they have not been in since the Massey Commission recommended against it in 1951). National newscasts were to remain unsponsored but the commission recommended CBC stations sell newscast adjacencies at premium rates.

WHO ARE YOU TRYING TO IMPRESS?

To sell the Vancouver area (Canada's 3rd market) you have to impress *many* audiences. One or two, just won't do. And to make this radio impression on a broad audience the key is music, news and service. Because of its broad appeal, C-FUN Radio has become Canada's fastest growing station. In the two short years since it began serving the lower mainland, C-FUN has over-tripled its national business. The more you compare breadth of audience, ratings, coverage and cost per thousand, the more you'll realize that "it's fun in B.C. . . . C-FUN Radio".

C-FUN

NOW B.C.'S FASTEST GROWING STATION

United States Representatives DEVNEY & CO.

New York • Chicago • Los Angeles • San Francisco

AGENCY PANEL

(*Continued from page 43*)

Karpus is involved in the radio-tv plans of General Mills, Canada; Nestle, Canada; Eversharp, Mutual of Omaha and others.

Some daytime-oriented agencies still find certain nighttime buys effective. For example, Muriel Murray, radio-tv director, Walsh Advertising Co., Ltd., Toronto, reported: "The tendency has been to air all (radio advertising) before 6:00 p.m. but we have had success with feature sportscasts in the 7:00 to 8:00 p.m. period and also with a summer Sunday night half hour musical program. It is my belief that this policy of choosing these times will remain the same this year." Walsh radio clients include Bayer nose spray, Lydia E. Pinkham, Simoniz Co., Ltd., First Lord cigarettes, Consumers' Gas Co.

Daytime tv: With no tv programing at all in the morning and not much in the early afternoon, daytime is tv's great frontier. Advertisers are naturally not investing huge sums in it. P&G and others have tested it, but for the most part, are holding off. On the other hand, stations are not investing huge sums in programing earlier in the day until they can sell a substantial part of what they already program.

There is evidence from SPONSOR's agency panel, however, that clients can find their proper daytime niche. David McMaster, radio and tv director of James Lovick & Co., Ltd., Montreal (which numbers among its tv clients Benson & Hedges (Canada), Abbott Laboratories, Eastern Airlines, Helene Curtis, Ltd.), explained: "Most stations in Canada are running feature films and homemaker shows from the middle of the afternoon until the children's programs start. For the right products, these afternoon shows can be extremely effective. Although the audience is naturally lower in the afternoon, so is the cost. Also, your audience is 100% housewives. Most stations definitely need to strengthen and lengthen their afternoon schedule but this will take time. They have to prove their present afternoon vehicles first."

Karpus points out that "some stations—particularly the more sophisticated private stations—have been doing some excellent afternoon programing of women's shows. These have proved effective on short term buys. As far as any practical improvements to make daytime tv a better buy, I do believe that one of these days a real heads-up station is going to come along and promote its daytime schedule as it should be promoted."

There is some feeling that the Canadian consumer is not ready for daytime tv. D. J. MacMillan, manager of the radio-tv department for McCann-Erickson (Canada), Ltd., Toronto, reports that daytime tv "so far has been viewed with a skeptical eye by most national advertisers. Most feel that the daytime woman's audience is largely undeveloped — much less acceptable than in the U. S. Stations in general have made some attempts to provide viewable afternoon fare, but Canadian housewives have not so far found afternoon tv sufficiently strong to captivate their attention to the exclusion of normal housewifely duties."

Could put another slant to this: "We feel that if the woman of the house was better educated towards watching afternoon television instead of going downtown to the theatre, there might be a better potential as far as audiences are concerned."

MacMillan, who speaks for such tv

SOON

10,000 WATTS

ON

1220 KILOCYCLES

CKDA

RADIO VICTORIA

OFFERING NATIONAL ADVERTISERS
MAXIMUM COVERAGE OF VANCOUVER
ISLAND AT MINIMUM COST.

REPS: RADIO REPRESENTATIVES—TORONTO & MONTREAL
JOHN N. HUNT & ASSOC.—VANCOUVER
FORJOE INC.—U.S.A.

CHEK-TV

CHANNEL 6

SERVING

(APPROXIMATELY)

35,000 TV HOMES

IN

B. C's SECOND MARKET

VICTORIA

REPS:
TELEVISION REPS—TORONTO MONTREAL
JOHN N. HUNT—VANCOUVER
FORJOE INC.—U.S.A.

clients as Coca Cola, Ltd.; Chrysler Corp. of Canada (whose special CBC TV shows at night have hit a record $70,000 per production mark), Swift Canadian Co., Chesebrough Mfg. Co., Bulova Watch Co., points out, however: "Daytime tv *will* come and advertisers who establish their franchise now will undoubtedly be the ones to benefit when daytime tv becomes the strong factor it will ultimately be."

The only direct comment on daytime tv rates came from Allan Schwam, creative director of Goodis, Goldberg, Ltd., Toronto (Elgin American of Canada, Ltd., Sun Brite Margarine and others). He said a "more realistic adjustment in rates for daytime tv is overdue."

Daytime radio: McCann-Erickson's MacMillan told SPONSOR that daytime radio "is a very healthy animal at present" while Reynold's Karpus declared: "During the past several years in the U. S. advertisers forgot about the power of radio—particularly daytime radio. Here, in Canada, the situation has been a little different. Canadian advertisers and agencies never did abandon daytime radio and it still seems to be one of the most powerful selling tools in our midst. Undoubtedly, as in the past year or two, Canadian advertisers will continue to use radio as their most flexible medium mainly to beef-up campaigns in the various markets across the country."

The recent history of media buying in Canada seems to indicate that daytime radio becomes especially fair-haired during the shock period following the introduction of tv. This is borne out by information from an agency in Halifax. J. B. Regan, radio-tv director of Imperial Advertising, Ltd., reported: "We have found that the buying trends among our accounts have been swinging definitely toward daytime radio. Nighttime ratings are away down in all areas of the Maritimes and this, perhaps, can be explained by the fact that tv is still relatively new to the listeners and viewers in these Atlantic provinces."

Radio prime time: Agencies and clients are "prime time happy," according to McMaster of James Lovick. He said the most popular times are 7:00 to 9:00 a.m., 9:00 a.m. to 1:00 p.m. and 5:00 p.m. to 7:30 p.m. In-

(*Please turn to page* 77)

CJAD *spells* impact

. . . in Canada's Greatest Metropolitan Market

In English-speaking Quebec, including the mass population market of Metropolitan Montreal, CJAD takes top place in the ratings—Elliott-Haynes and BBM.

Entertaining and informative programming, on-the-spot local coverage, top-grade news reporting and dramatic play-by-play sport covering have built up Canada's most active audience. Last hockey season over 63,000 replies were received in the CJAD Stanley Cup Sweepstakes.

There's a responsive audience waiting for your sales message . . . on CJAD in Canada's greatest metropolitan market.

10,000 Watts on 800 Kilocycles **CJAD** MONTREAL

CJAD SERVES Metropolitan Montreal, The Eastern Townships, The Laurentians, Eastern Ontario and the Lower Ottawa Valley

In British Columbia's FIRST MARKET
Your best buy is—
CHUB NANAIMO

LOCATED AT THE INDUSTRIAL HUB OF VANCOUVER ISLAND, BROADCASTING TO CENTRAL AND UPPER VANCOUVER ISLAND (Served by 23 return ferries daily from Vancouver) AND TO THE RICH VANCOUVER AREA . . .

And

CJAV PORT ALBERNI

SERVING THE INDUSTRIAL HEART OF VANCOUVER ISLAND AND THE POWELL RIVER AREA ON THE MAINLAND OF BRITISH COLUMBIA.

REPS: U.S.—Donald Cooke Inc.
Mont. & Tor.—Stephens & Towndrow Ltd.
Winnipeg—Horace N. Stovin & Co.
Vancouver—John N. Hunt & Assoc.

(*Continued from page 45*)

changes in radio's listening patterns. Radio's extreme flexibility has enabled it to fit into the new patterns easily. The companion aspect of radio has been increased. When the advertiser looks at radio's coverage and cost along with its extreme flexibility, it is easy to see why he is interested in the medium.

Q. What's the extent of radio coverage in Canada?

A. Truly national in coverage in Canada, radio has listeners in 3,909,794 radio homes. That is over 96% of the total, so you can say it enjoys almost complete saturation of the vast Canadian market. On the basis of Dominion Bureau of Statistics figures, BAB estimates there are 6,800,000 sets being used in Canada today. The figure is probably much higher, but we'll play it safe. Homes have most of these sets, about 5,250,000; with 1,300,000 sets in cars and 250,000 located in hotels, motels, restaurants and a number of other public places.

Multi-set homes are increasing steadily. The 1956 DBS radio homes figure shows that 74% have one set; 19% have two; 5% have three and 2% have four or more. There are two or more radios in 26% of Canadian homes.

Q. How are set sales doing?

A. Set sales are increasing the in-home coverage continually. In 1955 set sales were 25% ahead of 1954. In 1956, set sales increased a further 16.3% over the previous year. Set sales for the first five months of 1957, show an increase of 2.2% over the same months last year. As the early months of the year are not the best for set sales, the manufacturers predict that the small increase to date will grow and the 1957 increase will be comparable to the one recorded in 1956. Car radios and combination sets lead all models in sales increases with home and portable sets holding their own with last year.

As in-home audiences grow, out-of-home audiences are doing likewise. DBS reported a 15% increase for 1955-56 in the number of homes that have at least one car equipped with a radio. The total is 1,040,000 and is up from

OSHAWA

is called the Progressive City for good reason!

Population 1950—29,771

Population 1957—50,136

and the market is still growing—over 6,000 building lots are under development!

Reach this growing area (and a big plus from Hamilton to Belleville) by

CKLB Serving South-Central Ontario from

OSHAWA

Jos. H. McGillvra—U.S.A.

Lorrie Potts & Co.—Toronto, Montreal

John N. Hunt—Vancouver

BMI CANADA LIMITED

The tremendous post-war growth of industrial Canada, so well measured by economists, sociologists and historians, is matched by the music coming from the minds and hearts of the people of Canada.

YES, THERE IS CANADIAN MUSIC!

. . . and it is the music that Canadians want to hear on Canadian radio and television programs.

By encouraging and stimulating the efforts of Canadian composers of both popular and concert music, **BMI CANADA LIMITED and BROADCAST MUSIC, INC.** are making it possible for Canadian music to be published, recorded and performed, not only in Canada but throughout the world.

Written and composed by Canadians, published in Canada by Canadian publishers, this music should become the first choice of those advertisers and program producers who want their programs to find the widest possible favor with Canadians.

Now located in new and enlarged offices in Toronto with added facilities, better to serve the music needs of Canada

For further information on the subject of Canadian Music call or write

BMI CANADA LIMITED

16 Gould Street
Toronto 2, Ont.

1500 St. Catherine Street, W.
Montreal, Que.

906,000 for 1954-55. In addition, BAB estimates there are about 250,000 cars equipped with radios not identified with homes in the DBS sense. All told there are about 1,300,000 radio-equipped cars in Canada. This audience in motion, a captive one at that, gives radio advertisers a tremendous plus in coverage at no extra cost. Many advertisers are finding that automobile drivers (and passengers) like housewives are capable of multiple attention and good commercials with good programing bring good results.

Q. Are the number of stations increasing also?

A. While increases in radio homes and sets-per-home are going up each year, so are the number of stations. In a three-year period, from June, 1954 to June, 1957, 23 new am stations came on the air, seven of these during the past year. With four licensed stations still to come on and new licenses that will be granted, Canada will probably have an additional eight stations on the air this year. In addition to this, there have been a large number

NORTHERN ONTARIO

is a rich, booming market!

In Northern Ontario, *North Bay, Timmins* and *Kirkland Lake* offer a combined retail sales market in excess of $79,000,000.00—and it's growing!

REACH IT THROUGH—

CFCH • CKJB • CJKL

NORTH BAY TIMMINS KIRKLAND LAKE

This trio of radio stations delivers a *captive* audience of over 300,000 listeners *daily!*

REPS: In U.S.A.—Weed & Co.
In Toronto and Montreal—N.B.S.
In Western Canada—All-Canada

---

so is EASTERN ONTARIO

retail sales, wages ARE HIGHEST EVER!

In Eastern Ontario, *Kingston* and *Peterborough* are enjoying a new high in prosperity. In Kingston, retail sales are over $58 million; per family income is $5,380. In Peterborough, retail sales are $61 million; per family income is $5,450!

REACH IT THROUGH—

CKWS-RADIO CKWS-TV Kingston CHEX-RADIO CHEX-TV Peterborough

These four stations deliver the best results in their respective markets because they're *local*—with entertainment and news designed to appeal to their own communities!

REPS: RADIO ADS: In U.S.A.—Weed & Co. In Toronto and Montreal N.B.S. In Western Canada—All-Canada
PETERBOROUGH TV—In U.S.A.—Weed & Co. In Canada—All-Canada
KINGSTON TV—In U.S.A.—Canadian Station Representative. In Canada—All-Canada

PORT ARTHUR - FORT WILLIAM Ontario - Canada

Exclusive TV coverage

CFCJ-TV

Channel 2 — 28 Kw.

Reps: ***Weed TV Corp.***
All-Canada TV

Lowest cost radio coverage of the Lakehead market

CFPA

Reps: ***Weed & Co.***
Lorrie Potts Co.

Twin Cities at the head of the Seaway

of power increases including two to 50 kw.

Q. What's new in the way of listening data?

A. The most important step in broadcast research ever taken in Canada bore fruit this year in the publishing of the first TPA (Time Period Audience) survey by the Bureau of Broadcast Measurement. BBM is a unique, non-profit broadcast research organization supported by advertisers, agencies and stations. It is the only research organization that surveys listening in all of the 144 census areas in Canada.

In the past, BBM reported listening by the day or week in terms of total homes without specifying time periods. The new TPA Survey reports the number of homes tuned to radio and to individual stations in Canada by half-hour periods from 6:00 a.m. to 12:00 Midnight. It also reports out-of-home listening by six-hour periods.

The first TPA Survey published in January, 1957, was based on field work done during a week in November, 1956. The TPA Surveys are to be conducted twice yearly with the second study due any day now. The field work for the second study was done in May, 1957, so the two studies will make an interesting comparison. TPA gives advertisers and their agencies more detailed and accurate information on radio (and television) circulation than any other national medium. Cost-per-1,000 homes can be determined by a simple calculation. TPA has received wide acceptance from advertisers and agencies.

BAB did some additional tabulations on the TPA Survey which enabled us to determine national listening trends in metropolitan and non-metropolitan markets, as well as homes listening per day and homes tuned by half-hour periods during the broadcast day.

Q. What does TPA show about listening?

A. The first TPA survey showed that radio's largest audiences are listening during the day. Morning and noon audiences take top honors followed closely by the early evening period. Daytime television is not a factor in Canada. Percentages of homes listening in non-metropolitan areas

NOTICE:
To Timebuyers

To reach the wealthy
KAMLOOPS B.C.
ISOLATED MARKET
YOU *MUST* USE

CFCR-TV
and
CFJC-RADIO

A growing population and diversified industries are keeping the Greater Kamloops area BOOMING.

Check with your All-Canada man.

CKRC

Is Way Out in Front in Winnipeg

The new T.P.A. Report is out now. We hope you will take the time to study it carefully in the markets which concern you. You'll find that CKRC has made further significant gains in the Winnipeg Area and is now more than ever—the best buy in the market—in fact, one of the best buys in Canada.

ON THE PRAIRIES
METROPOLITAN WINNIPEG
IN THE MAJOR MARKET

FOR FACTS AND FIGURES SEE—
REPS: ALL-CANADA RADIO FACILITIES in U.S.—WEED & CO.

radio 630
CKRC
WINNIPEG, MANITOBA

are roughly 15% higher than metropolitan centers, though listening trends and peaks are about the same. TPA also showed that audience size does not vary significantly during the week but drops slightly on Saturday and Sunday.

Evening audiences are generally smaller because of television, though the drop varies considerably depending on the market. Many Canadian markets receive only one channel. Radio listening in these markets is generally higher than markets receiving several channels. This points up the need for careful selective buying. TPA also shows that out-of-home audiences are largest during the day and up to 6:00 p.m.

Q. What are the trends in radio programing?

A. Along with changes in the listening pattern have come a number of important changes in radio programing. News and special events coverage have been stepped up. Music makes up a big segment of programing. The music, news and sports formula is being used by a large number of Canadian stations.

An increasing number of stations are programing for the rush-hour automobile audience and also to the large week-end audience on wheels as they drive to and from resort and cottage areas. This programing follows a pretty constant pattern of music, news, weather, sports coverage, and regular reports on traffic conditions on all main highways. Advertisers, especially in the automobile category, are buying into these shows on a participation basis. One station in a multi-station market leaves programing for the car audience to the other stations and concentrates on entertaining those who are staying home.

Give-away and contest programing are still popular with listeners. They operate on a reasonable basis and have not reached the proportions of some of the radio give-aways that have taken place in the United States.

Because of the large number of immigrants who have arrived in Canada during the past three years, a growing list of stations are doing a considerable amount of foreign language programing which is meeting with increased support, especially from local advertisers.

With stations always on the lookout for ways and means of building audiences both day and night time, program syndicators are busy. Drama and comedy shows are most in demand.

Q. In what direction are rates going?

A. All time units have increased slightly in cost and there has been some revision in make-up of rate structures. An increasing number of stations have made all day times Class "A" with Class "B" for all times before 7:00 a.m. and after 8:00 p.m. Other stations put the peak period times in Class "A," other day times in Class "B," and remaining times in Class "C." There is no trend to drastic rate reductions for night times. With the demand for day times spilling over into early evening periods, stations are content to hold the line on their present nighttime rates.

More stations are showing bulk announcement packages on their rate cards. Number of announcements vary from 500 to 2.000 and most of them are sold on a run-of-schedule basis.

Now!

Largest city in

British Columbia's Booming

Interior (1956 Canadian Census)

Penticton B.C.

Served by Radio Station

CKOK dominating (95% of audience)

the South Okanagan.

CKOK

1000 Watts on 800 K.C.

Reps.

U.S.A.—Forjoe

CANADA—Mulvihill

Maurice P. Finnerty

President

CANADIAN TV

(*Continued from page* 45)

A. The growth of the medium has not been confined to just stations or set ownership. From 1954 to 1955 national advertising on television jumped from $8,496,000 to $23,552,000 — from 5.5% of the total volume of national advertising to 13.5% in just one year. These dollar figures cover network and selective (spot) time costs but not program costs. In 1956, spending jumped to around $34 million, or 16.6% of the total.

Q. Are there any significant differences between Canadian and U. S. tv so far as advertising is concerned?

A. Several aspects of Canadian television are unique with respect to the medium in the United States. One out of every two major markets is captive, i.e., serviced by only one station.

There is only one network, forgetting for the moment the language division. As a result a network advertiser is not competing for viewers' attention with other sponsors on other networks. So that American marketing and advertising people can better comprehend significance of this: Imagine being able to buy time on the only television station in markets such as Philadelphia, San Diego, Kansas City or Dallas. Imagine being able to discuss and demonstrate the merits of a particular product or service to over half the homes in a market at a given instant. Television is the only medium in Canada which affords this opportunity to advertisers.

No advertiser however, can overlook the fact that the Canadian market is in reality two markets. Some 30% of all our population is French speaking and this group can only be sold effectively in their own language. Advertising campaigns have failed in predominantly French speaking Quebec because this factor was not taken into account.

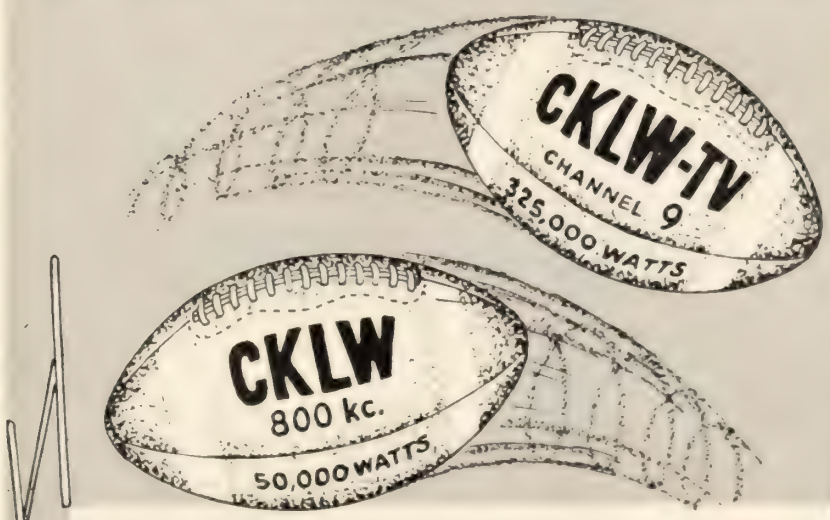
Q. What about the shortage of time in Canada?

A. Well, as more and more advertisers are made aware of television's great selling power, availability of time becomes a problem. In Canada this is influenced by a number of factors, especially on a national spot basis. To

To be sure . . . . Select KERG in the Rich, HEART OF OREGON MARKET . . . with a QUARTER BILLION DOLLARS OF BUYING POWER. In the fast-growing Northwest, EUGENE is ranked 5th . . . and is Oregon's second largest city. With KERG, you're buying the important CBS Radio Audience in this valuable market.

Eugene, Oregon
KERG
CBS Radio Network
5000 WATTS · 1280 K.C.
CONTACT WEED & CO.

Kick-Off Your Fall Campaign with the "TWO MOST POWERFUL WEAPONS" in the Detroit Selling Game...



If you'd like to play ball with the champs this Fall join up with Detroit's Most Powerful team. You get greater coverage for the most reasonable investment — a story we're delighted to tell anyone anytime

Guardian Bldg., Detroit — CKLW — Adam Young, Inc., National Rep.

J. E. Campeau, Pres.

begin with, while Canadian television operates under a free enterprise system, its one network, the CBC, is owned and operated by the Government. It is comprised of eight stations in six cities directly owned by the CBC and all of the 32 privately-owned stations. The latter make a minimum of 10½ hours per week available to the CBC under a mutual co-operative effort for its own produced shows or those originating in the United States which the CBC elects to carry. Without exception, the bulk of this network option time falls in class "A" time—8:00-11:00 p.m.

Q. Does CBC break up the time on its shows so that more advertisers can buy in?

A. The CBC does not presently sell spot announcements on its network shows but does sell participations of 15 minutes or longer.

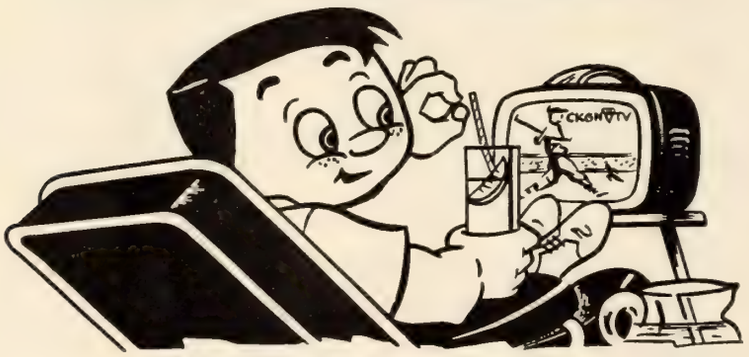
Q. Is there much activity in spot tv?

A. Due to the restrictions on network television, a great many advertisers have resorted to national selective spot buys, the advantages of which are known to just about everyone. There is not, however, the great preponderance of spot announcements in the Canadian picture due to the scarcity of good availabilities in prime times. Consequently, many advertisers are buying 15 minute programs in a news, sports and local topics format. Although there are no figures available on the revenue broken down by network and spot, indications are that spot revenue is growing appreciably faster due to new stations and new markets and, of course, the swing to more selective buying. There is also an emphasis on heavier spot schedules.

Q. Who are the big spot users?

A. Shell Oil, Lever Bros., Philips and others constitute the major purchasers of spot television in Canada. Many of these advertisers are buying as many as five announcements a week and up in the various markets, but more significant is the manner of buying, i.e., on a 13-, 26- or even 39-week basis. They are not buying four-to-five week in-and-out type schedules. There are also strong indications that many of these advertisers are thinking in terms of year-'round effort. In

"A FALL REFRESHER"



GEE 'N it's good to watch!

CKGN 10 TV
NORTH BAY ONT.



FRENCH RADIO

is the strongest selling force in

QUEBEC

Get your



CHRC, Quebec City
CHNC, New Carlisle
CKBL, Matane
CHLT, Sherbrooke
CKRS, Jonquiere
CHRL, Roberval
CKSM, Shawinigan Falls
CJSO, Sorel
CKVM, Ville-Marie
CKLD, Thetford Mines
CKRN, Rouyn
CHAD, Amos
CKLS, La Sarre
CKVD, Val D'Or
CKNB, Campbellton (E)
CKTS, Sherbrooke (E)

JOS. A. HARDY CO. LTD.
RADIO DIVISION

TV COVERAGE MAP

....of all Canadian Stations available upon request

EXCELLENT GUIDE FOR AGENCIES

Mail request to

William Whiting

CKCO-TV

Kitchener, Ontario

Canada.

many cases they have started scheduling in August of this year rather than September or October as previously.

Q. How are syndicated shows and feature films bought?

A. Syndicated film and feature films play an important role in the programing of many stations. The syndicated material is bought in various ways. Packages are purchased by agencies for their clients to be placed in selective markets, individual stations are buying packages to sell on a participation basis to local and national accounts and a number of sponsors have purchased syndicated films. With very few exceptions the stations begin their operation daily by offering a feature film and also close out the day's broadcasting the same way. Many stations which are now operating on a noon-and-on schedule have made a practice of running double header feature films which are sold on a participating basis.

Q. Is nighttime tv actually sold out?

A. There are still some good availabilities open in prime periods but due to the network commitments and one-station market picture, many advertisers are, and will be, forced to wait in line. There are still many good availabilities in early and late afternoon periods, but unfortunately many advertisers are not aware of the advantages available to them through daytime television.

Q. Does spot tv in French-speaking areas differ from English-speaking areas?

A. By and large, the French pattern is similar to that existing in other areas of the country. There has been one significant change, however, and that is that now there are a number of French markets with local television stations. Advertisers who would not enter French Canada due to production problems, now look more favorably on this area. The hottest program properties at the moment are kitchen type shows in the afternoon. French families are far more home-type than their English counterparts and consequently a great many French-Canadian housewives are available to television and its advertisers. Their reputation as cooks is world-wide: hence, the interest in the kitchen show.



We're Moving Gold!

Moving gold in British Columbia and Northwest Washington through maximum power and a half-mile tower high atop Mt. Constitution. We're loaded with top CBS programming and Hollywood film features by Warner Bros., 20th Century Fox, Columbia and United Artists.

The nuggets we're bringing out of this area are 1,000,000 Canadian viewers in Vancouver and Victoria and 300,000 high-income Americans.

Assays show our Mother-Lode produces up to 60% of the audience in this four-station market.

So let us put power into your message . . . power that will dig deep into the rich vein of ore that winds throughout the great Canadian-Northwest Washington territory.



Studios in Bellingham, Washington

Q. What about the use of daytime tv?

A. There is a stirring of interest in the possibilities of daytime television on the part of some advertisers, backed up in part by the successful attempts of various U. S. firms to establish daytime franchises in the new medium. Daytime's full potential, however, is largely untapped. Morning and early afternoon are not programmed.

Q. What are the big problems in selling daytime?

A. The big stumbling block at present is the lack of authoritative research. There is little daytime rating data. This problem is being attacked by means of a national listening and viewing study on radio and television station audiences conducted by the Bureau of Broadcast Measurement. The original BBM service was very similar to the old BMB in the United States, but during the past year has been revamped and improved to a considerable degree.

Q. In what way?

A. At present BBM conducts two studies annually, rather than every two years, as it used to, and reports to member stations, reps and agencies on set-tune-in and stations' share of audience by half-hour periods in individual markets. It is somewhat like a local rating service but BBM covers all areas, not just the central market zone. A great quantity of additional information is available for tabulation: audience composition, cumulative audience, etc.

The Broadcast Advertising Bureau, Toronto, which is the sales office of the Canadian Association of Radio and Television Broadcasters obtained some of the untapped BBM information by means of a special tabulation of their study of last November. This special tabulation dealt with radio listening and television viewing in metro and non-metro areas, and the amount of time the average family spent with radio and television.

Q. How will BBM data be used to evaluate the daytime tv picture?

A. Plans are being made to obtain an even more detailed breakdown of information contained in the second study of May this year. Once these facts have been ascertained and presented to advertisers and their agencies, enough interest should be shown by them to allow stations to experiment by pushing back their operations from the present 3 p.m. sign-on to noon or even earlier.

Once enough advertisers are convinced of the soundness of the daytime quality audience vs. the nighttime quantity, it's conceivable that in the not-too-distant future Canadian television will become a 15-18 hour-a-day operation.

Q. Do you think Canadians will be active daytime tv viewers?

A. One thing is certain. The interest level of Canadian viewers is at least as high as their counterparts below the border. Sets-in-use are comparable and the time they spend with television places them in the same leisurely activities class. Canadian homes, on the average, spent more than five hours a day with tv in November, 1956, according to BBM. And a good part of the day is still not programmed. More important, when present single station markets (Halifax, Toronto, Vancouver, etc.) acquire second stations to offer tv owners a wider program choice, listening should surpass its already high level.

NEW! PROSPEROUS! CAPTIVE!

Opening a great new captive television market . . . offering blanket coverage of all major centres of the prosperous Okanagan Valley in Canada's British Columbia



CHBC-TV

"Serving the Entire Okanagan Valley"



ON THE AIR SEPT. 21ST

Remember — **ONE GETS YOU THREE on CHBC-TV**

For complete information and choice availabilities:

IN CANADA: All-Canada Television

IN THE U.S.A.: Weed Television

AGENCY PANEL

(*Continued from page 63*)

terestingly enough, he noted, "on the French stations in Montreal and in other French areas the listenership is higher between the hours of 5:00 to 7:30 p.m. than between 7:00 to 9:00 a.m."

Auto radio: Interest in the auto radio audience is increasing among admen. Schwam of Goodis, Goldberg reports a "tremendous upward swing in timebuying to hit the potential auto audience." McMaster finds "good size radio audiences driving around in cars, especially during peak hours. In selecting a station, we definitely look to see which one has the major share of this 'bonus audience.' However, it is not the prime consideration."

Karpus feels that out-of-home listening is continually growing in Canada "although it still has a long way to go to catch up to the American out-of-home audience. During the summer months in the heavily-populated metropolitan areas, advertisers, have been using week-end radio to a considerable degree."

More research on auto audiences is wanted. At present Elliott-Haynes reports percent of cars on the road listening to radio by stations but actual audiences cannot be figured without additional data on the number of cars actually on the road. BBM's Time Period Audience study shows the amount of out-of-home listening but only by six-hour periods.

Nighttime tv: MacMillan reported that with tv's rapid growth, the one-station-per-market policy and network facilities "strained to the breaking point." there is a waiting list of "willing advertisers with cash in hand seeking the few time slots available and there are bound to be disappointments among those who are gingerly testing tv for the first time."

Talking of tv in general but speaking primarily about nighttime, Karpus expressed the opinion that tv has reached a levelling-off point. Canadian advertisers are no longer mesmerized by tv and with rising costs for programs, commercials and time, television now, more than ever, must pay for itself on a cost-per-1,000 basis.

"With the coming of private tv stations in the major markets within the next 18 months—we hope—many a medium-size advertiser may be in a position to take advantage of tv."

IBS

Insures Better Sales in French Canada

Through IBS radio stations you reach 1,879,476* French radio homes with a buying potential of $5,021,032,000

Call your IBS man for better results in any of these 14 rich markets

CKAC	Montreal
CKCV	Quebec
CKCH	Hull
CHLN	Trois-Rivières
CJBR	Rimouski
CJMT	Chicoutimi
CKRB	St-Georges de Beauce
CJEM	Edmundston
CFCL	Timmins
CFBR	Sudbury
CKSB	St-Boniface
CFRG	Gravelbourg
CFNS	Saskatoon
CHFA	Edmonton

INTERPROVINCIAL BROADCAST SALES LTD.

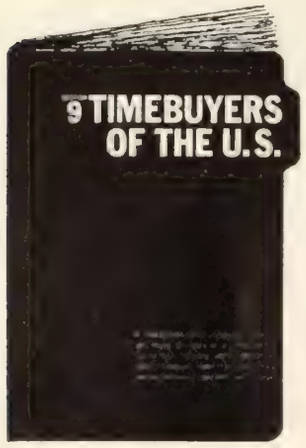
TORONTO: *Ken Davis, Gen. Mgr.*
199 Bay Street, EM 4-1197-8

MONTREAL: *Lionel Morin, Mgr.*
1411 Stanley Street, AV 8-7533

* *Elliott-Haynes Radio Circulation Report — Nov., 1956*

PART FIVE

Reprints of Timebuyers of the U. S. in its entirety will be available later this summer. Write: SPONSOR Services Inc., 40 E. 49th St., New York 17, N. Y. Next installment will appear in the 31 August issue



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose fifth installment starts on page 80, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for $15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 49th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

The list, which started in the Tv/Radio Basics issue, will be continued in succeeding issues until complete. An addendum, if required will be published with the final installment of the listing.

In Louisville -

the more you compare balanced programming, audience ratings, coverage, or costs per thousand— or trustworthy operation—the more you'll prefer

WAVE Radio
WAVE-TV

LOUISVILLE
NBC AFFILIATES
NBC SPOT SALES, EXCLUSIVE NATIONAL REPRESENTATIVES

WFIE-TV, Channel 14, the NBC affiliate in Evansville, is now owned and operated by WAVE, Inc.

BYER & BOWMAN ADVERTISING AGY.*
[illegible] *St., Columbus* 15, *Ohio. Capital* 1-7751

S. N. Hallock, Jr., radio-tv dir.; John D. Metzger, head timebuyer; Martha Sullivan, James Kelso, Ann Duffy, Gus Bowman, Dick Kennard, Nick Popa

Buckeye Foods (potato chips), **Metzger;** National City Bank, **Kelso;** Columbus Transit, **Popa;** Dollar Federal Savings, **Kelso;** Farm Bureau Coop, **Kennard;** Marzetti's Salad Dressing, **Kelso**

KIGHT ADVERTISING*
118 *N. Third St., Columbus* 15, *Ohio. Capital* 1-5558

Elizabeth W. Kight, radio-tv dir.; Neil Pynchon, Ron P. Cowman

Armstrong Furnace Co. (furnaces & air conditioning), **Pynchon;** Kool Vent Aluminum Awning Co., **Kight;** Seyfert Potato Chip Co., **Cowman;** Wayne Candies (candies & Bun candy bar), **Kight**

MUMM, MULLAY AND NICHOLS*
33 *N. Grant Ave., Columbus* 15, *Ohio. Capital* 1-7851

Robert L. Schroer, v.p.

Columbus Chevrolet Dlrs., Columbus Coated Fabrics (oilcloth, Wall-Tex, Col-O-Vin), Hanna Paint Mfg. Co., New Idea Farm Equipment Co.

DAYTON

DON KEMPER CO.
850 *S. Patterson Blvd., Dayton* 2, *Ohio. Adams* 6216

Cindy Hamberg

Huber Construction Co., Springhill Nurseries, George H. Rundle Co.

LIMA

CENTRAL ADVERTISING AGENCY
111½ *W. North St., Lima, Ohio.* 5-8821

James M. Nellis, R. H. Moore, Ted Bunn

Crown Controls Co. (tv antenna rotators and tv accessories, Crown Tenn-A-Liners), **Nellis;** Eckert Packing Co. (packaged meat products), **Bunn;** Lima Armature Works (elec. motor repairs, elec. equipment & acces.), **Moore**

MARION

HOWARD SWINK ADVERTISING AGY.
372 *East Center St., Marion, Ohio.* 2-2174

Howard Swink, pres.; Paul Kohler, Gene Poling, John Lord, Marion Burton

Dominion Elec. Co., National City Bank of Marion, Howard Zink Corp. (auto seat covers)

TOLEDO

MERVIN N. LEVEY CO.*
Ft. Meigs Hotel Mezzanine, Toledo 4, *Ohio. Cherry* 4-1527

M. N. Levey, A. N. Levey, Wm. Klein

Ackerman Coal Co., **A. N. Levey;** Hertzfeld Oldsmobile, **M. N. Levey;** Duncan Hines Coffee, **M. N. Levey;** Fairmont Drug Co. (chain), **M. N. Levey;** Kuehmann Foods (potato chips), **M. N. Levey;** Leiphart Lincoln Mercury, **M. N. Levey;** Nuside Metal Prods. (pre-fab garages), **M. N. Levey;** Niagara Bottle Washer Mfg. Co., **Klein;** John Recht Co. (power mowers distrib.), **A. N. Levey;** Jos. B. Smith Co. (appliances), **M. N. Levey;** Tasco Div. Toledo Iron & Steel (sprinklers)

THE MILLER AGENCY CO.
2144 *Madison Ave. Toledo* 2. *Ohio Cherry* 1-2133

Frank E. Borer, pres. & treas.; R. T. Carrithers, acct. exec.; J. M. Borer, sec'y. & asst. treas.

OKLAHOMA

OKLAHOMA CITY

TOM P. GORDON CO., ADVERTISING*
805 *Midwest Bldg., Oklahoma City, Okla. Regent* 9-0543

Tom P. Gordon, Jack W. Tubb, Bill Lambert

A & B Automotive, **Tubb;** Aero Design & Engineering (aircraft mfg.), **Gordon;** Assoc. Motor Carriers of Okla., **Gordon;** Clarence L. Boyd Co. (road machinery & equipment), **Tubb;** Brown Aero Corp. (Dallas), **Gordon;** De Leuw, Cather & Co., **Gordon;** Downtown Airpark, **Gordon;** Eskridge-Wright Oldsmobile Co., **Tubb.;** Gas Equipment Co., Dallas, **Gordon;** Harvester Co. (farm equipment), **Tubb;** C. Robert Ingram (appliance distr.), **Tubb;** Kingsize Clothes, **Tubb;** K. B. Oil Co. (petroleum marketers), **Gordon;** Lee Way Motor Freight, **Gordon;** Morris Chevrolet City, **Tubb;** Pioneer Freight, **Gordon;** Rapid-Tector Co., **Gordon;** Ray-O-Lite Corp of the Southwest, **Gordon;** Safeway Rental & Sales Co., **Gordon;** Salyer Refining Co. (petroleum prods.), **Gordon;** Sooner Freight Lines, **Gordon;** Tri-State Pet Shops, **Gordon;** Wewoka Enterprises, **Gordon**

JONES & JONES ADVERTISING AGY.*
717 *Leonhardt Bldg., Oklahoma City* 2, *Okla. Forest* 5-9364

Henry C. Jones

DeCoursey Milk Co., O. K. Furniture & Rug Co. (five retail home furnishings stores), Standard Life and Accident Ins. Co.

KNOX-ACKERMAN ASSOC.*
336 *Classen Terrace Bldg., Oklahoma City, Okla. Jackson* 4-2211

Ray Ackerman, Al Fiegel

H. J. Abromeit (auto air cond.), **Fiegel;** Cato Oil & Grease Co., **Ackerman;** Kerr's Department Store, **Ackerman;** Nichols Seed & Fertilizer Co., **Ackerman;** Ozmun & Co. ("Sooner Select" canned foods), **Fiegel;** Progress Brewing Co. (Progress beer), Serv-U-Bakers, **Fiegel;** T.C. & Y. Stores (variety), **Ackerman;** The Oklahoma Corp., **Fiegel;** Weather Whipper, **Ackerman**

LOWE RUNKLE CO.*
1305 *Liberty Bank Bldg., Oklahoma City* 2, *Okla. Regent* 6-3521

Lowe Runkle, Howard Neumann, Oscar Heuser, Monty Mann

Cain's Coffee Co., **Runkle;** Colvert Dairy Products Co., **Mann;** Dulaney's, **Neumann;** Kerr McGee Oil Industries (Deep Rock petroleum products), **Mann;** O. G. & E. Co. (utilities), **Neumann;** Oklahoma Packing Co. (Okla. Pride wieners and steaks), **Heuser;** Southwestern Bell Telephone Co., **Neumann;** Superior Feed Mills, **Neumann;** Swan Air Conditioning (Carrier air conditioners), **Bateman**

TULSA

GIBBONS ADVERTISING AGENCY*
802 *Daniel Bldg., Tulsa* 3, *Okla. Luther* 7-2444

J. Burr Gibbons, pres.; John B. Gibbons, v.p.; Dee Freiday, radio-tv dir., acct. exec.

Comet Moving & Storage Co., **Freiday;** Liberty Glass Co. (returnable milk and beverage bottles), **J. Burr Gibbons;** Tom P. McDermott (automotive prods. & appls.), **Freiday;** Mitchell Mfg. Co. (air-cooled seat cushions), **J. Burr Gibbons;** Pedrick Labs. (VIGO dog & cat food), **Gibbons, Freiday;** Praysons Candies Co., **Gibbons, Freiday;** Public Service Co. of Okla. (utilities), **Gibbons, Freiday;** V-Chek, **John B. Gibbons;** Wortz Biscuit Co. (crackers & cookies), **Freiday.**

WATTS, PAYNE ADVERTISING*
900 *S. Main St., Tulsa, Okla. Diamond* 3-8108

Don Dyer, Don Mitchell, Less Hauger, Don Watts

Bell Oil & Gas, **Hauger;** Brown Dunkin (dept. store), **Dyer;** Bryan & Sons (beer distr.), **Mitchell;** Chili Bowl Seasoning Co., **Dyer;** Downtown Tulsa, Unlimited (downtown stores), **Dyer;** Hawks Dairy (dairy prods.), **Hauger;** Jitney Jungle (groceries), **Dyer;** Mid-West Chevrolet (new cars & service), **Dyer;** Okla. Tire & Supply Co. (car & home suppls.), **Mitchell;** Pepsi-Cola Bottling Co. (Pepsi-Cola), **Dyer;** Sand Springs Bottling Co. (7-Up), **Dyer**

OREGON

PORTLAND

BOTSFORD, CONSTANTINE & GARDNER
115 *S. W. Fourth St., Portland* 4, *Ore. Capitol* 8-9541

Frankie Coykendall, v.p. & media dir.

Del Monte Meat Co. (Sweetheart meats)



Enter Chicago's charmed circle for sales...WGN-radio

You're in good company when you join the nation's smartest time-buyers who confidently select WGN to sell millions of dollars worth of goods for top-drawer clients.

Consistent high program quality, at the lowest cost, makes WGN a good buy—your smartest buy today in Chicagoland!

Idaho Advertising Commission (Idaho potatoes), Jantzen Knitting Mills (swim suits), Oregon Egg Producers (eggs, Nulade)

BURKITT-COLEMAN*
121 S. W. *Fifth Ave., Portland* 4, *Ore. Capitol* 8-8461

Ralph P. Coleman, E. B. Burkitt

Bruck Tackle & Mfg. Co. (fishing tackle), Dee Bee Importing Co. (ski waxes), Fifth Avenue Shop (women's specialty), General Elec. Supply (G.E. appls.), Lamb-Weston (frozen peas), Medo-Land Creameries (dairy), Frank Nau Pharmacies, North Pacific Canners and Packers (Flav-R-Pac canned and frozen food), Portland Ironrite, Roberts Bros. (department store), Station KVAL-TV, Stayton Canning Co. (Santiam canned green beans and whole corn), Western Oldsmobile

McCANN-ERICKSON
Public Service Bldg., 920 *S. W. Sixth Ave., Portland* 4, *Ore. Capitol* 8-4305

T. N. Tracy, Dwayne W. Heathman, Robert L. Weber

Coca-Cola Bottling, **Tracy, Weber;** Coca-Cola Bottling of Oregon, **Heathman;** Pacific Power & Light Co., **Tracy, Heathman**

H. RICHARD SELLER ADVERTISING*
409 *S. W. Stark, Portland* 4, *Ore. Capitol* 2-9122

H. Richard Seller, pres.; Andy Seller, media dir.

Hirsch-Weis Canvas Products, IGA Food Stores, Mt. Rainier B'casting (KJR Seattle; KXL Portland; KNEW Spokane), Nehi Beverages, Portland Punch Co., Sealy Mattress Co., Sewline Co., Sunshine Dairy, United Grocers (Oregon, Seattle, Wash.), White Stag Mfg. Co. (sports wear)

PENNSYLVANIA

ARDMORE

PRITCHARD, DANIELS & DREHER
23 *Rittenhouse Place, Ardmore, Pa. Midway* 9-1777, 9-1667

W. B. Pritchard

Hood Chemical (starch, bleach, cleaner), Jack's Tasty Snack Corp., Joseph Parmet Co. (One-Wipe dust cloth)

CARNEGIE

JAMES A. STEWART CO.
Rosslyn Road, Carnegie, Pa. Walnut 1-4112

Harold Stark, James Stewart

James B. Sipe & Co. (paint), **Stark;** Valvoline Oil Co. (motor oil), **Stewart;** Wright Pontiac (autos), **Stewart**

ERIE

MITCHELL ADVERTISING AGENCY*
912 *West 12th St., Erie, Pa.* 4-1554

George J. Mitchell, F. J. Mitchell

Dairy Institute of the Erie Area, **F. J. Mitchell;** DiMichael's Pizza Shops, **F. J. Mitchell;** Johnson Orange Cars, **F. J. Mitchell;** Mehler Bottling Works, **G. Mitchell;** Sanitary Farms Dairy, **G. Mitchell;** Times Publishing Co., **F. J. Mitchell;** United Oil Mfg. Co. (fuel oil), **G. Mitchell**

THE YOUNT CO
12 *East 10th St., Erie, Pa.* 2-2816

M. A. Yount, M. John Yount

Auto Seat Cover Co., **M. J. Yount;** Harris Ford (autos), **M. J. Yount;** Erie Brewing Co. (beer), **M. A. Yount;** Marine Bank, **M. J. Yount.**

HAVERTOWN

HERBERT E. WOODWARD
1221 *Edgewood Road, Havertown, Pa. Hilltop* 7-0910

H. E. Woodward

First National Bank (Binghamton), First National Bank & Trust (Walton)

LANCASTER

HOWARD YORK ADVERTISING
P. O. Box 1305, *Lancaster, Pa. Trinity* 2-6312

Howard W. York

Penn Boiler & Burner Mfg. (tv hardware)

PHILADELPHIA

AITKIN-KYNETT CO.*
1400 *S. Penn Square, Philadelphia* 2, *Pa. Rittenhouse* 6-7810

E. M. Gretz, Alan L. Bobbe

Booth Bottling Co., Campbell Chain Co., Carling Brewing Co. (Black Label beer, Mid-Atlantic region), Conard-Pyle Co., Fels & Co., Mrs. Paul's Kitchens (frozen foods), Pennsylvania Refining Co. (Gumout), Wolf's Head Oil Refining Co.

ARNDT, PRESTON, CHAPIN, LAMB & KEEN*
160 *N. 15th St., Phila.* 2, *Pa. Locust* 4-4400

Irvin W. Mark, media dir.; Thelma Gardiner, timebuyer

American Stores, Drexel Furniture Co., Musselman Apple Prods., Renuzit Home Products, Wm. S. Scull Co. (Boscul coffee), Quaker Sugar

THE BUCKLEY ORGANIZATION
2106 *Phila. National Bank Bldg., Phila., Pa. Rittenhouse* 6-0180

Earle A. Buckley, Jr.

Linton's Friendly Restaurants, Lovekin Water Heater Co.

FEIGENBAUM AND WERMEN ADV.†
1922 *Spruce St., Phila., Pa. Locust* 7-1466

Morton Yanow, radio-tv timebuyer

Bayuk Cigars, Kings Wine, B. S. Pincus Co. (Yankee Maid meat prods.), Pioneer Suspender Co. (men's belts, wallets, jewelry, etc.), Sears Roebuck & Co. (Philadelphia)

THE RICHARD A. FOLEY ADV. AGY.*
1528 *Walnut St., Phila.* 2, *Pa. Pennypacker* 5-6302

Alice L. Mooney

Abbott's Dairies, Atlantic Sales Corp. (Silvo, silver polish, French's bird seed, Klix dog candy), Louis Burk (meat packers), Friehofer Baking Co., Reading Railroad, Mrs. Smith's Pie Co., H. E. Snyder Co. (White Ash cigars), Russell Spruance Co. (bread mix), John Wanamaker (dept. store)

GEARE-MARSTON*
(Div. of Ruthrauff & Ryan)
22*nd and Locust Sts., Phila.* 3, *Pa. Locust* 4-3551

George Wolf, v.p., radio-tv dir. (NY); Frank C. Murphy, v.p., media dir. (Phil.); Joan O. McCrea, timebuyer (Phil.)

Bachmann Brothers (sun glasses), Caloric Appliance Corp. (gas ranges), Firetabs Corp. (Briquettes), Lawn-Boy (rotary power mower), Pennsalt Chemicals Corp., Phila. Merchants Assoc., Strawbridge and Clothier (dept. store), Edward K. Tryon Co. (Hardware Dist.), Valspar Corp. (paint and varnish)

GRAY & ROGERS*
12 *South 12th St., Phila.* 7, *Pa. Walnut* 2-4808

Edmund H. Rogers, ptnr. chg. radio-tv dept.; Walter M. Erickson, radio-tv dir.; David E. Henderson, production; Edward Papazian, media.

American Chemical Paint Co. (horticultural aids), **Papazian;** AP Parts Co. (automotive mufflers & pipes, "Miracle Power" lubricants), **Papazian, Erickson;** Bell Telephone Co. of Penna., **Papazian, Erickson;** Diamond State Telephone Co., **Papazian, Erickson;** M. A. Hanna Co. (Glen Burn coal), **Papazian;** Keystone Automobile Club, **Erickson, Papazian;** Lee Tire & Rubber Co., **Papazian, Henderson;** Charles Marchand Co. (hair prods.), **Papazian, Erickson;** Philadelphia Transportation Co.(PTC), **Papazian, Henderson;** Richardson & Robbins Co. (boned chicken, chicken broth, plum pudding), **Papazian, Erickson**

KMBC-TV *turns* NIGHT *into* DAY...

IN KANSAS CITY!



BIG TIME SHOWS MAKE DAYTIME PRIME TIME!

Look at the Shows!

"SUSIE"
Hollywood's lovely **Ann Sothern** stars as everybody's favorite secretary in this brand-new daytime strip

Four of America's favorite stars in four of America's favorite shows are blocked from 2:30 to 4:30 every weekday on KMBC-TV. It's another first for the sellingest station in the heart of the nation! Never before has a midwestern station come up with such an all-star array of nighttime programs at daytime rates! Full minutes are available — and live-camera facilities — at no extra charge.

LOOK AT THE AUDIENCE

More than 1,802,000 people representing $3,276,543,000 in buying power are reached by KMBC-TV, the station that delivers Class A primary viewing to 31,500 more families than any other channel in the Kansas City market.



"WATERFRONT"
A top-rated family series starring **Preston Foster** as skipper of the tug "Cheryl Ann".



"MY LITTLE MARGIE"
Anything can happen — and does — in this hilarious comedy with **Gale Storm** and **Charles Farrell.**



"TROUBLE WITH FATHER"
The troubles of **Stu Erwin** make wonderfully warm entertainment in this nighttime show, now available to daytime advertisers

. . all Yours to Sell with on

KMBC-TV
the Sellingest Station in the Heart of the Nation!

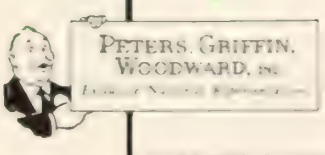
See Peters, Griffin, Woodward, Inc. for availabilities.

. . It's easy to see why

the SWING is to **KMBC-TV**

Kansas City's Most Popular and Most Powerful TV Station





abc

DON DAVIS, President
JOHN SCHILLING, Executive Vice President
GEORGE HIGGINS, Vice Pres. & Sales Mgr.
MORI GREINER, Manager of Television
DICK SMITH, Manager of Radio

. . . and in Radio, it's **KMBC** *of* **Kansas City—KFRM** *for* **the State of Kansas**

TIMEBUYERS OF U. S. . . . *continued*

HORACE L. GROSS ADV. AGY.*

1519 *Spruce St., Phila.* 2, *Pa. Kingsley* 6-6565

Robert J. Armstrong, H. D. Holmes, James F. Haughton, Jr., Donald F. Danese

Barkley Homes, **Danese;** S. Bronstein & Sons, **Haughton;** Frank McClatchy, **Armstrong;** F. A. Collins (builder), **Haughton, Jr.**

JOHN T. HALL & CO.

1512 *Walnut St., Phila.* 2, *Pa. Pennypacker* 5-6231

John T. Hall, Donald H. Jillson

Babyville Products (infants specs.), Dennis Mitchell Industries (juvenile specs., housewares, hostess access.), Nelson Dairies, Plymouth Golf Balls, Spatola Prods. (food specs.)

HOPSON ADVERTISING AGENCY

919 *Commercial Trust Bldg., 15th and Market Sts., Phila.* 2, *Pa. Rittenhouse* 6-5648

Howard G. Hopson, Raymond S. Denby II, Davis B. Hopson

Ellis Finance Co., Family Finance Corp., Girard Investment Co., I. S. S. Loan Co., Wawa Dairies

C. F. KERN ADVERTISING AGENCY

1400 *South Penn Square. Phila.* 2, *Pa. Rittenhouse* 6-6422

J. T. Gallagher, C. Kline

Coladonato Bros. (gun racks), S. Stanley Hawbaker & Sons (Buck Lure), Sunshine Art Studios (greeting cards)

LAVENSON BUREAU OF ADVERTISING*

1212 *Chestnut St., Phila., Pa. Kingsley* 6-1030

Harry A. Egbert, v.p. for radio-tv; Eleanor Schiavone, asst. media dir.

Am. Metal Specialties (Amsco toys), Borden's Ice Cream Co., Horsman (dolls), Jerrold Electronics Corp. (tv specs.), Main Line Lumber Co. (pre-cut houses), Vanity Fair Electronics (record players), Wilkening Mfg. Co. (toys)

H. LESSERAUX ADVERTISING*

1518 *Walnut St., Phila.* 3, *Pa. Pennypacker* 5-5423

Richard S. Lesseraux

Ca-Stone Products (stone facing), Jiffy Enterprises (picture hangers), Liberty Food Stores, Schuylkill Valley Wholesale Grocery Co.

LEWIS, HUNTER & HATT*

501 *Dewey Bldg., 1 North 13th St., Phila., Pa. Locust* 8-0334

Nancy D. Plon

Crisconi Oldsmobile, Cunningham Piano Co., Norris Blue Lake Pools (swimming pools), Pierson & Roth (kitchen planning), Ridgeway Stores (women's clothing), Sylvan Pools (swimming pools), Sylvan Supply Co. (pool equipment)

MAURIE H. ORODENKER ADV. AGY.

1015 *Wester Saving Fund Bldg., Phila* 7, *Pa. Kingsley* 6-3821

Maurie H. Orodenker

Cedars of Tel-Aviv (convalescent home), Rapco (muffler service)

LEE RAMSDELL & CO.

Architect's Bldg., 17th & Sansom Sts., Phila. 3, *Pa. Rittenhouse* 6-4351

Gerald F. Selinger, exec. v.p.

Glidden Galleries (ceramics), Gudebrud Bros. Silk Co. (fishing lines), Jamestown Table Co. (furniture), John Middleton (Walnut pipe tob.), Shearman-Maddox (furniture)

ROLLEY & REYNOLDS

2016 *Sansom St., Phila.* 3, *Pa. Locust* 4-4075

A. F. Byers, pres.; W. T. Reynolds, v.p.

A. C. Mangels Industries (paints), W. W. Morhard Co. (housewares, hardware)

SEBERHAGEN*

1601 *Chestnut St., Phila.* 3, *Pa. Locust* 4-1190

W. J. Nevin, v.p.; George Martin, buyer

Wm. Gretz Brewing Co., Hanscom Bros. (bakeries), Hotpoint Appliance Sales Co. (Phila.), John Lucas & Co. (paint products), Wm. Montgomery Co. (coffee), Zippy Products (starch)

SAMUEL TAUBMAN & CO.*

1831 *Chestnut St., Phila.* 3, *Pa. Locust* 4-0792

Samuel Taubman

Eat-All Frozen Food Products Co., Harry Krouse Oldsmobile, Leyrer's Food Products Co., Henry F. Ortlieb Brewing Co., Penn Jersey Auto Stores

S. E. ZUBROW CO.

1420 *Walnut St., Phila* 2, *Pa. Kingsley* 6-4710

William J. Kane

Camden County Beverage Co. (Camden beer), Case Pork Roll Co., Cumberland Brewing Co. (Old Export beer), Frank H. Fleer Corp. (Dubble bubble gum), Letty Lane Candy Co., Morris April Bros. (Eatmor cranberry sauce)

PITTSBURGH

BACHMAN, KELLY & TRAUTMAN*

600 *Grant St., Pittsburgh* 19, *Pa. Court* 1-6565

Joseph P. O'Donnell, Betty Ritter

Commonwealth of Pennsylvania, DuBois Brewing Co., Johnstown Milk Dealers Assn., Johnstown Sanitary Dairy Co., Metropolitan Pontiac Dealers, Mock Seed Co. (grass seed), Potter McCune Co. (Pomco foods)

BBDO

2200 *Grant Bldg., Pittsburgh* 19, *Pa. Grant* 1-9900

Burton E. Vaughan, v.p.; F. R. Feland, tv dir.; P. J. O'Farrell, W A. Hart, Jr., Jack Woods

DeSoto Div., Chrysler Corp., **Woods;** Fort Pitt Brewing Co., **Feland;** Philco, **Woods;** Sea Breeze Laboratories, **Feland, Woods;** Tenn. Coal & Iron Div., U. S. Steel (fences & roofing), **O'Farrell;** United States Steel Homes, **Hart**

W. CRAIG CHAMBERS*

513 *Second Ave., Pittsburgh* 19, *Pa. Atlantic* 1-4028

Harold A. McCoy, Anita R. Wilhelm

All Air Products Co. (heating & air conditioning), **McCoy;** Morrison & McCluan (frozen food distr.), **McCoy;** North Side Packing Co. (meat packing), **Chambers;** Chas. Raber & Co. (garage doors), **McCoy**

KETCHUM, MacLEOD & GROVE*

411 *Seventh Ave., Pittsburgh* 19, *Pa. Court* 1-5100

C. E. Livingston, media dir.; James L. Shannon

Alcoa Wrap, Aluminum Co. of Am. (screening div.), Calgon Co. (water conditioner), Chevrolet Dealers Assn. (Md. Pitts. Va.), Dairymen's Cooperative Sales Assn., Hospital Service Assn. of Philadelphia, Jones & Laughlin Steel Corp., Manufacturers Light & Heat Co., Ohio Fuel Gas Co., Peoples Natural Gas Co., Pittsburgh Provision & Packing Co., Reymer & Brothers (candies & soft drinks), Rieck Dairy Co. (Sealtest products), The Tappan Stove Co., Thorofare Markets, Vimco Macaroni Products Co., Westinghouse Electric Corp. (industrial), Wooster Rubber Co. (Rubbermaid)

Timebuyers of the U. S. listing will continue and be completed in the 31 August issue

If you had a tape measure 1572 feet long . . .

. . . you could tie one end on *THAT* doorknob, head down Madison Avenue and tie the other end on *THIS* doorknob, and still have plenty left over for a couple of pretty fancy bows.

RAY JONES
Y & R
285 Madison Avenue



KWTV

CBS

OKLAHOMA CITY

The tower with 1572 feet of SALES power in Oklahoma!

Get the story from AVERY-KNODEL



"No Fare, Lady"...

The SRO sign is out on KING's new road show—No Fare, Lady. Each Friday, shoppers ride downtown Seattle shuttle busses for free—courtesy of KING.

Downtown merchants, department stores, and banks all join with KING in this community relation promotion—another way that KING maintains its dominant place in the Seattle market.

If you have a product problem in the Pacific Northwest—why don't you ride along with KING? See your ticket broker right away—the friendly man from Blair.

50,000 WATTS—1090 KC
ABC—BLAIR, INC.

FIRST IN SEATTLE

Radio KiNG

ASSOCIATED WITH KING-TV, SEATTLE, AND KGW-TV AND KGW RADIO, PORTLAND, OREGON



A weekly listing of changes in the advertising and broadcast fields

NEW AND RENEW

NEW ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Advisory Board for the Promotion of Fresh Bartlett Pears, Sacramento	Cunningham & Walsh, SF	CBS 51	Amos 'n Andy, Th 7:05-7:45 pm; 5 min seg; 4 wks; 8 Aug; F 8-8:30 pm; 5 min seg; 4 wks; 9 Aug; Sa 10:05-10:50 am; 5 min seg; 10 Aug; 4 wks
Advisory Board for the Promotion of Fresh Bartlett Pears, Sacramento	Cunningham & Walsh, SF	CBS 51	House Party, Th 3-3:15 pm; ½ spon; 8 Aug; 4 wks
Advisory Board for the Promotion of Fresh Bartlett Pears, Sacramento	Cunningham & Walsh, SF	CBS 51	Wendy Warren, W 12:05-12:10 pm; 7 Aug; 4 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 201	Helen Trent, M-F 12:30-12:45 pm; ½ spon; var days; 4 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 201	Our Gal Sunday, M-F 12:45-1 pm; ½ spon; 17 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Nora Drake, M-F 1-1:15 pm; ½ spon; 5 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Ma Perkins, M-F 1:15-1:30 pm; ½ spon; 9 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Young Dr Malone, M-F 1:30-1:45 pm; ½ spon; 2 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Second Mrs Burton, M-F 2:15-2:30 pm; ½ spon; 3 Sept; 10 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Amos 'n Andy, M-F 7:05-7:45 pm; 5 min seg; var days; 2 Sept; 13 wks; Sa 12:05-12:30 pm; 7 Sept; 13 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Galen Drake, Sa 10:05-10:50 am; 5 min seg; 7 Sept; 13 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Gunsmoke, Sa 12:30-12:55 pm; 5 min seg; 7 Sept; 13 wks; Su 6:30-6:55 pm; 5 min seg; 8 Sept; 13 wks
Best Foods, NY	Earl Ludgin, Chi	CBS 200	Johnny Dollar, Su 5:30-6 pm; 5 min seg; 8 Sept; 13 wks
Bon Ami, NY	R&R, NY	NBC 133	Monitor, five one-min parties per wk; 18 Aug; 3 wks
Christian Reformed Church, Chi	Stoetzel & Asso, Chi	NBC	Back to God, Su, 30-min pgm; 6 Oct; 52 wks
Chrysler Corp, Detroit	Mc-E, Detroit	NBC	Life and the World, Nightline Monitor, 16 one-min parties per wk; 3 Oct; 4 wks
Dodge, Detroit	Grant, Detroit	NBC 133	Monitor; 13 one-min parties per wk; Sept; 2 wks
Edison Electric Institute, NY	Fuller & Smith & Ross, NY	NBC 133	Monitor, five five-min Bob & Ray segs; 18, 19, 20 Oct ten five-min segs per wk; 25 Oct; 3 wks
Edison Electric Institute, NY	Fuller & Smith & Ross, NY	NBC	Special ½ hr pgm, time tba; 17 Oct
Ex-Lax, Brooklyn	Warwick & Legler, NY	NBC	My True Story, M-F 10:05-10:30 am, three one-min parties per wk; 2 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	Arthur Godfrey; M-F 5-5:30 pm; 16 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	Edward R. Murrow; M-F 7:45-8 pm; 2 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	Musical Variety, Su 12:15-1 pm, 2:30-2:35 pm, 4:30-4:35 pm; 5:55-6 pm; 8 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	Musical Variety; M-F 7-7:05 am; 2 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	Musical Variety; Sa 5-5:05 pm, 5:55-6 pm; 7 Sept; 52 wks
Ford Div., Ford Motor, Dearborn	JWT, NY	CBS 200	World News; M-F 8-8:05 am; 2 Sept; 52 wks
Foster-Milburn, Buffalo	Street & Finney, NY	NBC	My True Story, M-F 10:05-10:30 am, one one-min partic per wk; 2 Sept; 52 wks
General Electric, NY	Gray, NY	NBC 133	Monitor; ten five-min Bob & Ray segs per wk; 23, 24 Nov
Hotpoint, Chi	Maxon, Chi	CBS 96	Nora Drake, M-F 1-1:15 pm, ½ spon; 28 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 200	Robert Q. Lewis; Sa 11:05-12 N; 5 min seg; 31 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Ma Perkins; M-F 1:15-1:30 pm, ½ spon; 29 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Our Gal Sunday, M-F 12:45-1 pm; 27 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Second Mrs Burton; M-F 2:15-2:30 pm, ½ spon, var days 26 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Strike It Rich, M-F 2:30-2:45 pm, ½ spon, 10 Oct; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Helen Trent, M-F 12:30-12:45 pm, ½ spon; 27 Aug; 12 wks
Hotpoint, Chi	Maxon, Chi	CBS 96	Young Dr Malone; M-F 1:30-1:45 pm, ½ spon, 5 Nov; 12 wks
Hudson Vitamins, NY	Pace, NY	CBS 200	Robert Q. Lewis; Sa 11:05-12 N; 5 min seg, 14 Sept; 13 wks
Hudson Vitamins, NY	Pace, NY	CBS 200	Galen Drake, Sa 10:05-11 am, 5 min seg, 14 Sept; 13 wks
Insurance Co. of America, NY	Ayer, NY	NBC	Salute to Security; W 8:30-9 pm; 4 Sept only
Lever Bros, NY	FC&B, NY	NBC	Various programs; 100 6-sec parties per wk; 2 Sept; 2 wks
Massey-Harris-Ferguson, Racine, Wis	NL&B, Chi	NBC 24	This Farming Business; Sa 7-7:15 am; 30 Aug; 52 wks
Quaker Oats, Chi	Wherry, Baker & Tilden, Chi	NBC	Various programs; 11 one-min parties per wk; 9 Sept; 23 wks
RCA, NY	Gray, NY	NBC	Various programs; 25 parties per wk; 7 Oct; 11 wks
Scholl Mfg, Chi	Donahue, NY	NBC 169	News of the World, M-F 7:30-7:45 pm, two one-min parties per wk; 24 Sept; 10 wks
Slenderella Systems, Stanford	Management Asso of Conn. Stanford	CBS 200	Slenderella Show; Sa 10:50-11 am; 7 Sept; 52 wks
Sterling Drug, NY	DFS, NY	NBC	My True Story, M-F 10:05-10:30 am, two one-min parties per wk; 1 Oct; 13 wks
Whitehall Pharmacal, NY	John Murray, NY	NBC	Various programs, 18 one-min, one six-sec parties per wk 16 Sept; 13 wks
Zenith Radio, Chi	MacFarland, Aveyard, Chi	NBC	Various programs, four one-min parties per wk 23 Sept; 4 wks

RENEWED ON RADIO NETWORKS

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allis-Chalmers, Harvey, Ill	Bert S Gittens, Milwaukee	NBC 185	National Farm & Home Hour; Sa 12-12:25 pm; Sept; 52 wks
Dodge, Detroit	Grant, Detroit	NBC 133	Monitor; Sport segs; Sept; 4 wks
Gillette Razor, Boston	Maxon, Detroit	NBC 192	Gillette Cavalcade of Sports, F 10 pm to concl; 6 Sept; 52 wks
Lutheran Layman's League, St. Louis	Gotham-Vladimer, NY	NBC 81	Lutheran Hour; Su 1:30-2 pm; Sept; 52 wks
Morton Salt, Chi	NL&B, Chi	NBC 185	Topic for Today, Sa 12:25-12:30 pm; Sept; 52 wks
Skelly Oil, Kansas City	Bruce B Brewer, Kansas City	NBC 24	Alex Dreier; M-F; 8:05-8:15 am; 26 Aug; 52 wks

STATION CHANGES

KDEN, Denver, has appointed Breen and Ward of New York national sales rep

KFSA and KFSA-TV, Fort Smith, Arkansas, has appointed Venard, Rintoul and McConnell national rep

KILT, Houston, has appointed John Blair & Co. exclusive national rep

KOA, Denver, has appointed Henry I. Christal Co. national sales rep

WAAM, Baltimore, has been sold to Westinghouse Broadcasting, and change of call letters to WJZ-TV to become effective in September has received FCC approval

WJAS and WJAS-Fm, Pittsburgh, has been sold to NBC, subject to FCC approval

WORC, Worcester, Mass., has appointed Young Representatives national sales rep

WSAI, Cincinnati, has appointed Adam Young Inc national sales rep

WTRY, Troy-Albany-Schenectady, NY has been sold to Daniel W Kops and Victor W. Knauth, subject to FCC approval

XEMT-TV Mexicali has appointed Harlan G Oakes for west coast rep; National Time Sales for east and midwest rep

Capsule case histories of successful local and regional television campaigns

TV RESULTS

CLEANSER

SPONSOR: Adell Chemical AGENCY: Direct

Capsule Case History: Moving into the consumer market in addition to the industrial in a highly competitive field has been successfully carried off by this firm through tv advertising. Adell Chemical's product, Lestoil, a liquid all-purpose detergent, had been tried and proven in the commercial laundry and cleaning business. In January 1955 this firm decided to branch into the consumer market. It chose WMUR-TV (whose signal extends into the Boston area). It bought a heavy pattern of minute and 20-second spots in "B" and "C" time on a 52-week basis. Immediate product interest and distribution demand occurred. Since then, Lestoil has increased its WMUR-TV expenditure almost 100% and has moved into other Eastern markets. Today, Lestoil is giving keen competition to Procter & Gamble's Spic & Span and is now the 36th largest user of spot television with a first quarter (1957) tv budget of $640,000.

WMUR-TV, Manchester PURCHASE: Minute & 20-second spots

USED CARS

SPONSOR: Right Motors AGENCY: Direct

Capsule Case History: Television advertising has given this Cleveland used car dealer two straight months of sellout and the biggest sales month in its history. In May, Right Motors started sponsorship of *Jungle,* 11:20-11:30 p.m., a Monday-through-Friday wildlife action film series on KYW-TV. Car sales rose and in June an all-time high was reached in turnover. Buddy Carter, President of the firm, reports a 44% increase from the already augmented sales of May to June. He reports: "To meet the demand our tv advertising produced, we increased our front line and garage facilities, but even this was not enough. From 174 cars in May, we sold 250 in June and could have sold more if we had had them." He added: "We are now doing about four times the business we did before we started using tv. At this rate Right Motors will soon make auto sales history." Pitchman for *Jungle* commercials is a radio-tv veteran, Joe Finan.

KYW-TV, Cleveland PURCHASE: *Jungle*

LADIES READY-TO-WEAR

SPONSOR: King's Department Store AGENCY: Direct

Capsule Case History: Ladies ready-to-wear companies do not usually employ television advertising to promote sales. Nor do discount houses use tv in any substantial amount. This firm is both and recently used the visual medium with success. King's Department Store of West Palm Beach, Florida, bought an announcement on *Starlight Theatre* (a nightly feature starting as 10:00 p.m.) on WEAT-TV, for one night only on 2 May. The announcement was a one-minute live promotion delivered by one of the show's feminine hostesses. The sale-feature items—ladies ready-to-wear dresses at $2.67—were displayed on a rack. Within three days of the one announcement, King's Department Store had sold 900 dresses. This was a gross product turnover of $2,403.00 of merchandise. Cost of the single announcement was $13.20. Edward J. Hennessy, General Sales Manager of WEAT-TV reports that no other advertising was used.

WEAT-TV, West Palm Beach PURCHASE: Announcement

TV REPAIR SERVICE

SPONSOR: Bob Reed Tv Service Co. AGENCY: Direct

Capsule Case History: From a one-man, one-truck concern to a 13-staff, eight-truck business is the success story of this firm, built through tv advertising. In October 1955, Bob Reed opened his tv repair shop. He tried newspaper and radio promotion but results proved unsatisfactory. In December he started a campaign on WICS which he has maintained to the present day, with approximately the same advertising budget of $67.50 per week. He bought a "five-for-one-plan" on *Weather Briefs,* a Monday-through-Friday, 6:55-7:00 p.m. show. The plan provides for sponsoring the program one day a week, with one 10-second announcement on each of the four other days. Using a repetitive-type message, this client finds that as soon as a viewer's set goes out of order, Reed's commercial is called to mind and he gets the call for repairs. Just recently, this still fast growing business has moved to a new location with three times the area.

WICS, Springfield PURCHASE: Program & Announcements



Folks get a glow from

WWDC radio

Represented nationally by John Blair & Company

* PULSE: Jan.-Feb., March-April, May-June 1957

***1st *six straight months* in Washington, D.C.—1st in share of total weekly audience, 6 A.M. to midnight—1st in quarter hour wins**

OUR PULSE IS

STRONG

AND

STEADY

18 hour average

KTRN	50.0*
Station B	22.0
Station C	17.0
Misc.	11.0**

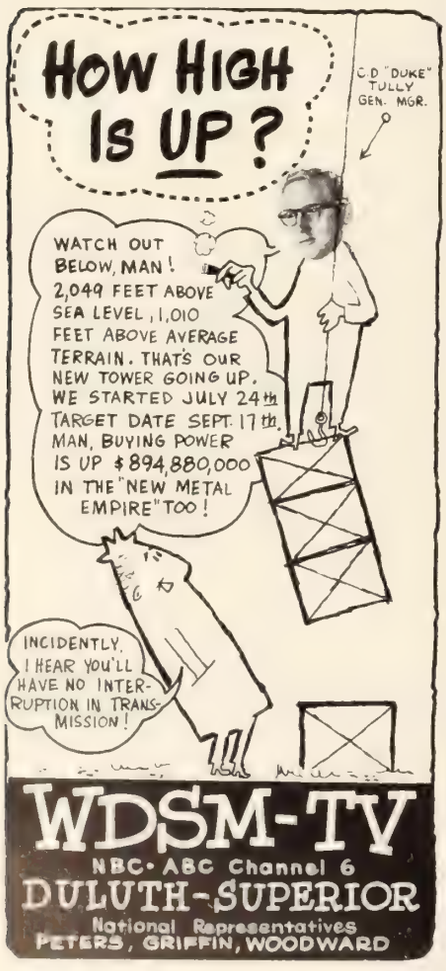
*Hooper says 62.0

**Includes bird calls, smoke signals, red flares and distant 50 KWs.

KTRN

Wichita Falls, Texas

Burke-Stuart Natl Reps



National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Lever Bros. Co., New York, is preparing a schedule for its Wisk detergent, SPONSOR hears. Campaign will start 1 September and will run through 5 December. Nighttime minutes are wanted; frequency: five per week. Buying has not begun. Buyer: Doug Yates. Agency: BBDO, New York. (Agency declined to comment.)

The American Sugar Refining Co., New York, is going into some 80 markets for its Domino sugar. Schedule will begin in mid-September for 15 weeks. Minutes and chainbreaks during daytime hours are being sought; frequency will vary from market to market. Buying has not been completed. Buyer: Bob Gruskay. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Warner-Lambert Pharmaceutical Co., Lambert-Hudnut div., Morris Plains, N. J., is planning a campaign for its Bliss Home Permanent. Short-term schedule kicks-off 5 September with nighttime chainbreaks in major markets; average frequency: five to 10 per week in each market. Buying has just begun. Buyer: Rene Ponik. Agency: Norman, Craig & Kummel, New York.

American Chicle Co., Long Island City, N. Y., is preparing a schedule for its Rolaids, Certs and other chewing gums. Campaign will run from 1 September to 31 December in both major and minor markets. Minutes will be slotted during nighttime hours; frequency will depend upon the market. Buyer: Paul Reardon. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

Peter Paul, Inc., Naugatuck, Conn., is using major markets to promote its Mounds and Almond Joy candies. Schedule starts 15 September for 32 weeks. Minute and 20-second announcements will be placed 5:00 to 7:00 p.m., Sunday through Saturday. Average frequency: four to five per week in each market. Buying is not completed. Buyer: Gail Myers. Agency: D-F-S, New York.

RADIO BUYS

National Carbon Co., New York, is purchasing announcements in 75 to 100 markets to promote its Eveready batteries. Schedule starts 16 September for 10 weeks. Minute e.t.'s will be used 7:00 to 8:00 a.m., with weather and news adjacencies wherever possible. Average frequency: five to 10 spots per week in each market. Buying is not completed. Buyer: Dick Olsen. Agency: Wm. Esty Co., New York. (Agency declined to comment.)

General Foods Corp., White Plains, N. Y., is initiating a campaign in Southern markets to push its Calumet baking powder, it is believed. Schedule will start 2 September for 15 weeks. Minute participations will be placed Monday through Friday, 6:00 a.m. to 3:00 p.m. primarily. Buying is not completed. Buyer: Kay Brown. Agency: Young & Rubicam, New York.



LOS ANGELES

WHERE THE GOLD RUSH BEGINS IN SEPTEMBER

Announces the Appointment

of

PETERS, GRIFFIN, WOODWARD, INC.

As Exclusive National Representatives

Effective August 16th, 1957

NEW YORK	CHICAGO	DETROIT
250 Park Avenue	*Prudential Plaza*	*Penobscot Bldg.*
YUkon 6-7900	Franklin 2-6373	Woodward 1-4255

ATLANTA	FT. WORTH	HOLLYWOOD	SAN FRANCISCO
Glenn Bldg.	*406 W. Seventh St.*	*1750 N. Vine St.*	*Russ Bldg.*
Murray 8-5667	Edison 6-3349	Hollywood 9-1688	Sutter 1-3798

ARE YOU ON A SPOT?



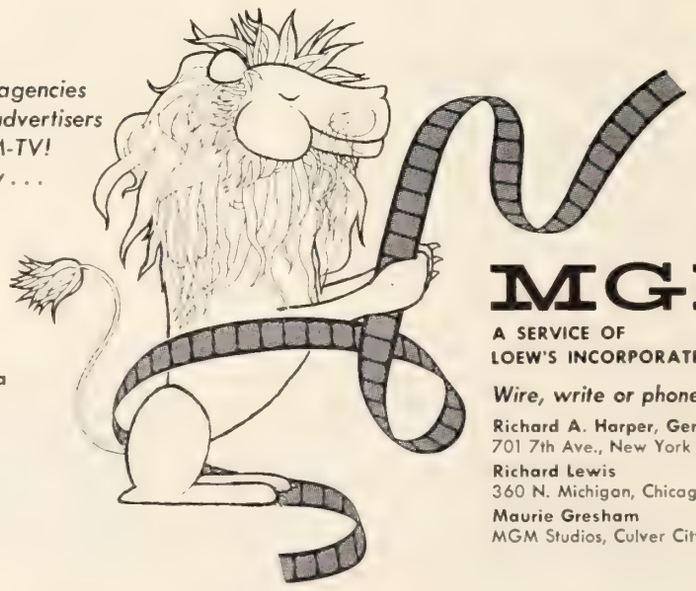
DO YOU NEED A COMMERCIAL IN A RUSH?

Do you have a last-minute TV spot problem? MGM-TV offers top quality and speed at budget prices. You can still meet your Fall production schedule thanks to the fabulous facilities of the Culver City studio!

ON A SPOT? JUST CALL LEO!

The nation's biggest agencies and most important advertisers are discovering MGM-TV! To mention just a few . . .

RCA
Eastman Kodak
Helene Curtis
Knickerbocker Beer
Maybelline
Pure Oil Company
Schlitz Beer
Standard Oil of Indiana
Houbigant Perfumes
Bell & Howell
Richard Hudnut
Pillsbury



MGM-TV

A SERVICE OF
LOEW'S INCORPORATED

Wire, write or phone

Richard A. Harper, General Sales Mgr.
701 7th Ave., New York 36, N. Y., JUdson 2-2000
Richard Lewis
360 N. Michigan, Chicago, Ill., RAndolph 6-1011
Maurie Gresham
MGM Studios, Culver City, Calif., TExas 0-3311



Reports and evaluates news, trends, opinions for film buyers and sellers

FILM-SCOPE

24 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

With syndicated sales merrily in their fall groove, **film people informally were comparing notes this week on which angles of their product have the most potent lure for buyers.**

The basic answer, of course, is simple: **Flexibility.** But this theme has many variations, as a check by FILM-SCOPE with a number of Agency Spotters shows.

Here's why the 10 top agency film spenders say they buy by the can:

1. Film lends itself well to **regional distribution and merchandising situations.** You can spot your emphasis where you want it.
2. **Identification between sponsor and film is fast and easy.**
3. Film is a handy way of **covering desirable non-network areas.**
4. It's sometimes a **painless way of introducing a client into the mysteries of tv.**
5. It will **fit almost any budget** (particularly the smaller ones).
6. **Good between-season fare.**
7. Has plenty of **merchandising hooks.**
8. Sponsors who balk at 52-week network contracts **beam at the short-term commitments** available in film.
9. If it comes to a question of where to spend a given amount of money—for spot announcements or a full-dress show—the sponsor often votes for 30 minutes of film on the theory that **it gives his brand a "standing" in the community.**
10. Clients sometimes sell a product **under different labels in different parts of the nation. Film solves the advertising problem here.**
11. It's a good **test medium.**

The Arabian American Oil Co. is giving its American employees in the desert wastes of the Near East **something pleasant to dream about.**

It has bought 52 episodes of Kingdom of the Sea from Guild for telecast from Saudi Arabia as pure morale-builder.

The aphorism that stations won't promote feature film has been shaken by NTA Film Network's $10,000 Showmanship contest in behalf of the Premiere Performance series.

The first-prize winner—KTTV, Los Angeles—pulled out all the stops over a 13-week period, ranging all the way from old-fashioned ballyhoo to sky writing. The prize, moreover, barely scratched KTTV's promotion expenditure (**over $150,000 not counting ads**).

KLFY-TV, Lafayette, La., got second prize with a teaser contest, while **126 other stations pitched in for a total 13-week outlay estimated at $1,150,000.**

Associated Artists Production Corp. this week disclosed for the first six months of 1957 a gross return of $26,660,000 and net earnings of $1,237,638.

Also announced was the election of Eliot Hyman as AAP president, replacing Louis Chesler, who continues as board chairman.

As everybody knows, **many a sour motion picture has turned financially sweet through foreign sales. Are the same happy prospects in store for syndicated tv film?**

This week FILM-SCOPE asked producers, agencies, sponsors, and foreign representatives about **the Latin American situation.** In a nutshell, this is what they say: Prospects are promising; but as of today, the emphasis must be on the word promising—rather than on reality.

Here is the balance sheet:

• **Set ownership in Latin America is pretty hard to determine accurately—the guess is around 1,000,000** sets for everything, including Mexico, Cuba, Puerto Rico, and Brazil (where Portuguese—not Spanish—is the prevalent language). This alone—quite aside from economic and money barriers—makes transactions ticklish.

• Nonetheless, statistics aren't the whole story. **Latin America already accounts for about a third of all foreign syndicated film revenues.** And the number of **viewers per set is high** (as much as three king-size families per screen).

• The **average selling price** for a syndicated series for Latin America is about $2,200 per film.

• **But the U.S. syndicator has an extra high expense in dubbing.** (It costs about $1,000 to dub a film.) This is unlike motion picture feature films which are sold in L.A. without dubbing. Latin American ad agencies won't buy syndicated film until there are **enough dubbed episodes in the can to assure completion and sure delivery** of the series.

• **Unless the syndicator has sales in Mexico, Puerto Rico, and Venezuela in his pocket, his fate is apt to be precarious.**

What do both syndicators and U.S. sponsors **need at this point?** This is the consensus:

1. **Better marketing statistics.** It's sheer daydreaming to hope that such U.S. concepts as cost-per-thousand could be whipped up soon. But rudimentary facts on sets—plus listening and buying habits—would be welcome.

2. **A better understanding of what Latin American broadcasters want.** You can't do business with them in strictly U.S. terms.

3. **Patience.** The fellow who builds solidly and with understanding will be the winner.

Will the "horror" film come along as a companion staple to the western? This week that was a top trade topic, sparked by Screen Gems' sale of 52 "shockers" to nine stations—**including WABC-TV, New York,** whose end of the deal amounts to $750,000.

FLASHES FROM THE FILM FRONT: Parsons Productions, Inc., set deal with CBS-TV Film Sales to deliver over $1,500,000 worth of 30-minute tv films in the next eight months . . . **The West End Brewing Co.,** bought NTA's Sheriff of Cochise to promote Utica Club Beer in seven N.Y. markets . . . **First buys of Guild's true-adventure series The Michaels of Africa** were made by KOMO, Seattle, and WCKT, Miami.

Mitchell Leisen, motion picture director, signed as executive consultant on the Shirley Temple fairy tale programs scheduled for January debut on NBC-TV . . . **Ziv** reports Harbor Command now is set in 122 markets with additional sales made to **Hamm Brewing** and the **Rochester Milk Producers** Assn. . . . **Screen Gems'** railroading saga Casey Jones is scheduled in 45 cities this fall.

KHJ-TV has scheduled **24 different feature films for the week of 26 August,** setting a new high for this kind of film fare in L.A. . . . CBS TV's Civil War stanza, Grey Ghost, has been sold in 61 markets, including seven Southern States. . . **Leon H. Cagan** named president of NBC Internacional de Mexico, S. A., headquartering in Mexico City.



SOCKO! POW! SMASH!

These Words Mean Action! And that's what you'll get when NTA's "OFFICIAL DETECTIVE" comes to the TV Screen. Action on the rating front and Action at the cash register.

It's exciting... with some of the most blistering episodes that ever blazed from a TV screen.

It's authentic... based on the actual files of "Official Detective" Magazine, the Number One publication in the field.

It's made by Desilu... which tops its own list of big winners such as "I Love Lucy," "The Line-Up," "Wyatt Earp" and "The Sheriff of Cochise." When you deal with Desilu, you're putting your money on the favorite.

39 Big, New TV Half-Hours... are brought to you by Desilu and NTA, at a cost of over a million dollars. Call or write today for an audition print of...

"OFFICIAL DETECTIVE"

starring **EVERETT SLOANE**

Harold Goldman, Vice President in Charge of Sales
NATIONAL TELEFILM ASSOCIATES, INC.
60 West 55th Street, New York 19, N.Y.
PLaza 7-2100



KTLN
is Denver's
KTLN
#One Independent
KTLN
#Two Station
KTLN
PULSE, JUNE, 1957
KTLN

SHARE OF AUDIENCE
6 A. M. to Midnight, Monday thru Friday

Network "C"	16.7
KTLN	**15.7**
Network "N"	13.7
Network "M"	12.3
Independent "O"	12.0
Network "A"	8.0
Independent "M"	6.3

KTLN
To sell
KTLN
Denver,
KTLN
Buy...
KTLN

News and Idea WRAP-UP

ADVERTISERS

TvB told a group of leading west coast advertisers and agencies this week that upper income homes watched television far more than lower income homes.

Here's the breakdown based on the average day:

Time of day	Low Income (under $3000)	High Income (over $10,000)
Morning	16%	35%
Afternoon	29%	44%
Evening	41%	86%

Sterling Drugs is planning to bring out a new product under the Bayer name — Bayer Nasal Spray.

This will be the first new product to assume the Bayer title since Bayer Aspirin.

Zonolite Co. (home insulation) will use spot radio and tv to promote "Operation Re-Insulation" come fall. Henri, Hurst & McDonald is the agency . . . **The American Institute of Men's and Boy's Wear** plans to spend $1 million on its new ad campaign starting in October. Media plans include national magazines and NBC Radio's *Monitor* on a 200-station hook-up. BBDO is the agency.

Personnel notes: Edmund W. Morris has joined Bristol-Myers Products Division as manager of product development. Morris comes from Lever Brothers.

AGENCIES

Latest addition to the big mergers trend is the consolidation of Harrington-Richards and Raymond R. Morgan agencies into a wholly owned West Coast division of Fletcher D. Richards, Inc.

The division, to be called Harrington, Richards & Morgan, will have offices in Los Angeles and San Francisco. Function will be to handle the $3.5 million billings of West Coast companies along with western service for all of the Fletcher D. Richards national clients.

New management alignment works out this way:

Raymond R. Morgan becomes operating head of the consolidated western division.

Alfred E. Smith will continue as manager of the San Francisco office.

Robert Temple, former executive vice president, named manager of the Los Angeles office. Temple also has been named a Richard's v.j. and member of the board.

New agency appointments: BBDO for W. A. Sheaffer's new ballpoint pen to be introduced this fall. **Russel M. Seeds** will continue as agency for the other Sheaffer products . . . **Noble-Dury,** Nashville, for Magic Chef (gas ranges). The agency has resigned the Temco, Inc. account (gas space heaters mfgrs.) but will continue working with Temco until a new agency is named . . . **Albert Frank-Guenther Law** for Buttoni Foods . . . **DFS** for Carter Products' Arrid Whirl-On Deodorant . . . **Jepson-Murray,** Lansing, Mich. for WILS, Lansing, as of 1 September . . . **Galen S. Broyles,** Denver, for Gooch Food Products. Radio and tv will be used . . . **BBDO** for Dubonnet Red and Blonde Aperitif Wines' radio and tv advertising (Peck Advertising Agency will handle Dubonnet advertising in other media) . . . **Mottl & Siteman** for Holly Sugar Corp. . . . **Rutledge & Lilienfield,** St. Louis, for KTVI-TV, St. Louis . . . **Wesley Associates,** New York, for the Star Broadcasting Stations, Rochester, Geneva and Utica, New York . . . **Roy S. Durstine, Inc.** for the Thermadore Division of Norris-Thermador Corp. as of 1 September.

Focus on personalities: Albin F. Yagley has been named media director for the Detroit office of Grant Advertising. Previously Yagley was with McManus, John & Adams for 17 years . . . **Norman Traynor,** manager of

the radio & tv department at Brooke, Smith, French & Dorrance, has been named director of radio & tv . . . **Jerome J. Cowen,** senior v.p., has been appointed general manager of the San Francisco office of Cunningham & Walsh . . . **Hal James,** former v.p. in charge of radio-tv for Ellington & Co., has joined DCSS as v.p. and director of radio-tv programing and production . . . **Alice J. Wolf** has joined Burke Dowling Adams as a timebuyer. Miss Wolf comes from Grey Advertising . . . **John P. Waters** has joined Baldwin, Bowers & Strachan, Buffalo division of the Rumrill Co., as an account executive. Waters formerly was with Fletcher D. Richards . . . **James B. Lloyd** has joined Whitney Advertising, Tulsa, as an account executive. Lloyd formerly was with Lowe Runkle, Oklahoma City . . . **Arthur Hohmann** has joined FCB, San Francisco, as an account executive. Hohmann is a transfer from the agency's Los Angeles office where he was a research specialist. In other FCB moves **Taylor Rhodes,** research specialist from the New York office, has been named market research director for the San Francisco office and

EXPANSION

That's the key word in the Wheeling, West Va. area. New plants . . . new people . . . new buying power. The fastest, lowest-cost-per-thousand-way of reaching these people is via 316,000 watt WTRF-TV, No. 1 station in the market by every accepted method of audience measurement. Ask any Hollingbery rep or call Wheeling, Cedar 2-7777.

Equipped for Network Color

wtrf-tv 7

Wheeling 7, West Va.

"a station worth watching"

1 WONDERFUL BUY !!

GETS YOU ALL OF



KEL-O-LAND

It takes five airlines and as many railroads to criss-cross huge, hustling KEL-O-LAND. It takes more than a million people to ring up its $1,220,150,000 annual retail sales. Yet Joe Floyd and his 101-man crew deliver all of KEL-O-LAND to you for your one wonderful single-market buy.

KDLO Aberdeen Huron Watertown CHANNEL 3
KELO Sioux Falls CHANNEL 11
KPLO Pierre Winner Chamberlain CHANNEL 6

KEL-O-LAND'S NEW, BIG RADIO VOICE IS KELO-AM
KELO Radio's 1,032-ft. Tower 13,600-Watt Power, Eqv.

JOE FLOYD, President — EVANS NORD, Gen. Mgr. — LARRY BENTSON V.P.
Gen. Offices Sioux Falls, S. D. Represented by H-R

A pictorial review of local and national industry events

PICTURE WRAP-UP



Costume-party send-off for KBIG Hollywood editor-director Margee Phillips was given by neighbor Jon Ross of Ross Advertising (placing lei). She takes world tour



It's a fake: remember when tv drew a crowd? In Australian area still without tv, a resourceful retailer set up a shell tv cabinet and projected *I Love Lucy* film on mirror



Winner of "best spot commercial" contest on WTRY is Hit Parade Cigarettes. Above: A. C. Garratt of American Tobacco receives award from K. Cooper. M. Bassett (L)



Cuyahoga County Fair promotion sees WERE, Cleveland's Rosemarie Bostancic parading in boardwalk chair; is presented with radio by D. Klaus and Fair's H. Ward



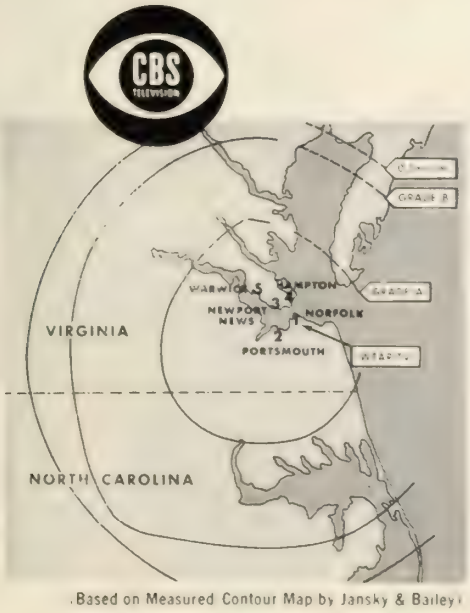
Camera in court. KTRK-TV, Houston, covers impeachment case. The mayor, in okaying station's request to telecast, said: "such proceedings are splendid public service"



No cameras allowed so station, WBRZ, Baton Rouge, La., had staff artist Paul Gentile attend courtroom of murder trial. Sketches were telecast, run in local news



AN AWE FULL EYEFUL



Based on Measured Contour Map by Jansky & Bailey

5 of Virginia's Busiest Cities are within WTAR-TV's Grade-A Signal.

On June 11, from the top of WTAR-TV's 1,049-foot tower you could have seen history's greatest peacetime display of naval might—a 14-mile double row of ships stretched out through Hampton Roads for the International Naval Review.

Then, had you "panned" around to the left in a complete circle, you would have looked down on five major Virginia cities—Hampton, Newport News, Warwick, Portsmouth and Norfolk—ringing Hampton Roads in one big eye-popping market . . . the greatest, growingest in Virginia, and 27th in the nation!

Atop our tower, you would be at the focal point of this big five-city market, dominated by WTAR-TV.

For more information about the foremost communications medium in Virginia's greatest market, write to WTAR-TV or your Petry man.

WTAR-TV

CHANNEL 3, NORFOLK, VIRGINIA

Business Office and Studio—720 Boush Street, Norfolk, Va.

Telephone: Madison 5-6711

REPRESENTATIVE: Edward Petry & Company, Inc.

Chris Carson, formerly of Fuller & Smith & Ross, has joined the FCB San Francisco office as media supervisor . . . **Gordon H. Hendry**, formerly of Winters, Baker & Tilden, has joined Gardner Advertising, St. Louis, as media group supervisor . . . **Charles R. Mortimer, Jr.**, has joined the tv department at Esty. Mortimer comes from ABC TV . . . **Charles R. White, Jr.**, 19-year member of the Esty staff, is leaving to enter the real estate business in Florida . . . **James F. Black**, formerly v.p. and account supervisor at B&B, has joined Kudner, New York, as account manager . . . **Thomas G. Johnston**, formerly creative group head at Needham, Louis & Brorby, Chicago, has joined McCann-Erickson as associate creative director . . . **Fred A. Morrissey** has been transferred from the New York office of Kudner to become Detroit account manager for the Buick Motor Division. Morrissey succeeds Martin Rice who has resigned.

They became v.p.'s: Charles E. "Ned" Midgley, Jr. at Ted Bates . . . **Thomas J. Martin** at Bermingham, Castleman & Pierce . . . **Chester R. Vail** at B&B.

NETWORKS

Consolidated net income of Columbia Broadcasting System, Inc. for the first six months of 1957 reached $10,199,193 compared with $5,308,990 for the same period of 1956.

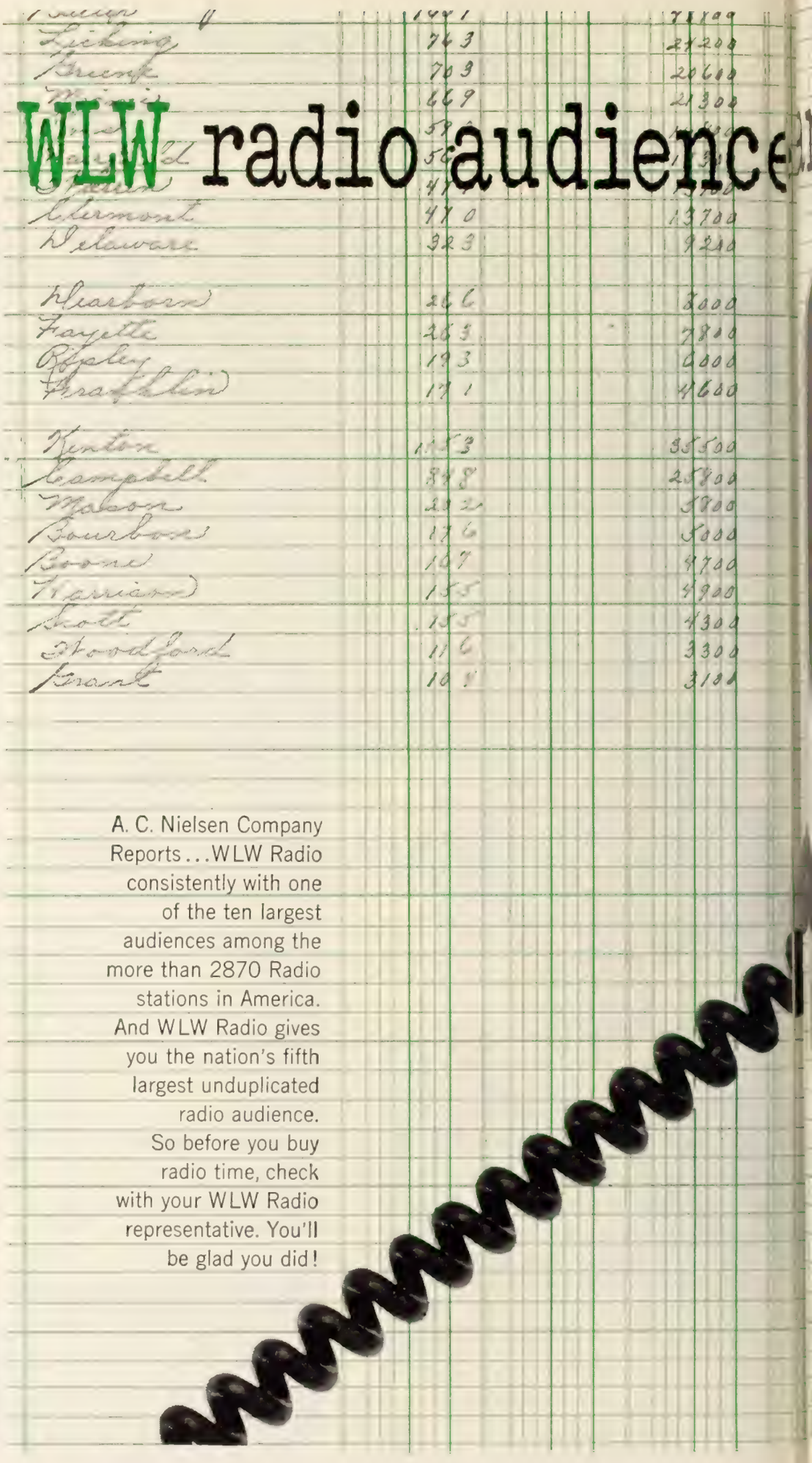
Net revenues and sales for the 1957 period was $186,798,814 or seven per cent over the $174,274,387 mark of 1956.

(Note: 1956 income was affected by expenses and losses due to the dropping of the CBS-Columbia Division.)

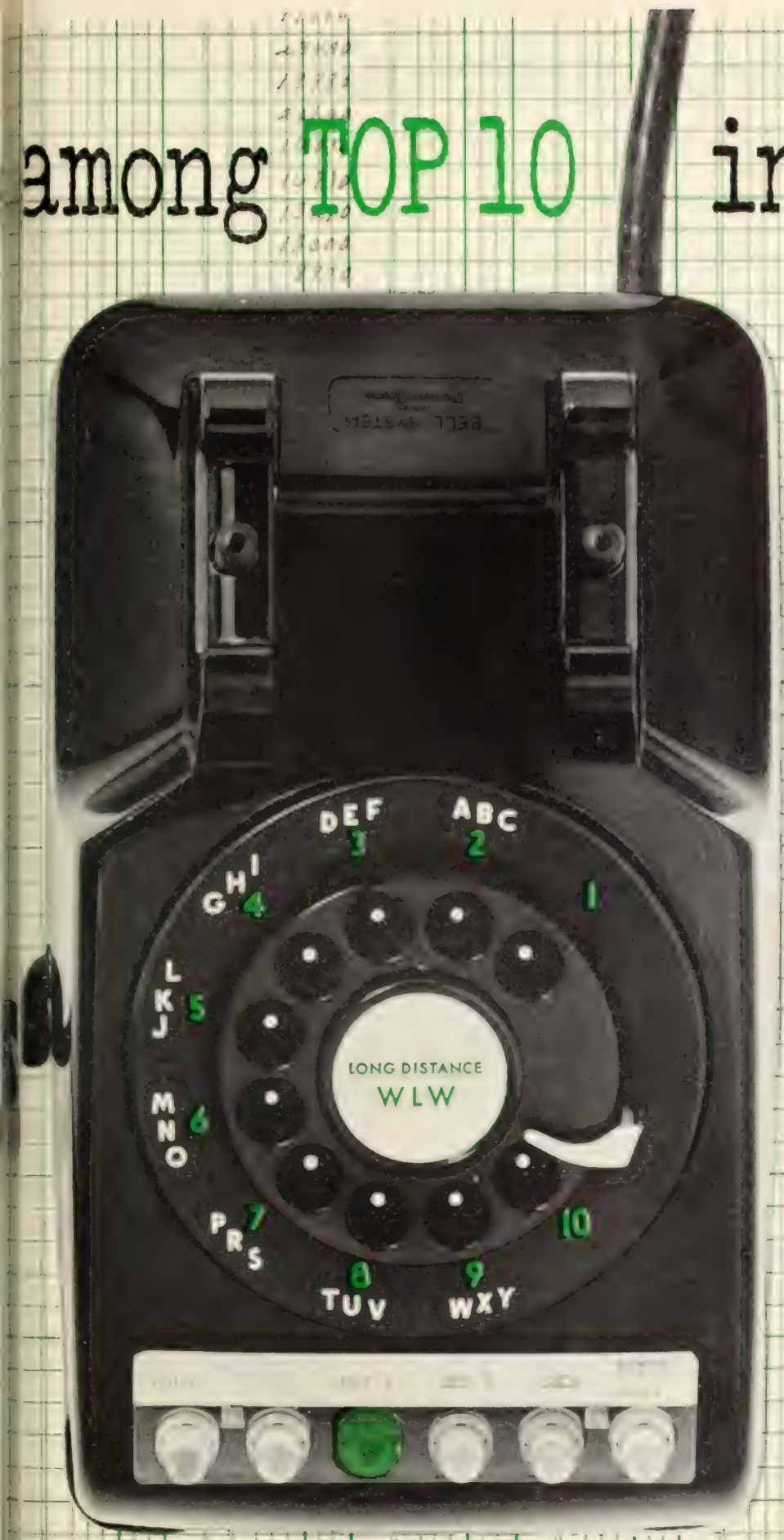
As predicted in Sponsor-Scope last week CBS Radio has sold the Jack Benny Show to a full-time sponsor.

The Home Insurance Co. is picking up the $15,000 (time and talent) net weekly tab for the repeat series starting 29 September.

The nighttime series has frequently been heading the Nielsen top 10 in radio since it returned last fall.



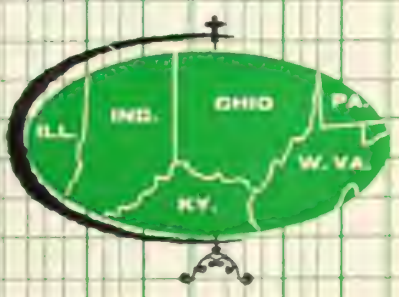
among TOP 10 in America



WLW

RADIO

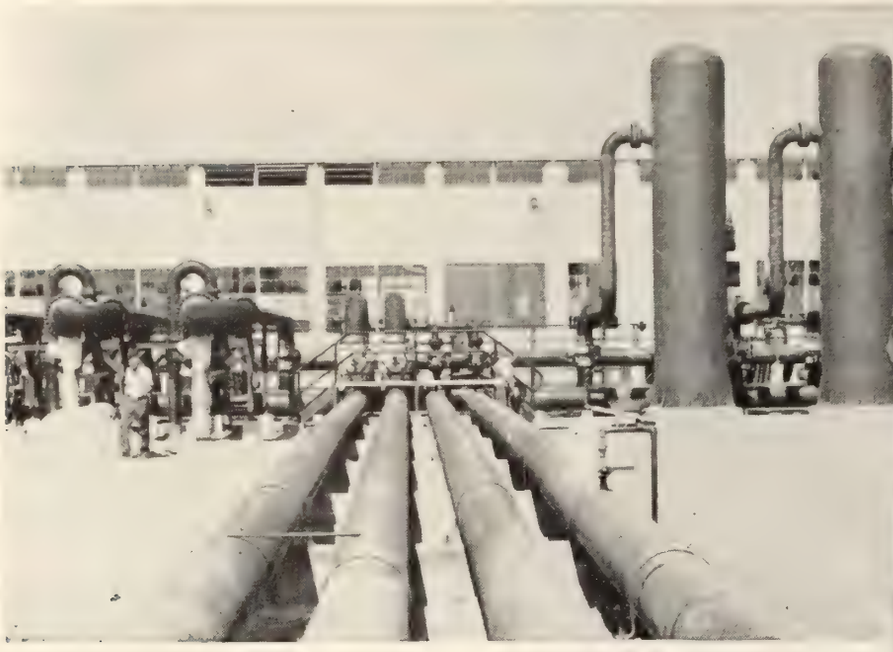
WORLD



Sales Offices: New York, Cincinnati, Chicago

Sales Representatives: NBC Spot Sales: Detroit, Los Angeles, San Francisco
Bomar Lowrance & Associates, Inc., Charlotte, Atlanta, Dallas . . . . . Crosley Broadcasting Corporation a division of AVCO

MODERN GAS SERVICE
and WWJ-TV
...both built by
BELIEVABILITY



(Above) Michigan Consolidated Gas Company's Six Lakes Compressor Station. "Scrubbing tanks" purify natural gas used by 835,000 customers in over 100 communities for heating, cooking, refrigerating, water heating, air conditioning and other conveniences.



(Right) Receiving natural gas by pipeline from southwestern states, Michigan Gas stores it underground in depleted wells converted for the purpose.

Today's natural gas service is the result of faith in the fuel's dependability, efficiency, and economy.

Southeastern Michigan's high regard for WWJ-TV is the result of the station's traditional leadership and quality standards. People here dial Channel 4 with complete confidence that they will see the finest of television, always.

Seeing is believing to the great WWJ-TV audience—a priceless advantage to every advertiser.



ASSOCIATE AM-FM STATION WWJ

First in Michigan · owned & operated by The Detroit News

National Representatives Peters, Griffin, Woodward, Inc.

Nighttime network tv notes: The Nat "King" Cole Show gets a new lease on life at NBC TV and will go in as part of the fall scheduling (Tuesday 7:30-8 p.m.), but the show is still unsponsored. Side note: Chock Full O' Nuts announced earlier last week that it was interested in sponsoring the program if they could get it on a regional basis. The coffee company's distribution is limited to the northeast. **Daytime network tv notes: *Do You Trust Your Wife*** (Seen last winter on CBS TV Tuesday nights) will bow on ABC TV daytimes, Monday through Friday, 4:30-5 p.m. starting 30 September. The former film series will now be telecast live with Johnny Carson taking over as emcee. The quiz takes the spot previously assigned to *Lady Luck* which may pop up elsewhere in the network's plans for expanded live daytime programing . . . **CBS TV** says its heading for the "greatest daytime sales season" in its history with four of its top daytimers already sold out: *Garry Moore, Arthur Godfrey Time, Art Linkletter* and *Edge of Night* . . . **NBC TV** daytime sales are also going up with $2.3 million in gross billings added last week. Adding to the network's business are Lanolin Plus, Pharmaco and Chesebrough-Ponds.

People in the news: Dale L. Moudy has been named to the newly created position of director of special station services for the American Broadcasting Network. Moudy formerly was vice president the Mid-Continent Broadcasting (Storz Stations) . . . **Ralph S. Hatcher** has been promoted to national manager of the ABC TV station relations department . . . **Harry C. Folts** and **Aaron Beckwith** have been appointed account executives for ABC TV. Folts has been an account executive with the American Broadcasting Network and Beckwith formerly was director of business development for NTA . . . **Leslie A. Harris** has been promoted to the newly created post of coordinator of national spot sales for the ABC TV o&o stations . . . **Ralph S. Hatcher** has been promoted to national manager of the ABC TV station relations department . . . **Richard G. Cahill,** who has been with the ABC TV central division network sales staff, has joined the NBC TV spot sales department in Chicago . . . **James T. Ownby,** owner of WJXN, Jackson, Miss. and KONI & KTLA-FM, Phoenix, has joined MBS as field director of the station relations staff. This is a new post with Mutual.

REPS

H-R has opened a new office in Detroit marking the 10th. outlet for the rep firm.

Andrew M. Gent, former Detroit radio-tv representative for Capper Publications, is the new manager.

Radio-Tv Representatives has also expanded with a new office in the Seattle-Portland area bringing its total up to seven.

Hugh Feltis will head the Seattle-Portland branch.

New appointments: Branham Co. for WJQS, Jackson, Miss. . . . **Bolling Co.** for KOAT-TV, Albuquerque.

Focus on personalities: John J. White, formerly broadcast supervisor for K&L, has joined the sales staff of H-R Representatives . . . **Kevin McDermott** has left the Katz Agency to take the post of account executive in the New York office of Blair Tv Associates.

What's up in Hartford?



CBS Owned WHCT is up...way up...with 15 of the top 25 evening shows, 17 of the top 25 daytime adult shows! Check CBS Television Spot Sales for adjacencies. Latest Pulse



THANK YOU FOR YOUR OVERWHELMING RESPONSE TO SPONSOR'S FIRST ANNUAL TV RADIO TRADE PAPER ADVERTISING AWARDS. WINNERS WILL BE ANNOUNCED IN SEPTEMBER. WATCH FOR IT!

TV STATIONS

The annual meeting of the board of directors of the CBS TV Affiliates Association will be held in Colorado Springs on 29-30 August.

Members attending: **C. Howard Lane,** chairman, KOIN-TV, Portland, Ore.; **Paul Adanti,** WHEN-TV, Syracuse; **Richard Borel,** WNBS-TV, Columbus, O.; **Glenn Marshall, Jr.,** WMBR-TV, Jacksonville, Fla.; **T. B. Lanford,** WJTV, Jackson, Miss.; **Lester Johnson,** WHBF, Rock Island, Ill.; **William B. Quarton,** WMT-TV, Cedar Rapids, Ia.; **Clyde Rembert,** KRLD-TV, Dallas; **James Russell,** KKTV, Colorado Springs; **Frank E. Busby,** eastern director for extended market plan stations; and **Rex Howell,** western for the EMP stations.

Neat promotion gimmick: WLW-I, Indianapolis, Crosley's newest tv station, is sending out a simulated railway ticket a couple of yards long announcing advertisers who've already climbed aboard. Each segment announces a different advertiser.

Tv applications: Between 5 and 17 August three applications for new stations were filed, one construction permit granted and one new station took to the air.

Applications were made by: K-UHF, Burbank, Calif., for Channel 34, Los Angeles, .27 kw visual, with tower 795 feet above average terrain, plant $13,350, yearly operating cost $9,000; Eastern Idaho Broadcasting & Television Co. for Channel 8, Idaho Falls, 38.48 visual, with tower 182.67 feet above average terrain, plant $48,899, yearly operating cost $135,000; and Rex Television Co., Milwaukee, for Channel 10, Duluth, 316 kw visual, with tower 688 feet above average terrain, plant $641,882, yearly operating cost $400,000.

Construction permit went to Radio Associates, Inc. for Channel 13, Biloxi, Miss., permit allows 63.8 kw visual.

New station on the air was WFGA-TV, Jacksonville, Fla., Channel 12, NBC TV affiliate as of 1 September.

New affiliations: KIRO-TV, Seattle, will become a primary affiliate of CBS TV on 8 February 1958 . . . **WINR-TV,** Binghamton, N. Y., will become an optional affiliate of NBC TV on 1 October . . . **WKST-TV,** Youngstown, O. and New Castle, Pa., will become a primary affiliate of ABC TV when it goes on the air in October.

Job notes: A. H. Christensen has been named advertising-sales promotion manager of WAAM, Baltimore. Christensen comes from KIZ, Portland, Ore. . . . **John W. Mowbray** has joined the sales staff at KOMO-TV, Seattle, as an account executive . . . **Jim Richey,** formerly with KIMN, Denver, has joined KBTV as an account executive . . . **Edward M. Hoerner,** with WWL Radio for the past 17 years, has been named program director of WWL-TV, New Orleans . . . **Alexander C. Field, Jr.,** has left WLW and WLW-T, Cincinnati to join WGN AM&TV, Chicago as manager of special broadcast services . . . **Richard Spight** has been named account executive in the local sales staff of KEY-T, Santa Barbara, Calif. Spight formerly was with KBES-TV, Medford, Ore. and KIEM-TV, Eureka, Calif. . . . **Dick Gilmartin** has been

What's happening in Hartford?



Plenty! CBS Owned WHCT is the talk of the town. WHCT has the biggest average share of audience morning and evening! Talk with CBS Television Spot Sales. Latest Pulse

IN RICHMOND, VIRGINIA

WRVA-RADIO

"TOPS THEM"

IN COVERAGE

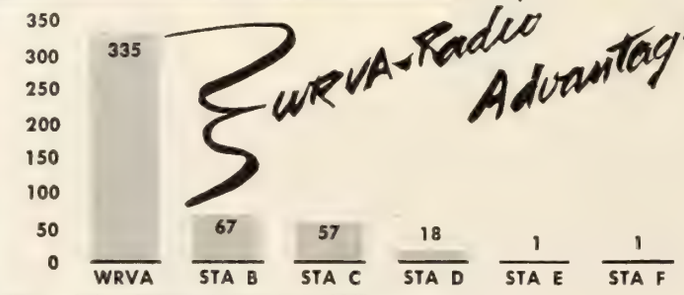
STATION	MONTHLY COVERAGE	WEEKLY COVERAGE	DAYTIME DAILY CIRCULATION
WRVA-Radio	239,470	216,540	194,690
B	80,000	73,340	71,520
C	31,390	28,420	28,420
D	37,580	33,930	33,180
E	26,910	22,420	22,420
F	27,590	24,500	23,760
G	39,240	37,890	37,890

199.3% 195.3% 164.9%

WRVA-Radio Advantage

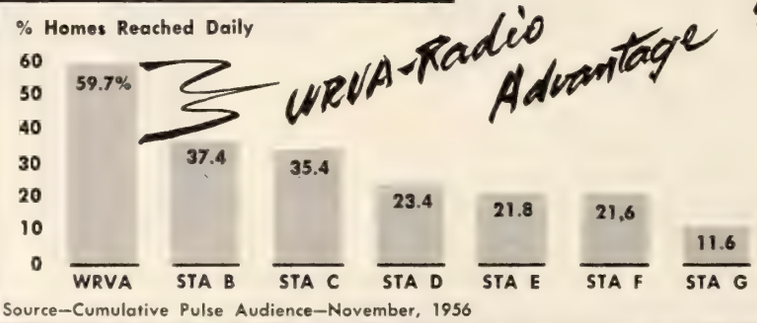
Source: Nielsen Coverage Study #2

IN QUARTER HOUR WINS



Source: Pulse, Richmond—May-June, 1957

IN CUMULATIVE AUDIENCE



Source—Cumulative Pulse Audience—November, 1956

IN RICHMOND, ONE "BUY" DOES IT

WRVA-RADIO

DOMINATES THE MARKET

Represented by CBS RADIO SPOT SALES
Virginia's Only 50,000 Watt Radio Station

named sales service manager for WTTG-TV, Washington, D. C. Gilmartin comes from WRC-TV, Washington, D. C. . . . **Clark Bradley,** formerly v.p. and ad manager for the Holderdge (Nebr.) Daily Citizen, has been appointed director of the newly created sales development department for KSBW-TV, Salinas-Monterey, and KSBY-TV, San Louis Obispo, Calif. . . . **Frederick F. Sack,** former CBS TV producer, has joined the production department of WTVJ, Miami.

RADIO STATIONS

WEMP, Milwaukee, hit five major national magazines recently via ads placed by Employers Mutuals of Wausau.

The insurance firm's full-pagers featured Earl Gillespie, WEMP sports director and the "Voice of the Braves," giving a rundown on the Wausau story.

Take a hidden check promotion stunt and a hiding place near some peach groves and you may get some surprises.

K-JOY, Stockton, Calif., did just that recently and got these results:

- A front page story from the competition, the local newspaper.
- A 5,000 person response in the form of treasure seekers.
- A bunch of dazed orchardists who found that the unsuccessful treasure hunters had settled for a good portion of their peach crop. (Note: the check finally was found a short distance from the orchards.)

Novel promotion piece from KMOX, St. Louis, real examples of the 419,805 postcards sent to the station during Radio Week bound together (batch of 20) with promotion messages over-printed on the back of each card. Sample message: "419,805 postcards stacked is higher than . . . The Statue of Liberty, Chicago's Merchandise Mart, or St. Louis' Telephone Building."

KDYL, Salt Lake City, is promoting its "Radio A'La Carte," remote broadcasting device, as an effective and useful tool for clients who wish to call attention to sales, special events or places of business. The completely portable system is paying off in added sales for the station, too.

Boston newspaper strike has stations jumping into the news breach.

WBZ & WBZA has upped its newscasts to 73 per day on a 24-hour basis and has installed downtown news bulletin boards in business and public places.

WORL aside from increasing the number of newscasts, is giving out specialized information, i.e. obituaries, notice of meetings and functions, etc. The station is also printing and sending out news-in-brief summaries to Boston agencies and accounts.

WNAC is putting out their "Directgram," news sheet distributed in Boston Hotels for use in dining rooms in an increased three-page edition, increasing newscasts, and is presenting news via billboard. The billboard newscasts are in cooperation with John Donnelly Billboard Advertising. News flashes are sent direct from the station's newsroom to a painter who erases and adds news as needed.

WKAB, Mobile, Ala., formerly owned by Pursley Broadcasting, has been sold to George and John Hopkinson, own-

What's the word in Hartford?



CBS Owned WHCT is first mornings too. Has the biggest share of audience and 17 of the top 25 daytime adult shows. CBS Television Spot Sales has the details. Latest Pulse

[illegible] of Dwight & Associates (rep firm) and Quentin Sturm, WIND, Chicago, account executive . . . **KLLL,** Lubbock, Tex., and **WTOD,** Toledo, have become affiliated with MBS.

People in the news: John F. Box, Jr., executive vice president of the Bartell Group, has been named general manager of WBMS, Boston. Box will continue to supervise KRUX, Phoenix . . . **Star Thomas,** insurance man, has been named account executive of KEX-FM, Portland, Ore. . . . **Lee Boyan** has now assumed full time duties as an account executive for WDGY, Minneapolis . . . **George Glavin,** former sales manager for KTVW-TV, Seattle, has joined the sales staff of KOL, Seattle . . . **Robert Ward** has been named to handle publicity and promotion for KOL, Seattle . . . **Robert S. Yeager,** until recently with Building Digest, Inc., has been appointed program director for WFBM, Indianapolis . . . **Peter Anthony McMahan,** formerly partner in Barnes-Chase Co., has joined KBAB, San Diego, as an account executive . . . **Albert G. "Bud" Dancy** has left WKDA, Nashville, to join WPFA, Pensacola, as program director . . . **Homer Griffith** has been named manager of KEAR, San Francisco, and also sales manager of the newly organized Western FM network. Most recently he served as field representative for Sesac, Inc. . . . **Holt Gewinner, Jr.,** has joined WSB, Atlanta, as national sales promotion director. Gewinner comes from Day, Harris, Hargrett and Weinstein, Atlanta, where he served as account executive . . . **Ron Gamble,** program manager of WJR, Detroit, has resigned and will now devote full time to the operation of his resort in Greenbush, Mich. **James H. Quello** has taken over as program manager. Quello formerly was advertising and public relations director . . . **W. M. H. "Bill" Smith,** formerly sales manager for WBEE, Harvey, Ill., has been appointed midwest sales manager for Rollins Broadcasting.

Anniversaries: WSBA, York, Pa., celebrates its 15th. the week of 1-6 September . . . **WWJ,** Detroit, used music from its first year, 1920, to celebrate 37th anniversary this week.

RICH ***potential...***

RICH Little Rock, Arkansas
RICH a MILLION people
RICH a BILLION spendable income
a 300% increase in retail trade since 1938

RICH ***penetration...***

RICH 253,897 TV homes*
RICH 6 of the top 10 once-weekly evening shows**
RICH 8 of the top 10 multi-weekly evening shows**
4 local shows listed in the top 10 multi-weekly network and local shows

en*RICH*ed Sales...

RICH when you use the only station
that covers the entire Little Rock
RICH regional market, the only station
that gives you the major share of audience
in a 30-county area all 7 days of the week . . .

get the facts from Petry

ONCE-WEEKLY SHOWS	MULTI-WEEKLY SHOWS
Perry Como 39.9	6:00 News/Weather 19.9
Highway Patrol 37.4	10:00 News/Weather 19.8
George Gobel 34.5	Tennessee Ernie 15.9
The Ford Show 33.7	Autry-Rogers 15.6
You Bet Your Life 33.6	Melody Boys 15.5
Hit Parade 33.4	Queen For A Day 13.0
	Price is Right 11.5
	It Could Be You 11.5

KARK·TV
CHANNEL 4 NBC Affiliate

Represented by
Edward Petry & Co., Inc.
NEW YORK • CHICAGO • ATLANTA • DETROIT • BOSTON
LOS ANGELES • SAN FRANCISCO • ST. LOUIS

*Television Magazine 1957
ARB Survey—May 1957
30-County Area

INTERNATIONAL

Here's the world tv picture as outlined by the 25th semi-annual edition of Television Factbook just out:

- 900 tv stations throughout the world.
- 63 million tv receivers.
- 43 countries have tv.
- 23 countries have some form of commercial tv. (For the first time the Factbook shows more countries with some form of advertising on tv than without it.)

Intercontinental Services, the outfit which recently bought Young International, has been retained by the Arabian American Oil Co. for its tv station now under construction in Dhahran, Saudi Arabia. In addition to representation services Intercontinental will help in the procurement

of program material for the station.

Although there's no tv in Ireland, there is a firm that has just started tv film production. **Broadcasting & Theatrical Productions of Dublin** is going ahead on the belief that television will hit Ireland sooner than predicted. The production outfit also is looking to the U. S. as an outlet for its radio and tv products.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 13 Aug.	Tues. 20 Aug.	Change
New York Stock Exchange			
AB-PT	19⅛	22⅛	+3
AT&T	172½	172⅝	+ ⅛
Avco	6⅝	6⅞	
CBS "A"	30¼	29⅝	— ⅝
Columbia Pic	19⅜	19	— ⅜
Lowe's	17⅞	17¾	— ⅛
Paramount	34⅜	33½	— ⅞
RCA	34⅛	34½	+ ⅜
Storer	25⅜	25¼	— ⅛
20th Fox	26⅞	26	— ⅞
Warner Bros.	22	21⅛	— ⅞
Westinghouse	63⅛	61⅞	—1¼
American Stock Exchange			
Allied Artists	3¼	3¼	
Assoc. Art. Prod.		9⅞	
C&C Super	15/16	15/16	
Dumont Labs.	1⅝	1½	— ⅛
Guild Films	2⅞	2⅞	
NTA	8⅜	8¼	— ⅛

FILM

KTLA, Los Angeles announced acquisition of over one million dollars of new film programing.

Syndicated first-run films, contracted for 39 weeks included *White Hunter, Big Story, Treasures Unlimited, Sword of Freedom, Official Detective, Citizen Soldier, Molly and Tracer.*

More new film shows will be carried this fall by KTLA than any of the six other stations in that market.

FPA (the Film Producers Association) is launching a series of confidential weekly meetings with top agency, client, and network tv and film brass to promote forming of an all-industry committee to attract more tv film production to New York.

Eventual six months aim: the forming of an Eastern Motion Pictures and TV Academy.

Current production status: **commercials being filmed—75% in N.Y., 25% on the West Coast: Film programing — 90% on the coast, less than 10% in N.Y.**

People & Places: Caravel Films, producers of motion pix for tv, business and the government opens a new film production center in the heart of N.Y. this fall.

Completion of the studios marks the first stage of a $1,000,000 endorsement of N.Y.'s special qualifications for production of film. The new structure overlooks the site of the new Times headquarters.

About people: Curtis Kaufman back at his post of client relations director for **Guild Films . . . John Wilkoff** joins Screen Gems' sales dept. as special presentation writer . . . **Louis Hout** appointed associate producer of Academy Pictures, Inc. . . . **Dave Dash** appointed president of Carousel Films, Inc. . . . **William Bloom,** veteran Hollywood producer appointed executive producer to head up all NTA film production.

Heard about Hartford?



CBS Owned WHCT is first evenings too. Has the biggest share of audience and 15 of the top 25 evening shows. To get the facts, call CBS Television Spot Sales.

WFAA-TV

proudly announces

its full-time

affiliation

with . . . . . .

abc

television network

Effective September 2nd, there will be a "new look" in the rich Dallas-Fort Worth television market! And that look will be to WFAA-TV—new basic outlet for *all* ABC-TV programming! A complete revamp in local programming, coupled with ABC-TV's current big hits and sparkling new fall lineup, are destined to make WFAA-TV a greater buy than ever!

WFAA-TV

Channel 8
ABC
Edward Petry & Co.
National Representatives

316,000 Watts Audio
158,000 Watts Video
-from atop Texas'
tallest tower.
A television service of
The Dallas Morning News

WASHINGTON WEEK

24 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

The Congressional session is drawing to a close, after a year of considerably less attention to broadcasting than in 1956.

There were no new hearings of any importance. The Senate Small Business Committee set up a subcommittee under Sen. Wayne Morse (D., Ore.) to find out whether **daytime broadcasters** should have longer hours of operation. The Senate Foreign Relations Committee held an hour of preliminary hearings on the NARBA and U.S.-Mexican **broadcasting treaties. That was about it for new actions.**

The Morse subcommittee plans to issue some sort of report, though judging from the statements of Senators at the hearings it would seem that **the document will do little more than chide the FCC for taking so long to come to a decision in the case.**

The broadcasting treaties appear dead as doornails. The hearings were abruptly adjourned when the Daytime Broadcasters Association opposed ratification—despite pleas by FCC Commissioner Hyde that failure to ratify might mean harmful interference to many U.S. stations.

The Celler House Judiciary antitrust subcommittee issued its report on its 1956 hearings. **The Senate Commerce Committee killed its staff report urging a trial run for subscription tv,** but issued a staff document assailing such network practices as option time, must-buy, web production of their own programs, etc. The Celler report earlier had covered some of the same ground.

Both Committees urged, in effect, that the FCC and Justice Department do a quick and thorough job of probing the networks. Both agencies have already been engaged in doing just that for some time. But Justice promised the Senate committee that the effort would be speeded.

Philco has asked the FCC to suspend the renewals of licenses for WRCV AM-TV, Philadelphia (granted without hearing last month) and to call hearings at which Philco could argue **personal injury from the NBC ownership and operation of broadcast stations.**

Philco claims that RCA gets a **competitive advantage** which is not in the public interest through its ability to tie up the best time periods and to place "prohibitively expensive" prices on air time.

The Federal Trade Commission might well be on the same hot seat on Capitol Hill during 1958 that the Federal Communications Commission occupied in 1956. The FCC commissioners last year ran—not walked—from hearing room to hearing room, to be quizzed by different committees on the same subjects.

Already the FTC is booked for two hearings. Rep. John Blatnik (D., Minn.), chairman of a House Government Operations subcommittee, hasn't even reached the halfway point in his probe of advertising claims, and he will be pursuing that matter when Congress reconvenes.

Rep. Morgan Moulder (D., Mo.) heads another subcommittee specially created to look into the way government agencies are administering the laws under which they operate. The FTC will be high on the list for this group.

Despite stock market sogginess **economic indicators continue pointing upward.**

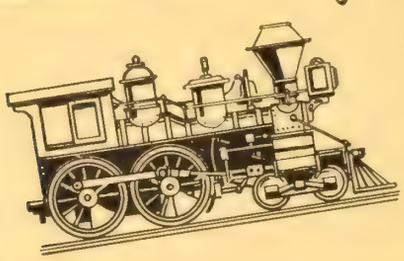
Personal income in July was at a seasonally adjusted rate of $345½ billion—up $3¾ billion from the previous month. Personal income in the first seven months of 1957 was at an annual rate of $341 billion—**19 billion (or 6%) higher than in the same months last year.**



Good Films are Only HALF the story

If you have complete system equipment to provide showmanship in your film programming, you'll be ready for bigger film profits. That's why it's a good idea to take a long look at your station's film room facilities before you invest a lot of money in films.

P. S.



HOW LONG SINCE YOUR STATION'S FILM ROOM WAS MODERNIZED?

YOUR FILM DOLLAR . . .



How an RCA Film System Will Enable You to Spark and Hold Viewer Interest



Here's how one of the most successful users of film shows gets excellent results. He employs several carefully planned steps made possible by the use of an extremely versatile film system. First, the program starts with a 20-sec. film commercial followed by a 10-sec. VSI—fading to a 30-sec. film teaser strip. The feature is then announced with a super-imposed "presentation" slide with record music. Feature is begun and film commercials are inserted at appropriate times to the end of the showing. This kind of expert programming that sustains audience interest is only possible with the proper combination of film equipment.

You have creative people who can do a similar job for you if given the right tools. An RCA Film System will provide them with these tools. It will enable you to offer a variety of film presentation formats for sparking and sustaining program interest. It will also help you prepare for future expansion.



Lack of long-range planning will obsolete equipment before its time . . . leave you unprepared for color. Investigate the quality and cost-saving of an RCA Film System—we'll be glad to help you check at typical stations. And ask the RCA Broadcast Representative to show you our latest film literature.

RCA

Tmk(s) ®

RADIO CORPORATION of AMERICA

BROADCAST AND TELEVISION EQUIPMENT

CAMDEN, N. J.

In Canada: RCA VICTOR Company Ltd., Montreal

SPONSOR HEARS

24 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

The Writers' Guild of America hopes to cash in on its talents without middlemen. It plans to produce its own hour film anthology series.

So WGA's council now is urging fellow members to let it know if they are willing to submit material for such a series.

Norelco (electric shavers) and Warner Bros. Foundations seem destined to wind up in the film-for-time barter camp.

The rate-card value of the spots is estimated at $2 million.

If—like many another broadcaster—you are Detroit-minded these days, **you may have wondered why Campbell-Ewald and D. P. Brother share a common reception room.**

It all started in 1934 **when General Motors decentralized its control** and put all car lines on a competitive basis.

Brother, who was C-E general manager, was **spun off with the Oldsmobile, A/C Spark Plugs, and other GM accounts.** But the physical proximity to C-E remains to this day.

Incidentally, at about the same time, **other C-E employees**—like T. F. MacManus and W. A. P. John, plus GM Executive James Adams—**likewise set up a shop of their own** with the Cadillac and Pontiac divisions. It's located in Bloomfield Hills.

And by way of literary note: **It was MacManus who coined the Cadillac slogan "Penalty of Leadership"** which became such a classic that requests for reprints come in to this day.

Measured by the number of letters agencies have been getting, **the swapping of products for a plug on a network audience participation is a real growth business.**

One firm—located in Beverly Hills—which places such products on shows for a fee this week assured a New York agency by letter that:

"You can now offer your clients an eight-second network tv spot at a cost which is actually less than the price of a single local station break ("C" time) in the New York market."

Note how early in its history the basic ingredients of a medium appear. Thus a list of "firsts" often seems surprisingly up-to-date.

Here are some early radio-tv monuments to warm up your memory:

FIRST INTER-CITY HOOKUP: WMCA, N.Y.; WOKO, Peekskill; WDRC, Hartford; WPRO, Providence; WMEX, Boston. Date: 1926. Transmitted: Via Postal Telegraph wires.

FIRST FOREIGN LANGUAGE SERIES: Ludwig Satz' Yiddish Theatre over WPCH, N.Y. Date: 1925.

FIRST SYMPHONY ORCHESTRA SERIES: N.Y. Philharmonic from Carnegie Hall over WOR. Date: 1927.

FIRST PRIZEFIGHT REMOTE: Madison Square Garden fights, over WMSG, N.Y., with Truly Warner hats as sponsor. Date: 1930. Rights fee: $250.

FIRST TV BOXING MATCH: Over tv adjunct of WIBO, Chicago. Date: 1931.

TIMEBUYERS

(*Continued from page 29*)

isn't true of management's acceptance of print.

Print buyers, they allege, have more say-so in important media decisions, they're better paid and they have far more leeway in changing a media pattern or in reversing their position. In general, print buyers are more self-confident and have greater stature than do broadcast buyers.

Yet, reps argue, broadcast buying is more difficult and the broadcast buyer works a lot harder and has to know a lot more.

One rep's explanation for this lassitude on the part of agency management: "It stems right back to the client, who still is far more enthralled with network tv and radio than with spot. Spot, no matter how important it is, is still sort of thought of as the dribble at the end of the media spray."

Many a buyer has successfully bucked this system, upgrading his own position and that of the buyer generally. Others have stopped bucking and accepted their seemingly inevitable fate. Many agencies, of course, are quick to realize the importance of the buyer and they have worked to give him or her more incentive as they increase responsibility.

Some timebuyers sit in on client meetings and on sessions where policy and marketing decisions are made. But too many times, in the reps' opinion, a buyer is given detailed instructions as to the markets which are to be used, the budget allocation for each, the exact stations to be used and the hours within which the buys should be made.

Buying by formula: Considering the various negative elements in an agency's own working definition of a timebuyer, it's no wonder timebuyers buy by formula to the exclusion of other vital considerations, say the reps.

It's easier to buy by formula. One rep hazards a guess that "80% of the buys bought by formula are probably sound. Maybe the client and agency figure a 20% lost or inept buy is small payment for the short cuts which are taken in making the easier buy."

But reps agree with conscientious buyers in wanting a spot buy to be as nearly 100% sound as possible.

They don't like buying patterns superimposed on the buyer.

The buyer is hired to buy, presumably, and should be allowed to do so. Yet too often he isn't given any leeway. It's a rather standard practice for many advertisers (such as P&G and Lever) to figure out their own buying formula and transmit it to the agency with instructions that this must be followed rigidly. It's also a frequent pattern for a research department of an agency to determine its own coverage or cost-per-1,000 formula and allow no deviation whatsoever.

So you end up with all kinds of errors and incomplete data, say the reps.

They argue that a station is a qualitative entity which can't be measured solely on quantitative research. They argue that even when quantitative research *is* the yardstick this research can be wrong. One rep learned one of his stations was credited by an agency

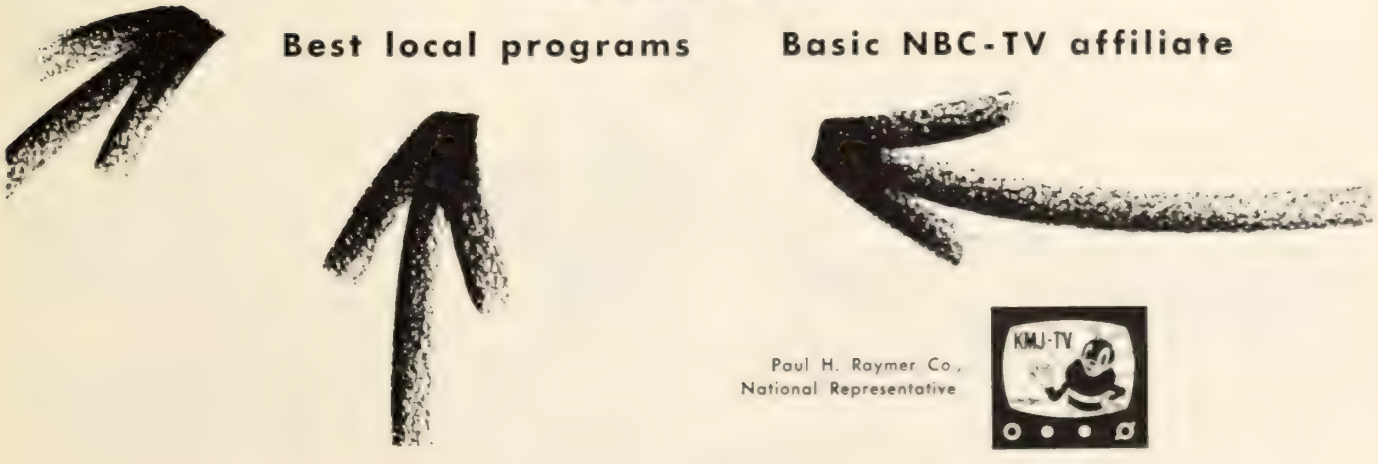


TV in Fresno --

the big inland California market -- means

KMJ·TV

Best local programs Basic NBC-TV affiliate



Paul H. Raymer Co.,
National Representative

KMJ-TV

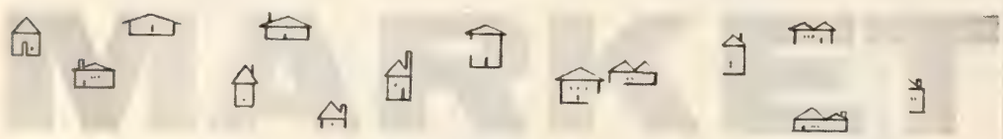


UP THE CREEK WITH A LEAKY PADDLE?

You can reach a shore scattered with $2,739,749,000.00 just waiting to be spent when your "hear this" comes over WBNS Radio. The water tight ratings place us first by Pulse 315 times out of 360 Monday through Friday quarter-hours, 6 a.m. to midnight. Ask John Blair.

WBNS RADIO
COLUMBUS, OHIO

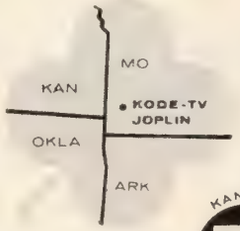
a great new Joplin



created for you by

KODE-TV

136,547 TV HOMES* IN THE JOPLIN MARKET
Larger than Duluth, Phoenix, Ft. Wayne
$776,919,000 Buying Income; 669,800 Total Population



NOW 28% HIGHER TOWER—HIGHEST IN 4-STATE COVERAGE AREA

NOW 29% MORE POWER—71,000 WATTS MORE THAN ANY OTHER STATION IN THE AREA

NOW [illegible] TV HOMES IN [illegible] MARKET—AN ALL-TIME HIGH

*Television Magazine Set Count, July, 1957

You'll have more luck with **KODE-TV-JOPLIN, MO.**

316,000 WATTS Designed Power CBS / abc
101 miles Northeast of Tulsa • 150 miles South of Kansas City
203 miles East of Wichita • 250 miles Southwest of St. Louis

KANSAS 12 KODE TV OKLAHOMA MISSOURI ARKANSAS

Harry D. Burke, V. P. & Gen'l Mgr.
Represented by AVERY-KNODEL

A Member of the Friendly Group • KODE, KODE-TV, Joplin • WSTV, WSTV-TV, Steubenville • WPIT Pittsburgh • WPAR, Parkersburg • WBOY, WBOY-TV Clarksburg

research department as covering only one county when in actuality it saturated three. Yet the agency-figured cost-per-1,000 for that station on the basis of one county made the dollar figure considerably higher than it should have been. It took the rep six months to get this one statistic (in a report which encompassed thousands) changed to the correct figure. Yet the *unusual* thing, says the same rep, was that he was allowed to see the figure in the first place and to have a chance to change it at all.

Some agencies close the door on anyone who doesn't sell with the rating service favored by the agency, which varies. Some apply their own formula and won't tell how they arrive at it. Others, after making up a market list, only call in one rep from each of the markets — thereby pre-selecting stations without even asking for comparative figures from all the stations in that market.

Is buying by formula originated by the buyer or by the agency? Both, the reps report.

It *is* easier to buy within a specified framework. If a buyer were to perform his function ideally, he would need "about 64 hours in the day, the patience of the Sphinx, the endurance of 12 men, the knowledge of an Einstein and the wisdom of a Solomon." So says one sales manager.

Yet there are many buyers who approach this ideal.

The best ones perform along these lines. They are fair and their judgment is good. They know markets and stations, station management and programing. They understand the client's marketing needs and they match the needs to the available time. They have the courage of their own convictions and—most important—they have convictions to begin with. They know what the rep is talking about and argue with him on legitimate points. They have a breadth of experience—which may or not be related to their actual age—from which they draw in making decisions. They use research, of course, but they know when to go above and beyond it—and they know how to use it.

The reps recommend: Death and taxes are inevitable—but so is a complicated system for buying spot.

Reps don't think there's any pat answer to the problems of the buyer but they *do* think there are certain steps which can be taken to make both the seller's and the buyer's job easier. Among their recommendations:

- Pay more, both to beginners and to the pros. Give them incentive to become more professional and to remain on the job.
- Give them more training so they'll know their tools better and be able to make sounder qualitative judgments.
- Hire more of them to service the present accounts; many agencies are under-staffed.
- Give them more leeway in getting in on the client's act and in using the professional knowledge they're supposed to have.
- Free some of their time from detail so they have more time to think, to see media representatives and to plan campaigns in advance.
- Let them travel in the field to meet station people and to study markets first hand—to get away from "the New York stereotype which they are steeped in but which, after all, is atypical."

The more progressive agencies are doing this, the reps agree. And, what seems to be strange, the more progressive agencies aren't necessarily the biggest ones with the most money, facilities and people.

This is why the country's top buyers can be found in one-buyer shops and at 60-buyer Young & Rubicam, which has all-media buyers. Y&R was cited almost unanimously by the reps as being the best example of a time-buying system in which the best timebuyers work. But there was little agreement on the character of other agencies except in terms of which are the worst. Some of "the worst" include top-grade agencies with millions of dollars in broadcast billing. But their buying crews are unstable, dependent on an upper echelon for the full buying tactic, inept and inexperienced, poorly paid.

The trend toward better buying and better timebuyers is distinct—but very slow, say the reps. They think the growth rate is dangerously snail-paced considering the minute-by-minute change of the broadcast media and the monumental number of problems in tv and radio. New personalities, new rates and new station ownership, new research studies and even new audiences are being developed.

Some buyers make it a point to keep up with the times on their own and without the support of their shops. Others work in a more professional agency where their jobs depend on their knowing what's happening in the industry at all times. But too often buyers, reps feel, work in a vacuum of busyness and boredom where they don't have the time to keep pace with events and they don't much care to anyway because they don't get either the payment or recognition to warrant it.

Which are the best agencies in terms of the buying departments and the people in them? Even the reps can't agree to any such hard and fast measurement as "the top 10." They did agree, however, on certain shops and the characteristics which make their buying and their buyers distinctive. You'll find these in an adjacent box, with the name of the agency and a description of its over-all superiority.



4 OUT OF 5 KTVH VIEWERS ARE ADULTS*

ADULTS WITH BUYING POWER

* In the June, 1957 ARB of the Wichita area, KTVH leads the way **where it counts** — with 2,872,897 adult viewer impressions in the top 73 quarter hours. Four out of five viewers on KTVH are **adults**, who pack real "grownup" buying power!

TO SELL KANSAS . . . BUY KTVH. Exclusive CBS-TV for Central Kansas.

KTVH Channel 12

Howard O. Peterson, General Manager • Represented Nationally by H-R Television, Inc.

WDBJ

for 33 years

OUTSTANDING

in

ROANOKE

and Western Virginia

RADIO

by any measurement!

According to N. C. S. No. 2, WDBJ has more than TWO TIMES the DAILY N. C. S. Circulation of Station "B"; more than THREE TIMES the circulations of Stations "C" and "D".

In the latest Roanoke Metropolitan Area Pulse Report. WDBJ has a 47% share of total morning audience, 43% share of total afternoon audience, and 38% share of total evening audience. Tune-in same periods is high: 21.6, 23.8, 18.8. All figures are Monday through Friday averages.

Ask your Peters, Griffin, Woodward "Colonel".

WDBJ

AM • 960 Kc. • 5000 watts

FM • 94.9 Mc. • 14,600 watts

ROANOKE, VIRGINIA

Reps at work

Mike Wurster, John E. Pearson Co., New York, feels strongly that "both rep and buyer must fight for an up-grading of the timebuyer's status. Too often," Mike says, "buyers are regarded as 'high-level' estimators. Why should the timebuyer be kept out of the client meeting and be forced to work with second-hand information? Every conscientious rep is ready to work with any buyer who wants to do more than just defensive buying, but buyers must do their share of the battling. They must fight arbitrary rules which remove creativity and responsibility from buying. Have you ever heard of an art director who is told he must use only pastels or scratchboards because the client is sold on that technique? Compare this to the limitations most buyers face in trying to make a different buy. To buy creatively requires intelligence, training, knowledge and . . . guts. It's not easy to stand up to an ad manager and 'yes, but . . .' him. Nevertheless, a buyer has the edge when he takes scientific methods and applies them creatively, so that consideration is given the character of the product, type of people who buy it, and marketing objectives of advertiser."



Bill Buschgen, manager, Detroit Div., NBC Spot Sales, points out that "although cost-per-1,000, ratings, share of audience and homes reached, may paint a favorable picture for spot radio, and although spot radio's flexibility, immediacy and results in both sales and mail pull are tempting to a client, these alone will not induce today's blue-chip advertiser to make a spot radio appropriation or to increase his present use of the medium. But you do hit home when you show that his tv coin had a side other than the face—that a staggering majority of homes didn't see his high-rated, dealer-loved, and fantastically expensive hour-long network program. Or that his full-page ad in two leading consumer magazines was missed by 90% of the total adult population. Or that metropolitan newspaper circulation falls off sharply outside the city limits." In the light of media comparisons spot radio shines. With spot radio an advertiser can increase his campaign's scope reasonably and easily, reach these additional homes with constant repetition and by using "imagery transfer" principles to full advantage he can capitalize on his other advertising expenditures through spot.



You may be a "flop" at the Charity Ball, but . . .



ARB proves you're "solid" when you pick WKZO-TV in KALAMAZOO-GRAND RAPIDS

The March 1957 ARB Report shows that WKZO-TV is first in 327 out of 416 quarter hours—*or 78.6% of the time!* Ask Avery-Knodel for ALL the comparisons!

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

NOTE: *Survey based on sampling in the following proportions — Grand Rapids (42.8%), Kalamazoo (18.9%), Muskegon (19.8%), Battle Creek (18.5%).*

AM - TV - FM

The Fetzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER
Studios in *Both* Kalamazoo and Grand Rapids for Greater Western Michigan
Avery-Knodel, Inc., Exclusive National Representatives

2 a real FOR THE SHOW IN TULSA!



Tulsa . . . the heart of a billion dollar market! That's a pretty fair hunk of trade. and. naturally, you'd like to have your share. KVOO-TV would like for you to have it, too—and they are ready to help. You see, KVOO-TV blankets northeastern Oklahoma with the tops in network and local programming. And KVOO-TV doesn't stop there. Market research, merchandising and promotion aids, and constant attention to your account will make you glad you *showed* on KVOO-TV. Yes, it's CHANNEL 2 . . . for a real show . . . of profits . . . in Tulsa!

KVOO-TV channel 2



NBC For current availabilities contact any office of BLAIR-TV

Tv and radio NEWSMAKERS



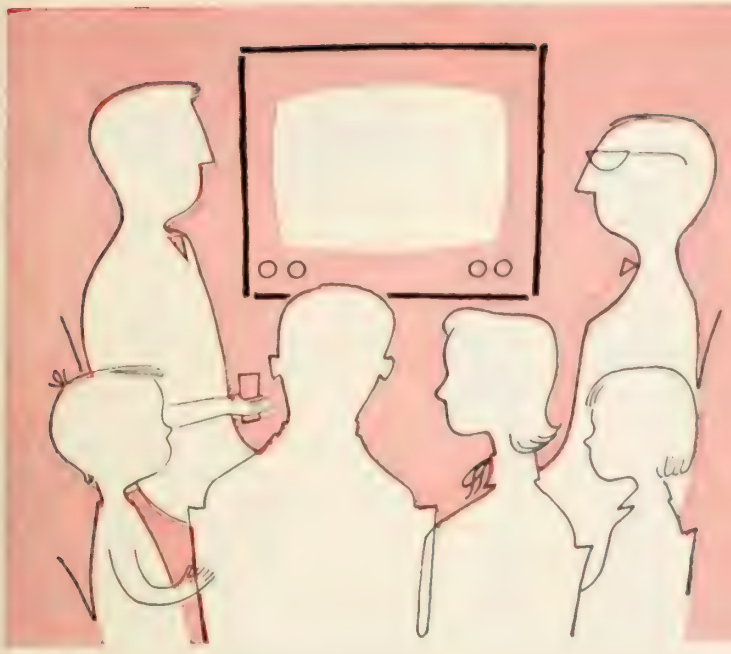
Wells H. Barnett, Jr., former sales development director for John Blair & Co., has been promoted to stations operations manager, a newly created position with the rep firm. Barnett started in the business at WLS, Chicago, in 1939. He joined Blair in 1946 as sales development manager in the Chicago office and in 1950 moved to New York along with that department. In his new post he will assist stations in applying effective programing techniques. Coinciding with Barnett's promotion, Blair has made two other personnel moves: Albert C. Long upped to director of sales development and Mary H. Mason to station service manager in the sales development department. Long joined Blair as an account executive in 1955 and Mason entered the sales development department in 1954. These promotions mark an expansion of service by Blair.



Charles V. Skoog, Jr., former group supervisor, has been elected president of Hicks & Greist. This move along with several other major promotions is part of the agency's program of executive development and marks the turnover of management reins to younger men. None of the firm's top new management team is over 40. The other promotions include: Harry L. Hicks, Jr., executive vice president; H. Leslie Hicks, vice chairman of the board; and Kenneth A. Hamilton, treasurer. Harold Breitner continues as vice president and secretary and Theodore J. Gruenwald as vice president and radio-tv director. E. Harold Greist moves from president to chairman of the board. The ad agency currently has a staff of some 60 and bills at the rate of $7 million a year with radio and tv getting the second highest share of the billings, $2.4 million.



Leon H. Cagan has been appointed to head up operations of NBC Internacional de Mexico, S. A. effective 19 August. Cagan will headquarter in Mexico City and direct operations of the new company throughout Latin-America. He leaves ABC Film Syndication, Inc. where he has been in charge of their international operation which he initiated early in 1956. Cagan started his international career at the age of fifteen importing foreign labels for records. During the war years he was assistant program director of the Italian Radio Network in Rome where he initiated such programing as an amateur hour still running under the title of "Il Microfono e' Vostro." (The Microphone is Yours) After the war he was an Italian instructor at the University of California, represented the Italian Tv Network as buyer and consultant before moving over to ABC.



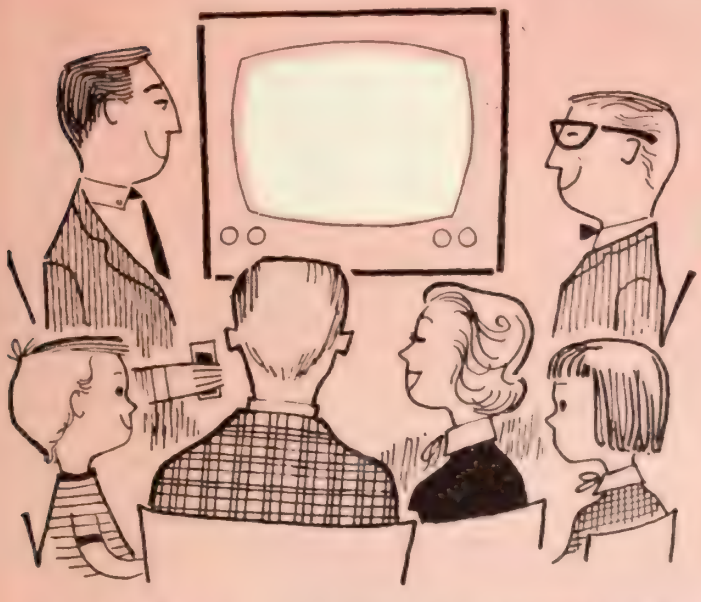
in

Kansas City

instead of

claimed

audience



get the

*documented**

audience...with

KCMO-TV

*more quarter-hour firsts, according to the June 1957 surveys of ARB and NIELSEN and the April 1957 PULSE, than any other station in the Greater Kansas City area.

Joe Hartenbower, General Mgr.
Sid Tremble, Commercial Mgr.

KCMO-TV . . . One of Meredith's Big 4 . . . All-Family Stations

KCMO-TV	Kansas City	channel 5
WHEN-TV	Syracuse	channel 8
KPHO-TV	Phoenix	channel 5
WOW-TV	Omaha	channel 6

ANOTHER M MEREDITH STATION

Represented nationally by Katz Agency

Meredith Stations Are Affiliated with Better Homes and Gardens and Successful Farming Magazines

SPONSOR SPEAKS

Timebuyer's status

It's amazing how slowly things can move even in this fast-moving industry. Despite everything that's been said about the need to up-grade the position of the timebuyer—who should be an informed, highly-skilled, well-paid individual—too many agencies still view the job as just a grade or two above the clerical level. That, in essence, is the sense of the story on page 27 (Reps rate the timebuyers), told by people who are in an excellent position to observe; namely—the station reps.

Buying television and radio time is a very intricate business. It can't all be done by formula if the advertiser is to realize a maximum return on his investment. There are problems of evaluation, of judgment, of circumstances and situations that cannot be anticipated in even the best thought-out formula.

While we've said these things before, they bear repeating since much is still to be done to achieve for tv and radio timebuyers the stature they have long since earned.

One of the most important steps agencies can take is to establish a training program which equips the newcomer for timebuying. With the continuing growth of spot, we believe the agency which does not actively meet the problems of expansion will find itself seriously handicapped.

Canadian radio's strength

If Canadian radio warded off the buffets of television, as the Canadian section in this issue seems to indicate, we'd like to think that the lessons learned about radio's hidden strength in the U.S. had something to do with it. Now that we can look back on tv's first inroads with equanimity, it must be admitted that radio broadcasters south of the border worried more than they should have about the video monster.

It's a twice-told story that radio's comeback here was due to the breakdown of psychological barriers more than anything else. If this has been of any help to the Canadians, we say you're welcome.



THIS WE FIGHT FOR: *Admen cannot afford to operate without closer contact with the stations who are the ultimate carriers of their commercials. As a policy, advertisers should visit and get to know stations right on the scene.*

10-SECOND SPOTS

Heading: From *N. Y. Times*—
LIFE INSURANCE FOR DOGS
WILL BE AVAILABLE SOON
Once they make Sullivan's show there's no holding them down.

Natch: Of course, there's no truth to the rumor that ABC Film is trying to get KODE (Ch. 12), Joplin, Mo., to change its channel to three in order to plug *Code Three.*

Changing times: Today, the Oldsmobile car commercials are tied to the rocket. But back at the turn of the century when the horse still competed, this was their jingle—

It doesn't shy at papers as they
blow along the street;
It cuts no silly capers on the
dashboard with its feet;
It doesn't paw the sod up all
around the hitching post;
It doesn't scare at shadows
As a man would at a ghost;
It doesn't gnaw the manger
and it doesn't waste the hay;
Nor put you in danger
when the brass bands play.

Stone Walls: From *The Spectator,* published weekly by the Southern Michigan Prison inmates — "Next Tuesday WKHM Jackson presents a unique and well known trio for radio listeners. From behind these walls on the *Behind These Walls* show come three SMP disc jockeys . . Paul Vander Jagt will sing 'Forgive My Heart' and 'No Arms Could Ever Hold You'." *Maybe not—but SMP has a good hold.*

Success: Now that Charles Van Doren went on from *Twenty One* to become a tv personality, it seems that Hank Bloomgarden, the next big money winner, will get a tv job too. *This is like getting your pension before you start the job.*

Chain breaks: Here are a few of the station breaks delivered by Ed Fradd of WLW: "This is WLW, Cincinnati . . . serving all of Ohio where there are 896,000 unmarried males being continuously pursued by 1,026,000 unmarried females . . . where a honeymoon is the period between 'I do' and 'You'd better' . . . where last year the public library lent over four million books to people whose tv picture tubes burned out."

Omaha's Number 1
Fulltime Independent
Station



"My Mommie
Listens to
KOIL"

"Our Miss KOIL"

The Station Most Omaha-Council Bluffs Mommies Listen To!

Avery-Knodel Rep.



weed & COMPANY

RADIO STATION REPRESENTATIVES

SPONSV 12-57 145000 M5S
M L JOY-RH 274
NBC
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

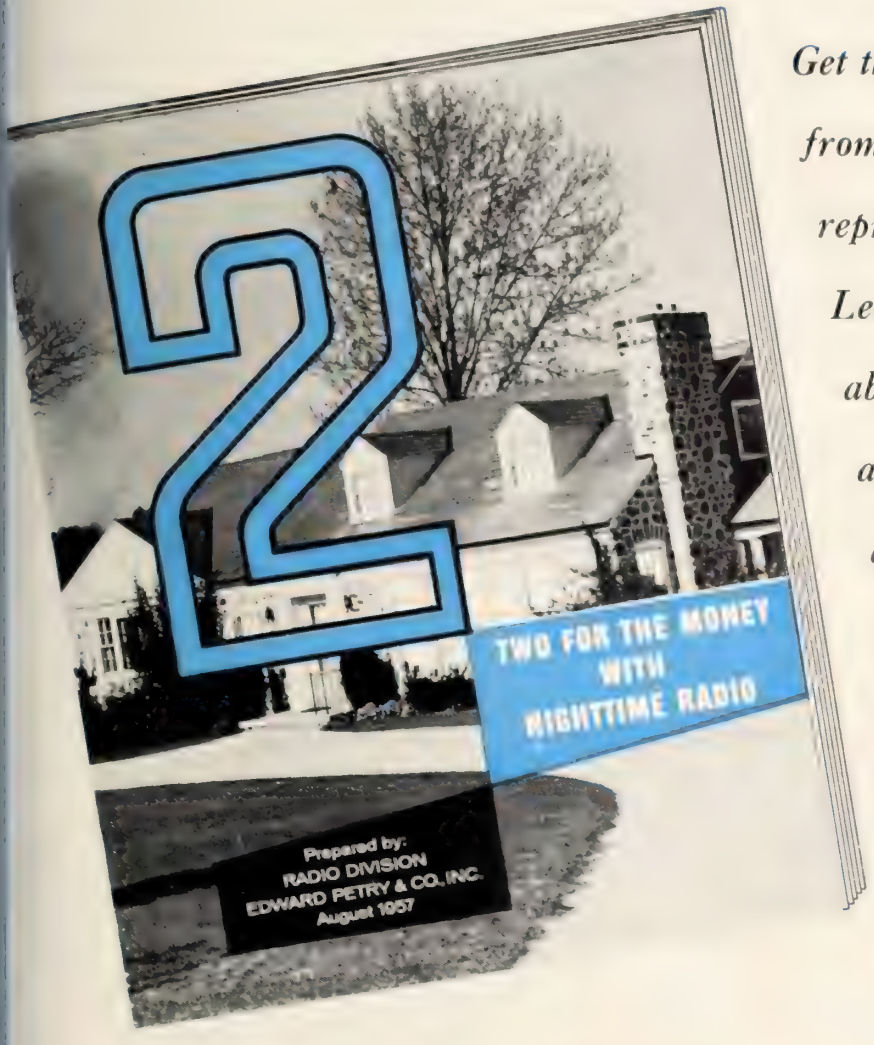
31 AUGUST 1957
20¢ a copy • $3 a year

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

Have you seen behind the cover of this presentation?

It paints the true picture of NIGHTTIME RADIO *today.*



Get the presentation from your Petry representative. Learn all the details about the huge audiences available at low cost to the shrewd advertiser who uses NIGHTTIME RADIO *now.*

Radio Division

EDWARD PETRY & CO., INC.

The Original Station Representative

NEW YORK · CHICAGO · ATLANTA · BOSTON · DETROIT
LOS ANGELES · SAN FRANCISCO · ST. LOUIS

DO CLIENTS DUCK 15% ON TV PACKAGES?

Upcoming ANA report reveals over a dozen major advertisers do not pay the agency commission on television show packages. Here's what this means.

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Is radio a primary medium today?

Page 34

Can television sell after midnight?

Page 38

Armour's "split" marketing personality

Page 41



314,483 Dick Wellings . . .

KOTV
TULSA

Dick Welling lives in Tulsa and oil is the business at which he makes his living. Dick works for one of the 500 major oil companies that headquarter there and make Tulsa the "Oil Capital of the World."

Like other average Tulsans, Dick's income is 20% above the U. S. per capita average and his family owns more automobiles than the average family in any of the first 25 television markets. Dick is typical of rapidly growing, prosperous, cosmopolitan Tulsa.

There are 314,482 more television families like the Wellings in the big area served by KOTV (CBS) Smart advertisers want to reach them. They do it over KOTV, the station that has more viewers in the rich Tulsa market than all other stations *combined*. Represented by Petry.

Sources: ARB 5/57, NCS #2, TV Mag. 8/57, Copyrighted . . . Sales Management 1957.

A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis



newest
of the
NEW
in
Pittsburgh

WIIC
CHANNEL 11

BASIC NBC-TV AFFILIATE

REPRESENTED BY BLAIR TV

Now on the Air

31 AUGUST 1957 • *Vol. 11, No. 35*

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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Those vital 30 days

Can a sponsor tell whether his show's a hit or a dog after the first rating period? SPONSOR went to top agencies and advertisers to get their yardsticks of show success and tips on shifting gears mid-season

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BIG and STRONG

NCS No. 2 CIRCULATION

	DAYTIME HOMES		NIGHTTIME HOMES	
	WEEKLY	DAILY	WEEKLY	DAILY
WHO-TV	181,490	121,620	211,500	166,460
Station B	175,650	123,430	204,280	163,920
Station C	176,340	104,930	218,690	148,320





NCS No. 2 proves that more Central Iowa families tune to WHO-TV every day, than to any other Iowa television station.

NCS No. 2 covered 54 counties, with Des Moines' home county of Polk accounting for *only 24.3% of the total television homes!*

Because it is backed by 33 years of broadcasting integrity, public service and believability, WHO-TV—*like WHO Radio*—assures advertisers of BIG audiences . . . BIG results.

WHO-TV is part of Central Broadcasting Company, which also owns and operates WHO Radio, Des Moines WOC-TV, Davenport

WHO-TV

Channel 13 · Des Moines

Col. B. J. Palmer, President
P. A. Lovet, Resident Manager
Robert H. Harter, Sales Manager



Peters, Griffin, Woodward, Inc.
National Representatives

NBC Affiliate

M'LENDON'S 'TEXAS TRIANGLE'

FROM THE DESK OF
GORDON McLENDON

Thanks, Variety. Edna Ferber had the word for the Texas Triangle: the "Giant" of our industry. And, incidentally, in the two months since your story, KILT's blitzkrieg-on-the-bayou has more than borne out your expectations. KILT is already first by far in every Houston survey -- Hooper, Pulse or Trendex. So, Variety, you hit the nail on the head and the Texas Triangle thanks you again.

Gordon McLendon

DALLAS, HOUSTON, ANTONIO 'FIRST'

By BILL BARKER

Dallas, May 14.

In taking over KLBS in Houston today (Tues.), Gordon McLendon, 35, local radio executive, will have accomplished something all others have failed to do in 37 years of Texas commercial radio. He'll have put together for the first time stations in the three major markets, Dallas, Houston and San Antonio. Already owning what are generally recognized as top, highly profitable indies in Dallas (KLIF) and San Antonio (KTSA), McLendon threatens to give Houston the same "blitz" treatment with which he bowed in San Antonio one year ago and in 30 days raised KTSA from 2% to 30% of the listening audience, to take first place there.

McLendon's first move today was a change in call letters from KLBS to KILT, latter identifying his nickname, "The Old Scotchman." He's in Houston this week for the change in ownership and to okay complete remodeling of the Milby Hotel studios. Complete program change will see seven new deejays on tap, three of them imported from McLendon's KTSA in San Antonio. Promotionally, McLendon said, "I've planned several new things that we've never tried before. The Houston market means a great deal to us and we intend to pull out every stop to have the best station in the market. I'm even throwing in my ace KLIF disker, Art Nelson, to the Houston battle on a one-month loan."

Deejays due at KILT from KTSA, San Antonio, are afternoon spinner and program director, Don Keyes, Elliott Field and Bob Stevens, morning men. KTSA replacements will be Bob Drews, Eddie Dunn and Jack Elliott—the latter two switched from KLIF here.

Bill Weaver Managing

Bill Weaver, ex-KLIF exec, who went to WRIT, Milwaukee, when McLendon bought the Wisconsin airer, and lately the KTSA (San Antonio) head, takes over as manager of KILT, Houston.

KILT promotion started last week, with the new d. j.'s visiting a different high school daily and giving away hundreds of free records at each school. KLBS, prior to call-letter change this week, ran teaser announcements beamed at the May 14 changeover. Also, last week the three Texas McLendon stations joined together in a public service deal, airing the appeal of Italian Consul Count Ludovico Barattieri, who sought the return of his son, Vittorio, 14.

With all three McLendon radio

(Continued on page 52)

'Texas Triangle'

Continued from page 37

stations having excellent coverage on low frequencies, the new Dallas-Houston-San Antonio triangle gives McLendon access of 91% of Texas population and makes him almost the indispensable man to wax artists and manufacturers. Others have had similar ideas: Elliott Roosevelt, in the middle 1930s, as head of Hearst Radio interests, headquartered here, sought the Texas triangle. Gene Cagle, Fort Worth, also came close, and Howard Davis, from whom McLendon bought KLBS, once had both San Antonio and Houston outlets.

From 'Sick' to Slick

Until now, nobody has completed the triangle of the top three Texas cities for radio reception. McLendon, who buys "sick stations" and phenomenally builds them to top status, last week sold his El Paso outlets, KELP and KELP-TV, for a reported $1,000,000.

New at KILT will be Joe Long, ex-news editor at WNOX, Knoxville, who'll be managing editor of an eight-man news staff at KILT. His will be the largest news operation among Houston ayemers. McLendon stations are noted for top news coverage.

New owner is keeping quiet on his KILT "giveaway" plans, if any. Previously, in taking over WRIT, Milwaukee; KELP, El Paso, and elsewhere, the "Old Scotchman" has unloaded lotsa dough in contest gimmicks as a quick hypo to what he calls "sick stations." He admits, though, that a 100G promotional budget for KILT isn't a "far off" report.

McLendon has had a long and spectacular radio career. As prexy-owner, and top baseball announcer, he built the huge 458-station Liberty Broadcasting System before he was 30. Web was broken in 1952 when baseball clubs refused to continue broadcasting rights. In the last five years, he has proved he is "no flash in the pan" and has made a striking comeback—and impact—in radio.

NEWSMAKER of the week

An advertising man has succeeded an advertising man as president of Procter & Gamble, the nation's largest tv spender. P&G's new chief is Howard J. Morgens, who was executive vice president and is successor to Neil McElroy, named to succeed Charles E. Wilson as Defense Secretary.

The newsmaker: Although William Procter and James Gamble founded the company which bears their name exactly 120 years ago, the firm's most conspicuous sales successes have taken place since 1948. In that year a new P&G-trained team moved in to market P&G's brands. The members included Neil McElroy, the new president, and Howard Morgens, the new vice president in charge of advertising. Six years later Morgens became executive vice president. He will take over the reign of the nation's new Defense Secretary on 1 October. During the past nine years, the marketing world watched with wonder as P&G stepped high, wide and handsome into detergents and carved out for itself a 50% share of sales, for more than it ever had in the soap field—its victories with Ivory soap notwithstanding. A basic corporate switch in media also took place with P&G deserting radio for tv, which it employed with characteristic shrewdness and bought with characteristic lavishness (the firm now spends at the rate of about $45 million a year in video).



Howard J. Morgens

Like McElroy, Morgens has spent his entire life with P&G, a marketing school second to none. He joined P&G as a salesman in 1933, after getting his A.B. from Washington U. and the Masters from the Harvard Graduate School of Business Administration. Harvard was McElroy's alma mater and the Graduate School the fount of the management philosophies practiced with such success at P&G.

Though Morgens will occupy one of the hottest seats in a business of hot seats, he will be aided by a corps of executives which have given P&G the title of "best managed business enterprise in America." The title was conferred by the American Institute of Management, whose management audits of P&G in both 1952 and 1957 gave the big soap firm its top accolade.

There are many reasons why P&G has been able to mold its executives into crack operators. One is the fact that they are appointed to responsible positions while they are still young enough to grow. Morgens is now 47.

Compared with McElroy, who is a "tweedy" man, Morgens is almost fastidious in appearance. He is not as good a mixer, it's said, but is considerate to subordinates. Not known as a creative type, his ability to get to the heart of a problem is impressive.

Same blanket... new label

Same power-packed station lineup, same blanket western coverage. Only the label is changed. From now on, the Columbia Pacific Radio Network is going to be called the CBS Radio Pacific Network. That way, you know at a glance who we are and the things we are proud of.



At the summit

In every community, there is always one station at the top. It has achieved leadership through excellence in facilities, perfection in programming, and service to the community that goes beyond entertainment.

In Oklahoma City, Montgomery, and Tampa - St. Petersburg, those stations are WKY Television System stations—outstanding in their markets, and the logical choice for your advertising.

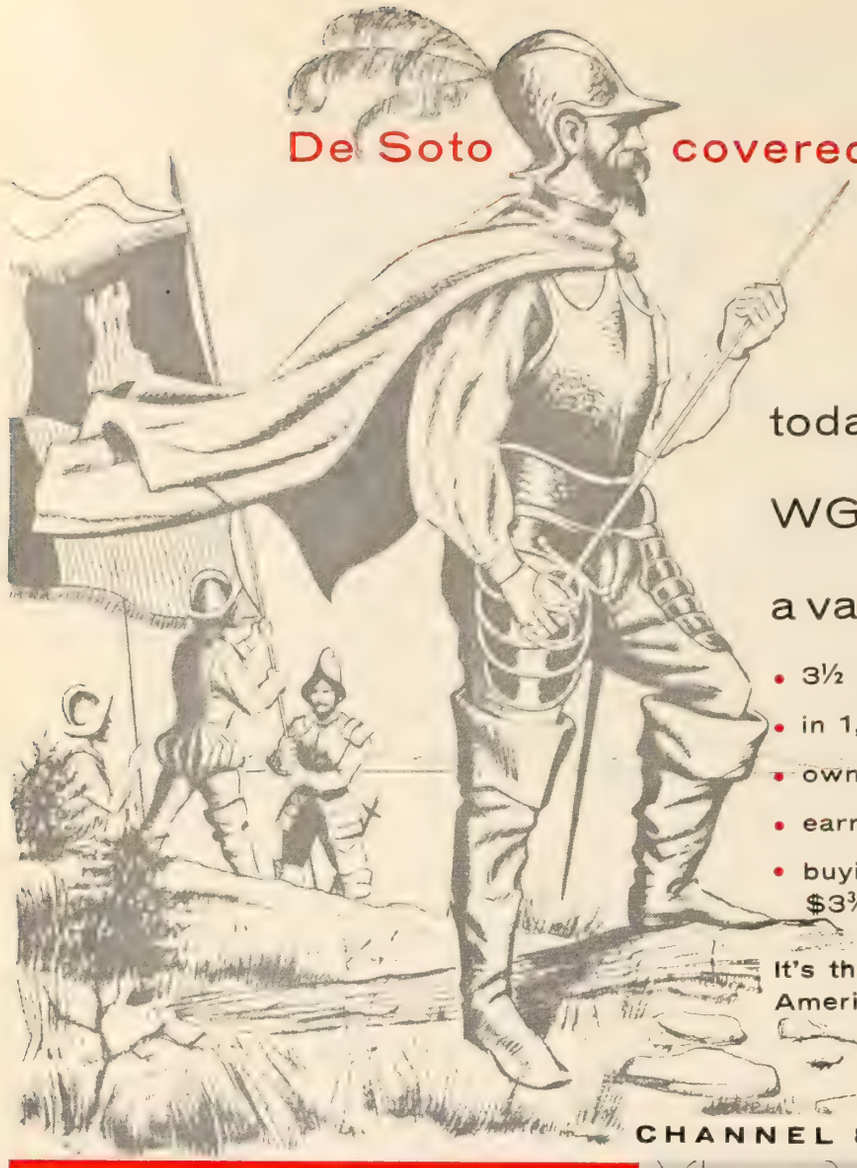
THE WKY TELEVISION SYSTEM, INC.

WTVT	**WKY** and **WKY-TV**	**WSFA-TV**
Tampa-St. Petersburg	Oklahoma City	Montgomery

Represented by the Katz Agency







De Soto covered a vast territory . . .

Four centuries ago ***Hernando De Soto*** *and his hardy soldiers of fortune—on horseback, afoot and afloat—roved over thousands of miles of unbroken American wilderness in their ill-fated quest for gold.*

today

WGAL-TV covers

a vast MARKET territory

- 3½ million people
- in 1,015,655 families
- owning 917,320 TV sets
- earning $6¼ billion annually
- buying consumer goods that add up to $3¾ billion annually in retail sales

It's the coverage that makes WGAL-TV America's 10th TV Market!

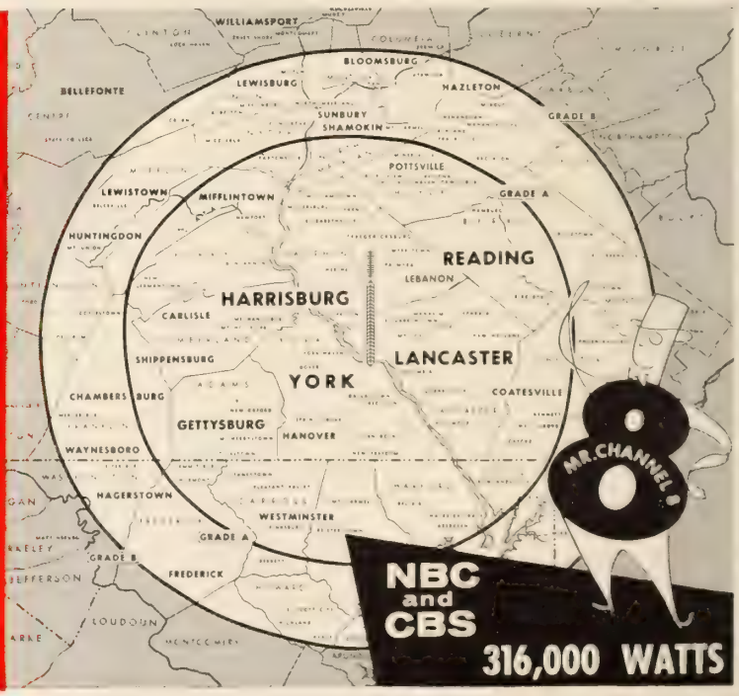
CHANNEL 8 MULTI-CITY MARKET

WGAL-TV

LANCASTER, PA.

NBC and CBS

STEINMAN STATION
Clair McCollough, Pres.



The MEEKER Company, Inc. New York • Chicago • Los Angeles • San Francisco

Most significant tv and radio news of the week with interpretation in depth for busy readers

SPONSOR-SCOPE

31 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Want to know why you can't judge a network tv season any more by just adding up the regular shows?

The list below is the answer. **To date almost $38 million worth of specials are on the books for an average time-talent cost of $320,000 apiece.**

To put it another way: **It won't be all meat and potatoes in 1957-58.** The dessert will be liberal—indeed it will be the first time a single portion will come to as much as $1-million:

PROGRAM	SPONSOR	NO.	PROGRAM COST	TIME COST	TOTAL
Wide World	Gen. Motors	20	$4,200,000	$1,600,000	$5,800,000
Shirley Temple	Various	16	1,840,000	1,760,000	3,600,000
Omnibus	Various	14	1,120,000	1,120,000	2,240,000
Show of Month	DuPont	10	2,750,000	1,800,000	4,550,000
Bob Hope	Timex	6	1,600,000	700,000	2,300,000
Lowell Thomas	Delco	7	1,050,000	750,000	1,800,000
Jerry Lewis	Oldsmobile	6	1,380,000	670,000	2,050,000
Hall of Fame	Hallmark	6	990,000	1,020,000	2,010,000
Desi Arnez	Ford	5	1,425,000	600,000	2,025,000
Command Appearance	Texaco	4	800,000	450,000	1,250,000
Shower of Stars	Chrysler	4	800,000	350,000	1,150,000
Science Service	Bell Tel.	4	1,200,000	450,000	1,650,000
Las Vegas	Exquisite	3	450,000	330,000	780,000
March-Medicine	Smith, K&F	2	220,000	230,000	450,000
50th Anniversary	Gen. Motors	1	850,000	230,000	1,080,000
75th Anniversary	Esso	1	750,000	240,000	990,000
Annie Get Your Gun	Pontiac-Pepsi	1	650,000	230,000	880,000
Pied Piper	L&M	1	550,000	160,000	710,000
Bing Crosby	Edsel	1	550,000*	180,000	730,000
Dean Martin	Oldsmobile	1	225,000	160,000	385,000
TV Academy	Oldsmobile	1	225,000	160,000	385,000
M.P. Academy	Oldsmobile	1	225,000	160,000	385,000
Pinocchio	Rexall	1	220,000	115,000	335,000
World Rodeo	Gen. Mills	1	200,000	115,000	315,000
TOTALS		**117**	**$24,270,000**	**$13,580,000**	**$37,850,000**

*Of which $200,000 goes to Gonzaga University at Crosby's behest.

Why the deluge of specials? Because:

- For although the cost-per-1000-per-commercial minute ($4 to $4.50) may not be as low as for a regularly scheduled show, **the impression made on the advertiser's selling organization (as well as on distributors and consumers) is sometimes worth the price.**
- You get a **flashier promotion piece.**
- A show with plenty of names and lush production has a **built-in rating potential of 40 to 45.**
- An expensive one-shot puts you in the super-league, particularly **when introducing a new product or line.**
- Alongside the expense of a 26- or 52-week schedule ($2.5 to $5 million), the special concept offers a **substantially reduced risk.**

Summer tv ratings so far show that the westerns (even though mostly repeats) have been able to hold their own on the networks. Meanwhile **the mysteries haven't made the dent many thought they would.**

Every western drew a larger share of the audience than its competition (excepting Broken Arrow). The split here Nielsen-wise in July was: Arrow, 36; To Tell the Truth, 38; and Meet McGraw, 32.

As for mysteries: The $64,000 Challenge outshared The Web 45 to 36, while a Welk kine topped George Sanders' mystery anthology 42 to 31.

Conversely, Richard Diamond beat Welk's Monday night kine with a 40 to 30 share.

Increases in talent costs for live network programs are outrunning hikes in below-the-line (technical) expenses. Today's ratios average out thus:

Dramatic shows: 60% above-the-line (performers, writers, producer, director, musicians); 40% below the line.

Musical and variety shows: 70% above-the-line; 30% below the line.

NBC TV is having a tough time persuading its affiliates in several major markets to slot the NBC News when it moves to 6:45 p.m. EST next month.

Already a dozen basic holdouts have **caused the loss of two prospective customers, Glidden Paint and American Can.**

The affiliates explain that they are in the midst of a **local rating battle, particularly against kid shows.** They have to keep their figures up, they say, when they try to sell adjacency announcements on Michigan and Madison Avenues.

Tv stations in the top 100 markets were faced this week with Hamlet's question: Should they waive the 30-days-in-advance-of-starting-date rule in behalf of **a Christmas promotion offered by Schick?** Or should they risk losing the business?

The campaign (consisting of chainbreaks and announcements in prime time) would run for **seven weeks, starting 4 November.**

Benton & Bowles is asking for confirmations right away. That's about 60 days before the starting date—whereas general station practice is not to confirm more than 30 days before starting date.

The strategy developed by some of the major reps was to submit an ambivalent memo along with the request for availabilities.

Odds along rep row are that B&B will have an overwhelming number of takers.

NBC TV has accepted the flight — or skip — method of scheduling Wagon Train. The concept previously had been applied to the Steve Allen Show.

Drackett's alternate-week obligation for Wagon Train permits it to split up the 13 half-hours so that seven come in the fall and six in the spring.

The network also is looking to **Lewis-Howe** to hop aboard Wagon Train.

ABC TV is trying something new in a daytime personality gimmick show: Giving away just cash instead of a whole department store.

The program that will depend on the **character of its contestants for entertainment** instead of overwhelming them with a bargain basement is **Can You Trust Your Wife?**

General Mills' spending for air media for the second half of 1957 is running at the rate of 62% of its total ad budget.

For the full year, the figures have this shape:

TOTAL AD BUDGET	TV'S SHARE	RADIO'S SHARE
$33,000,000	$20,000,000	$500,000

If you beat your brain trying to think of an unlikely product to sell via radio, you probably couldn't top fine china. It's expensive, highly visual, has only restricted distribution.

Yet this week **Josiah Wedgwood & Sons is in the process of adding six more markets to an original run over WQXR, N. Y.** (Boston, Washington, Atlanta, Chicago, Dallas, and San Francisco through St. George & Keyes).

Here's what Wedgwood found: The WQXR broadcasts were a mighty help to **showroom traffic;** moreover, people **asked for the designs that had been plugged** on the broadcasts. Conversely, **whenever there was a hiatus in the schedule, traffic dropped**—though customers still asked for the designs they previously had heard about.

The new series is quarter-hours, Monday through Friday.

After last week's mighty surge, radio had something of a breather this week. The three networks, though, managed to keep the cash register ringing

CBS customers included **Carter Products** (Ted Bates), 26 weeks of five 7½-minute serial units; **Mentholatum** (JWT), the same but on an alternate-week basis; and **Pfizer** (Burnett), 13 segments of Impact.

NBC signed **Chrysler** (McCann-Erickson) for four weeks of nine one-minute participations on Life in the World, Monitor, and Night Line.

ABC's orders came from **Chrysler, Cadillac, Gretchmer's Wheat Germ,** and **Doan's Pills.**

You can stir up an interesting argument along Madison Avenue with this query: **Do the moves of Lorillard, Armour, and Beach-Nut Life Savers Inc. to use but one agency apiece point to a significant trend?**

SPONSOR-SCOPE this week heard these divergent views:

THE "YES" FACTION: The most successful companies have learned the advantages of concentrating their accounts for this big reason: When billings are high enough, the agency can hire top-priced specialists and experts.

THE "NO" FACTION: A client gets a big plus from the **competitive efforts** of multiple agencies—just as he does when he divides his brands among brand managers and their individual teams.

Related news items: (1) Lorillard turned Kent and Newport over to Lennen & Newell from Y&R; Armour put all its ad eggs in the Ayer basket; and Beech-Nut took its baby foods from K&E and gave them Y&R.

Reps are nettled by the growing number of independently printed spot availability compilations floating around the business.

These lists are from **30 to 60 days behind the times,** the reps complain. Often a timebuyer becomes confused about the real availability situation, making life tougher on the rep salesmen.

The appliance division of Westinghouse may have a network series exclusively its own after the first of the year. McCann-Erickson is busy listening to show pitches.

Appliances are one of the six Westinghouse divisions currently supporting Studio One on CBS TV. Assuming that show One is renewed, what would happen is this: The appliances' share of plugs would be reduced and **transferred to the new vehicle.**

The price tag on a half-hour of Wagon Train, which NBC TV this week sold to Drackett for alternate-weeks sponsorship, drew a good bit of Madison Avenue speculation.

Here's the figure the network was quoting to inquirers:

A total of $1,181,000 (gross) for time and program for 13 weeks. (On a per-week basis, this breaks down to $65,900 for time on 125 stations and $25,000 for program costs.)

High on the list of Communications executives who tossed away the reins at an early age was Joe Ream, CBS general manager until 1952. Less than 50 when he quit, he started farming in New Jersey and vacationing in Tallahassee.

But—as with so many young fellows out to early pasture—**Joe Ream apparently found too few outlets for his energies.**

So on 18 September he will be **back with CBS as v.p. in charge of the Washington office at the age of 54.**

In radio's early days, many an offbeat personality and format gimmick sprouted on a local station.

Perhaps history will repeat itself on tv. Here, at least, is a glimmer:

A "Lum & Abner" set of characters—they call themselves **Hiram and Sneeb—have bobbed up on KTVI, St. Louis, with a late evening routine "joshin' about humorous stories** in the news." The program is sponsored by Metro Motors, Dodge-Plymouth dealer.

Concept and supervision is by the **Batz-Hodgson-Neuehner agency, St. Louis.**

RCA broke the nighttime sales stillness among the tv networks this week by picking up the alternate weeks of The Price Is Right and Tic Tac Dough.

The latest inventory of unsold prime time on the networks shows:

ABC, 4¾ hours; CBS, 1 hour; and NBC, 3¾ hours.

NBC let go with both barrels at Philco this week for intervening with the FCC over a license renewal for WRCV-TV, Philadelphia.

Besides commenting on Philco's recent business "deficiencies," the network charged that the protest against a renewal was merely another **"maneuver" in Philco's "vendetta" over royalty payments to RCA.**

Philco has a $150-million triple-damage action in litigation against RCA.

An aspect of the current national spot tv picture that's puzzling reps: **Why are a number of major accounts sitting tight after collecting a wad of spot availability information during recent weeks?**

Some reps have tried tickling the agencies for action, but were told that there's nothing to do but wait.

One suspicion voiced by a rep: Availability-holding advertisers may have **gone back to CBS TV and NBC TV to see what they now can get for the same amount of money they had planned to spend on spot.**

NBC Radio's switch in station compensation from the commercial-hour system to a participation-announcement basis may have an echo in this:

RAB's board of directors has a proposal up for study to change its formula for membership fees from a station's hourly card rate to the highest participation rate.

One advocate of this proposed revision points out that on some stations the maximum participation rate is **higher** than the hourly rate.

Two magazines, Life and the Saturday Evening Post, have found that the air media can help them buck the traditionally slow summer newsstand season.

Sales for both magazines have been going surprisingly well this summer. **Selling a magazine like package merchandise** seems to be paying off.

For other news coverage in this issue, see Newsmaker of the Week, page 5; Spot Buys, page 74; News and Idea Wrap-Up, page 82; Washington Week, page 95; SPONSOR Hears, page 98; and Tv and Radio Newsmakers, page 104.

YOUNG & RUBICAM, INC.

Advertising

NEW YORK · CHICAGO · DETROIT · SAN FRANCISCO · LOS ANGELES · HOLLYWOOD · MONTREAL · TORONTO · MEXICO CITY · SAN JUAN · LONDON



Follow through!

One way to get better results . . . not only on the *tee* . . . but on TV! . . . is to "follow through" on your spot commercials.

By personal visits to local markets and stations, Y & R's Local Service Representatives often find better ways to integrate the commercial into programs.

They gather new information on the value of current time slots—bring about energetic, imaginative local merchandising—and return home with a picture of a client's spot activities all over the country.

What it all adds up to is this: making friends with the local TV market can be an important step in getting customers to make friends with the products you advertise.

There's more to Florida!

For photography and pleasure, Florida's beaches are unsurpassed, but of greater significance to northern Florida is the commerce-laden port of Jacksonville, busy gateway between the world and a marketing area stretching deep into Florida and beyond.

There's Georgia, for instance

... much of which lies within the Jacksonville distribution area and relies on Jacksonville for its goods ... and its television. WMBR-TV covers 34 counties in Georgia which contain 12.5% of all the television homes in the entire state, and account for 10.3% of Georgia's general merchandise sales. In fact, WMBR-TV's NCS area takes in 17.5% of all the tv homes in Florida and Georgia combined ... and 16.6% of combined general merchandise sales!

and WMBR-TV, Jacksonville

is strongly entrenched, through friendship and long habit, in the lives of the 300,000 television families in this 67-county area. Throughout the "outside" area, WMBR-TV is the eleven-to-one favorite over its competition. Within the Jacksonville metropolitan area, the latest ARB gives WMBR-TV a five-to-one lead.*

WMBR-TV — *Channel 4, Jacksonville · Operated by The Washington Post Broadcast Division ... Represented by CBS Television Spot Sales*

*NCS, updated to 8-1-57.

CASE HISTORY – GARDEN SUPPLIES



IT'S NOT CONFIDENTIAL, the formula for the sweet smell of success at Los Angeles' Bandini Fertilizer Company: just careful blending of a fine product with the power of spot radio.

"GREEN THUMB" garden hobbyists used to be Bandini's restricted market. Then sales-advertising manager Bob Reynolds reached out to the vast home-owning populace through THE mass medium, Radio.

FIRST SHOCKED . . . then amused . . . then sold was Southern California when a dulcet feminine voice cooed "Bandini is the word for steer manure!" When nurserymen reported that customers were pouring in for "that sexy fertilizer", success was assured.

"RADIO IS OUR FOUNDATION MEDIUM" says Reynolds "it has the unique advantage of allowing listeners to use their imagination to interpret our words. It isn't difficult to merchandise dealers . . . they all hear it themselves. We have increased our radio budget every year of the last five . . . and simultaneously increased our sales."

"KBIG HAS BEEN A BANDINI BASIC since its birth in 1952," adds Bob Columbatto, account executive, Cunningham & Walsh. "This contract year we have used an all-time high of 1066 minute spots on The Catalina Station, to get that complete eight-county coverage at exceptionally low cost-per-thousand."

Your KBIG or Weed representative is a prime source of other case histories to help you evaluate Southern California Radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOllywood 1-3205
Nat. Rep. WEED and Company

Timebuyers at work

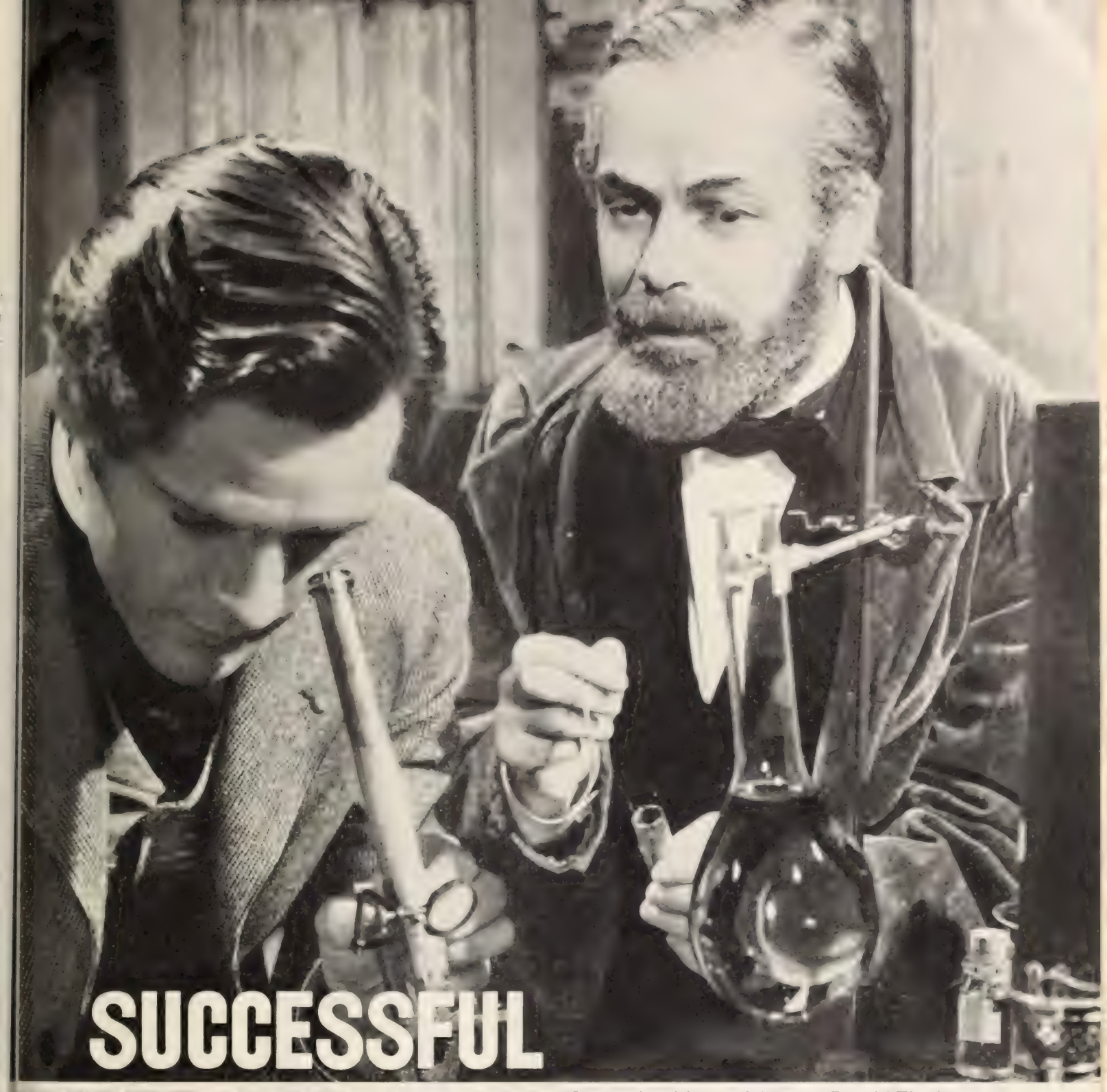
Warren Stewart, McCann-Erickson, New York, timebuyer for Esso and Coca-Cola, thinks that "saturation is a respectable word for the sciences. But for us it's a treacherous, slippery word. Saturation can mean five spots per week stripped, 12 spots, 24, 100, 200 or 300; choose any number, and still the question persists 'How many spots a week do you really need?'



We all know each radio market, product, audience, budget and marketing strategy is different. Yet, when the question is asked, 'What is saturation?' there's implicit in the question, an answer that either denies these variables exist or that they're unimportant insofar as radio is concerned. One of the latest definitions of saturation is 200 to 300 spots per week per market. In Bridgeport, Conn. there are two stations. If, for reasons unknown to us, this is a trifle heavy, would this same frequency then represent saturation in New York (20-plus stations)? Granted, this is extreme, but, to repeat, every market is different. The variables in products, audiences, budgets and marketing strategy also show why an absolute frequency definition of saturation is meaningless, for today's buying."

Dan Kane, Ellington & Co., New York, timebuyer for Cities Service Oil Co., feels that feature and syndicated film people will enjoy a seller's market for many years. "Doubtless," Dan says, "they will continue to demand long-term contracts with advertisers. Isn't this a mistake? Certainly I appreciate the economics of the film business and such agreements have contributed to the all-time-high, 1957 dollar sales for tv films of $120,000,000. But if producers and distributors were more flexible in contractual requirements, it would stimulate additional sales with advertisers who can't make such commitments. Many can't ride out a long-term contract against a changing sales picture, time availabilities, competitive programing, unknown rate increases, changes in station affiliations, and all the other pitfalls. With no opportunity for relief, they must assume complete risk for the success of a series. On the other hand, the syndicator-producer underwrites with one or two pilot films that part of his cost projection covered by the markets ordered. Shouldn't the risk be shared? In such a 'bull' market they can afford to assume a greater liability."





SUCCESSFUL EXPERIMENT IN SPRINGFIELD

One weekend in April, Warner Bros.' "The Story of Louis Pasteur," starring Paul Muni, was scheduled for two showings on WWLP, Springfield, Mass. Same program . . . same station . . . Saturday at 11 P.M., and again on Sunday at 2 P.M.

Results? On Saturday night the Academy Award winning Warner Bros. feature had a Pulse of 30.5, with a 63% share of audience—highest rating ever for a feature film in the time period. Sunday? A 15.0 rating—with a 56% share of audience—again, the highest ever for a feature film in the Sunday afternoon time period.

Springfield audiences give dramatic evidence of the pulling power of Warner Bros. features. To put them to work in your area, write or phone:

a.a.p. inc.

Distributors for Associated Artists Productions Corp.

345 Madison Ave., MUrray Hill 6-2424
75 E. Wacker Dr., DEarborn 2-2080
1511 Bryan St., RIverside 7-8553
9110 Sunset Blvd., CRestview 6-5886

NEW YORK
CHICAGO
DALLAS
LOS ANGELES

NIGHT and DAY...

this is the ONE!

In the Columbus, Georgia market

WRBL-TV
Channel 4
LEADS IN
ALL
competitive quarter hours

Monday through Friday
in the 11 county area
MAY TELEPULSE

WRBL RADIO
IS TOPS IN
42 of 48
competitive quarter hours
Source: May 1957 Metropolitan area PULSE

NIGHT and DAY...
this is the ONE!



WRBL
AM - FM - TV

CALL HOLLINGBERY CO.
COLUMBUS, GEORGIA

by Bob Foreman

Agency ad libs

It's the old words that still sell



Scipio Grayling, most senior copy writer at the Madison Avenue agency of Snook, Crappie & Bream, Inc., is of the old school and proud of it. An advertisement, regardless of medium, that doesn't feature the word "new" in its headline is not worth the paper, celluloid or acetate it's printed on. So states Scipio.

The second most powerful word in the English language, reports this disciple of J. Sterling Getchell and graduate of the Montgomery Ward School of Copy is FREE. Somewhat to his dismay, Scipio is now personally involved in the new art form known as television.

"Unfortunately, you *can* teach an old dog new tricks," he says in reference to his experiences with the flicker-and-super medium.

"My first six months as television copy writer were spent trying to figure out its mechanics. How long do certain effects take . . . what price combining animation and live action . . . what 'process shot' means . . . and innumerable other trivia.

Techniques can over-shadow copy

"I got so term-and-technique happy I forgot everything I knew about copy writing. As a result what I wrote wouldn't have sold Dodger buttons on Flatbush Avenue. Didn't seem to matter though. I still got a lot of nice memos from account men and a pat on the back from a client or two.

"But *I* knew the difference. I soon came to my senses. You should see what I write today for the kiddies and their friends who gather round the set.

"I give enough business to the super-imposure printers to keep 'em in pork chops the rest of their lives. Most of the film shops we do commercials with keep the words FREE and NEW standing just to save time."

That gives you a picture of the type of person and style of writer represented by Scipio Grayling. There aren't many of his breed left and it's too bad. not merely because of the soundness of the copy they turn out which in turn, of course, spreads client-satisfaction rather than dissatisfaction but because Scipio is one of the great teachers.

Youngsters who work with him always are against him at first; they're inclined to laugh at the directness and unswerving simplicity of his approach to selling. Kids prefer the pun, the quip, the innuendo and the literary. But they learn—because the soundness of the man rubs off on them, sometimes without their ever realizing it.

Since he is a vanishing type of Americana, it is worth reproducing some of Scipio's reminiscences about Great Ad Men of the Good Old Days. All one need do is ply Scipio with a beer or two. There's a lesson for us all in the result. For instance:

"There never was an ad-man quite like old Getch," Scipio begins.

Omaha's Number 1 Fulltime Independent Station



"My Mommie Listens to KOIL"

"Our Miss KOIL"

The Station Most Omaha-Council Bluffs Mommies Listen To!

Avery-Knodel Rep.

KOBY
in San Francisco
No 1

KOBY rates No. 1 independent in all surveys! May-June PULSE: weekdays, 6 a.m. to midnight, 11.7, Sat., 13., Sun., 14.3 averages. June-July HOOPER, weekdays, 7 a.m. to noon, 22.0, noon-6 p.m. 24.0, all day average. NIELSEN agrees with a 21,100 rating 6 a.m. to midnight. KOBY operates full time . . . 10,000 watts sell the entire bay area. Definitely San Francisco's most powerful—most listened-to independent. Contact your Petry man, pronto!

KOSI
in Denver
No 1

Phenomenal ratings offer proof that KOSI is Denver's No. 1 station—June-July HOOPER, 18.9 a.m. 24.6 p.m. share! June PULSE rates KOSI No. 1 independent, 6 a.m. to 6 p.m. with a 17. overall average. All surveys point to KOSI as Denver's dominant station . . . operating at 5,000 watts—selling full time. Represented nationally by Forjoe.

MID-AMERICA
BROADCASTING CO.

in Greenville, Miss., WGVM

No. 1 in both Hooper & Nielsen

See: Devney & Co., Inc

Agency ad libs *continued . . .*

"They didn't have to throw away the mold when he went wherever it is that Great Ad-Men go. There isn't the same kind of material around anymore so there never could be another. What that man used to do!"

At this point the onlooker is supposed to say—What?"

"We'd be working on a new account. A car or a drug product, didn't matter which. You'd be home sleeping some night and the phone'd ring. 'I've got it,' a voice would shout. You'd glance at the alarm clock and see it was 3:30 a.m.

Creating ads was *the* important thing

"'What are you doing now?', he'd continue.

"'I *was* sleeping,' you'd say.

"'What do you want to do that for?', he'd shout. 'C'mon down to the office while it's still fresh in my mind. We'll rough up some ads. I've got Joe (an art director) coming, too!' And you came—pronto!

"Getch couldn't understand a man who'd rather do *anything* than make ads. They don't design 'em like that any more. Dilettantes. Job holders. Part-time thinkers. That's what we've got. No dedication to the business. They're in the 'ad-*game*' and are willing to play at it from nine to five, five days a week—providing, of course, they get profit sharing, severance compensation and paid-up insurance."

He paused and looked up as if he saw something or someone there.

"I can see old Getch now in today's ad-league. He'd be nauseated. Couldn't understand it for a minute. I'm not sure I can either. Well—I'll have one more beer then I have to get to the store before it closes to buy a shirt.

"A shirt?", we said.

"Yeah, I'll be sleeping on the couch in my office tonight. Got an idea that I want to work out before I lose it. Probably will take me all night—especially since I can't get any art director to stay on to help."

"An adman ad-libs on tv"

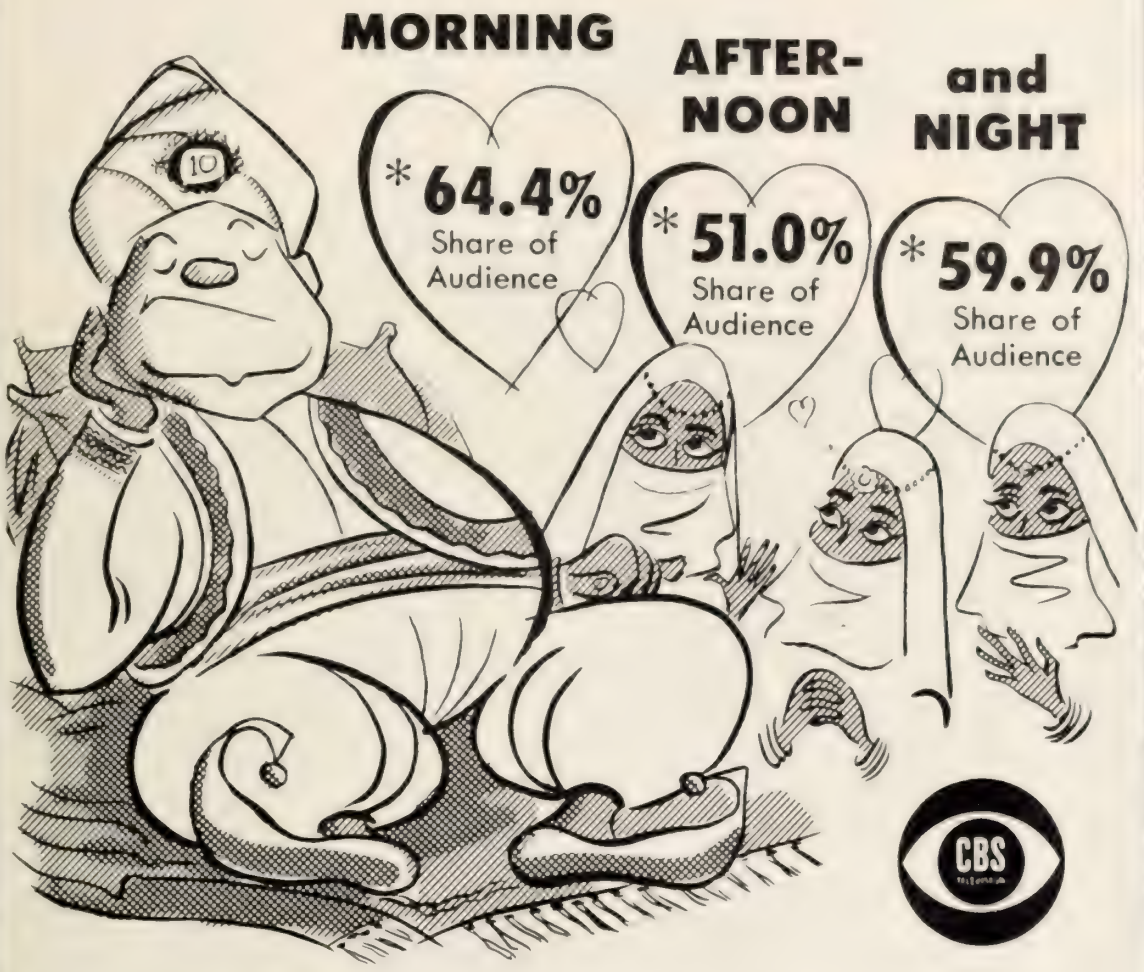
A 192 page book of selected Foreman columns from SPONSOR, released by Hastings House, Publishers, Inc., is now in your bookstore. Bob's pungent commentaries on the broadcast industry and his keen analysis of its problems are illustrated by Al Normandia.

The book's eight chapters deal with:

The agency and its denizens;
Nuts. bolts. commercials;
The audience, confound 'em;
Sponsors, the care and feeding of;
The fine art of video;
Research—if you can call it that;
The one without pictures—radio;
Color or hue. whew!

It adds up to an encyclopedia of entertainment and information. 192 pages, illustrated, retails for $4.50.

HO, HUM! It's the same old story . .



* LATEST ROCHESTER ARB REPORT, FEBRUARY 1957

ROCHESTER, N. Y.

National Representatives:
THE BOLLING CO. (WVET-TV)
EVERETT-McKINNEY (WHEC-TV)

IN ROCHESTER . . . IT ALL ADDS UP TO 10

GET THIS

52

MILLION



BONUS

The latest Nielsen Survey shows that KTBS-TV, Channel 3, Shreveport, Louisiana gives you a *bonus* of 13,120 MORE TV HOMES than reached by Station B.

This gives you a *bonus* spendable income of MORE THAN $52,000,000.00* in this rich Southwest market with a total spendable income of more than $1,323,801,000.00.

*Sales Management June, 1957.

Your BONUS Station
With Maximum Power

KTBS-TV
CHANNEL 3
SHREVEPORT
LOUISIANA

E. NEWTON WRAY, President & Gen. Mgr.

NBC and ABC

Represented by

Edward Petry & Co., Inc.

Women's week

Wives' influence on husband's job: You can see just how far the influence of wives upon their husband's career goes in various fields from this announcement: In its special conference for district sales managers (30 September-1 October in San Francisco), the American Management Association will include a session on "The influence of the wife on salesmen's productivity and morale."

Questions to be probed include: Should the district manager interview the wife before hiring the salesman? What techniques can be used to enlist the wife's help in raising the salesman's output and job morale?

Open letter to agency wives: An informal SPONSOR survey of account executives between 30 and 40 produced the following tips on how to further a husband's agency career:

1. Concentrate on his morale, not his behavior. In other words, keep criticizing and nagging to the bare minimum and, if you must, do so on Saturday. That way you give him a day of rest on which to recover before the workday starts again.
2. Get up and have breakfast with him. It isn't so much for the company, but rather for the sake of not rubbing it in that he has to catch the 7:02, while you can still lie around and sleep.
3. At breakfast, never speak before spoken to. Chances are he can't hear well yet anyhow, besides that's the time (according to the a/e's interviewed) when a man gets his most creative ideas.
4. Don't call him at the office, but if you must, rely on his secretary to tell you his mood. If she says he's "in conference," don't pry. He may be busy or then again he may be in a foul mood. In either case you're better off not talking to him.
5. Never tell him what you think of the new tv show his client bought. Your opinion will only confuse him.
6. Let him go to bed early the night before the first tv ratings come out. Chances are he'll really need to be rested the next day.

New lady rep executive: Women's rapid rise to top executive positions in advertising circles has just been proved once more with the late August appointment of Esther Bauch as Midwest sales development manager of John Blair & Co.

Esther is one of those gals who made the difficult transition from time buying to selling successfully. Before joining Blair, she was timebuying supervisor on International Harvester, Convert Rice, Marlboro and the Tea Council at Leo Burnett Co.

Food psychology: A recent motivation research study showed that where the traditional hamburger's concerned, it's all in the mind. A poll of housewives showed that 81% will serve "beefburgers" rather than "hamburgers," though both meat patties were the same, because "beef" implies a better grade meat to them than "hamburger" does.

American Radio nets a big one . . .





Herb Oscar
audience
American Radio

The hottest new selling voice in radio today belongs to Herb Oscar Anderson.

Starting Monday, Sept. 2, the American Broadcasting Network will present the new **live** Herb Oscar Anderson Show 5 times a week, 10-11 A.M.

His show is **live** music – because survey after survey shows that this kind of lively entertainment is what the American housewife wants.*

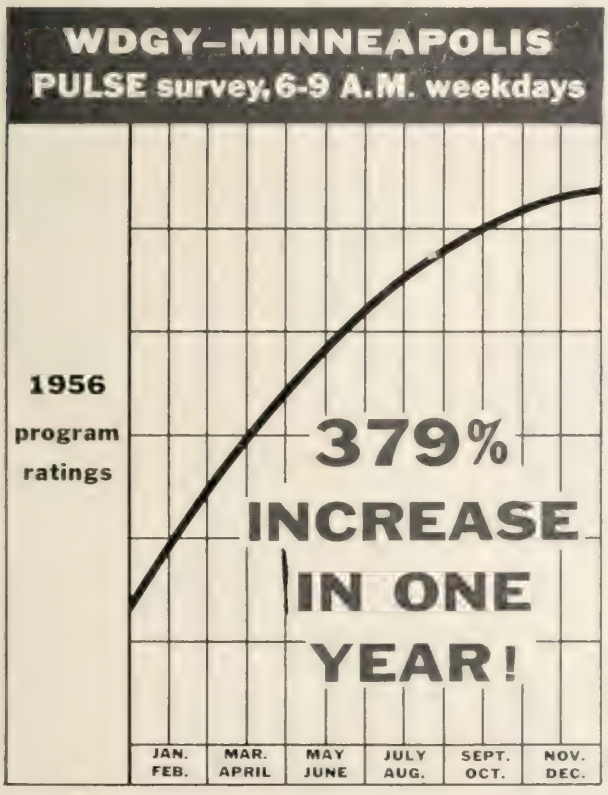
Herb Oscar Anderson brings to American Radio a magnetic personality and a proven record of sales success in the Minneapolis and New York markets. Now he goes Coast-to-Coast on American. With him each morning is singer Carole Bennett (**live**), baritone Don Rondo (**live**), The Satisfiers (**live**) and Ralph Herman's Orchestra (**live**). This is **live,** fun American Radio.

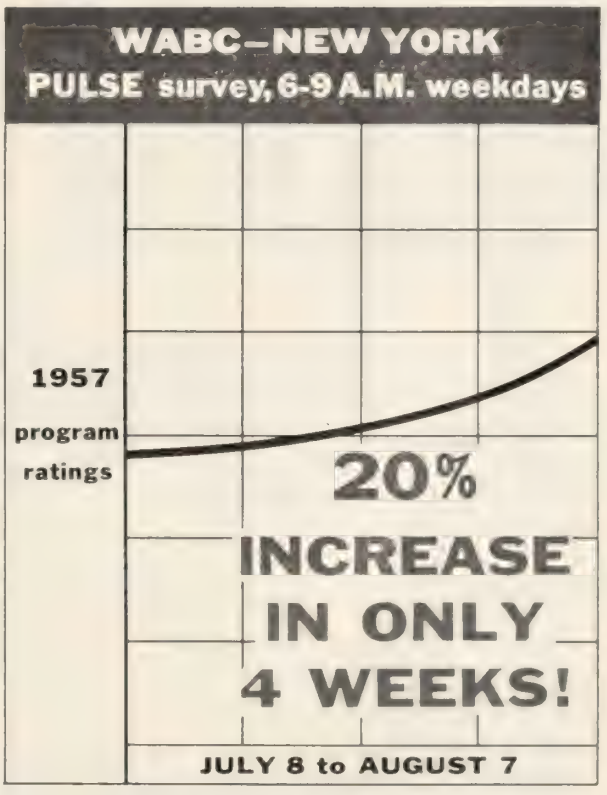
The pre-tested Herb Oscar Anderson show has pace and atmosphere – set to music the way the on-the-go American housewife prefers it.

*RAB Study of Radio and Housewives, March 1957

a Anderson, pre-tested for
c and sales results, brings
i a new, live musical program

Here's how Herb Oscar Anderson puts zing into ratings:





the live one is

AMERICAN
BROADCASTING
NETWORK

If I've Told You Once,
I've Told You
a Thousand Times,
Smidley!



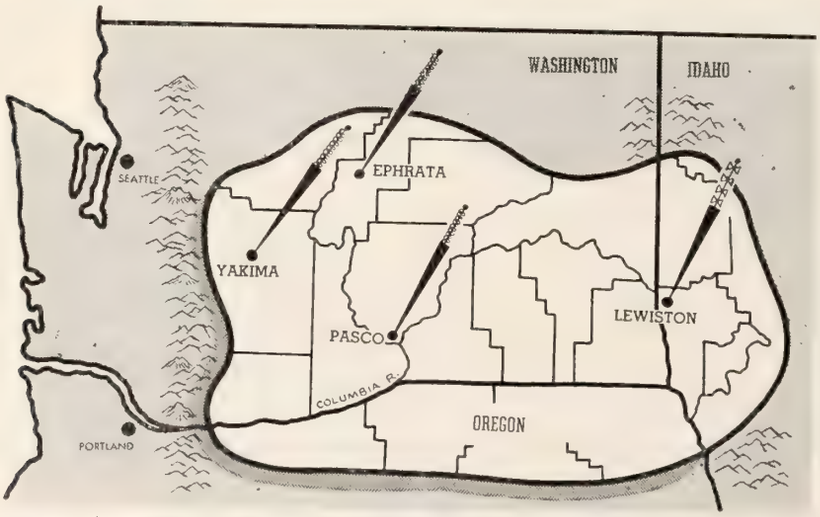








We can't afford to skip Cascade. It's the biggest TV buy in the West and let's not forget it, man! It's BIG and it's BASIC—one of the top 75 markets in the entire nation. A four-station network with three-state coverage. An exclusive TV market of more than half a million with nearly a BILLION dollars to spend annually. Now really, Smidley, isn't it obvious?

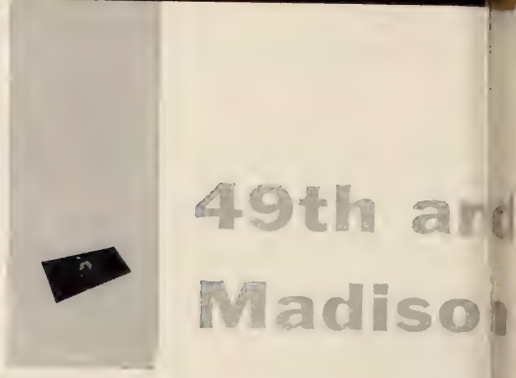


CASCADE
BROADCASTING COMPANY

a CBS NBC

NATIONAL REP.: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



Timebuyers of the U. S. addenda

Your issue of August 17 carried a listing of timebuyers and radio/tv accounts with North Carolina agencies.

As one of the state's major agencies, we were somewhat conspicuous by our absence.

Curtis E. Long
Long Haymes advertising, Winston-Salem

● Agencies with clients active in the air media on a national or regional basis who are not included in the Timebuyers of the U. S. listing and wish to be should address pertinent information to SPONSOR, 40 E. 49th St., New York 17, N. Y. An addendum listing will be published for these agencies and they will be included in the reprint if possible.

Station merchandising support

The current issue warms the cockles of my heart with the comments about Madison Ave's how to indications that the agency must take part in plans and execute methods to see that their client's merchandise actually moves to consumers as part of the function of advertising.

I am in daily contact with chain grocers who take great pleasure in nullifying the effect of a 21-gun advertising program by their adroit maneuvers at the point-of-sale.

All this is aiming at the days to come when we will talk about cases sold instead of audience ratings and such shiboleth!

Betty Thomas
Merchandising Director
KFWB, Hollywood

Strictly by the numbers

It was with great interest and amusement that I read the article "Strictly by the numbers" in the August 10th issue of SPONSOR. I would like to have 500 to 1,000 reprints of this article to which I would attach my own letter for distribution to key agencies and accounts.

P. B. Hillman.
KNX Radio, Los Angeles
advertising and promotion mgr.

● Reprints are available on many SPONSOR articles. Address requests to SPONSOR, 40 E. 49th St., New York 17, N. Y.

Index of SPONSOR articles

I understand that periodically you issue an index of all articles in SPONSOR.

I am interested in obtaining such an index for the years 1956 and 1957.

I would appreciate hearing from you regarding the possibility of my receiving the index.

Joanne Russell
Radio-Tv Department
BBDO, San Francisco

• A semi-annual index is compiled and appears in the magazine. Tear copies of these indexes are available.

Over-abbreviation

In your August 17th issue on Page 72, I note "NARTB's seventh annual report on Children's Radio and Television Programing . . ."

This report is not our work and should be credited to NAFBRAT (National Association for Better Radio and Television).

This is obviously a "typo" but I wanted to call it to your attention so you could make the necessary correction in accrediting the survey.

Richard M. Allerton
Manager of Research
NARTB, Washington, D. C.

Permission to quote SPONSOR

I would like very much to have permission from you to use excerpts from SPONSOR Magazine in a local monthly mailing piece. We are particularly interested in using information from "Sponsor Scope," "Washington Week," and "Sponsor Hears," plus other excerpts from articles in your magazine.

Tentative plans are to use this information in a local mailing piece to be distributed among KUGN's local advertisers and potential advertisers. Suitable credits will be given.

John Tasnady,
sales manager,
KUGN, Inc., Eugene, Oregon

• Permission granted.

Tv and Radio Directory

Evidently the tv directory you sent out to the stations is well thought of and used to good advantage.

Last week, two of our member station owners noted the fact that our organization was not listed. They were visiting New York and wanted to get in touch with us by using the directory as a quick reference.

Each asked if it would be possible for us to be listed in your next issue.

Herb Jacobs, *general manager, Tv Inc., New York*

• Listings in SPONSOR'S Tv and Radio Directory are updated each year. Copies of this handy guide to New York and Chicago agencies, advertisers reps and services are available free of charge. Address requests to SPONSOR, 40 E. 49th St., New York 17, N. Y.

33

For 33 years, KVOO has been the "Voice of Oklahoma". Let this powerful voice speak for *you*. It will tell your story to all of Oklahoma's No. 1 market . . . plus a rich bonus market in Kansas, Missouri, Arkansas!



KVOO

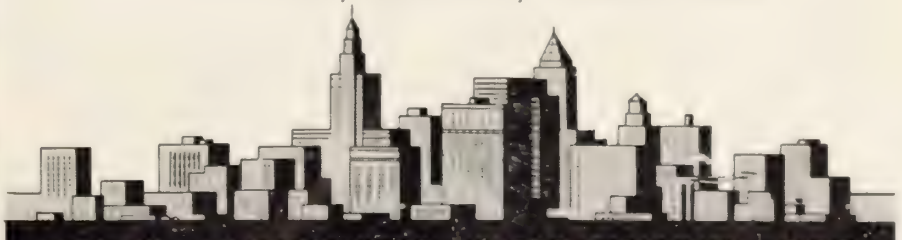
TULSA

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART, President
GUSTAV BRANDBORG, Vice Pres. & Gen. Mgr.

Represented by EDWARD PETRY & CO.



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

COUNTER INTELLIGENCE

Food advertisers have got the goods on NBC Radio ... have made it their #1 radio network buy.

Advertisers of supermarket products have always used radio as basic strategy, of course. Radio reaches the busy housewife as no other medium can ... at point-of-use, while she's working with food at home ... just before she dashes out to shop. Reaches her at home, and in her car ... *oftener* than any other medium can.

But NBC RADIO, with its unique programming techniques, is the specialist in selling to Mrs. America.

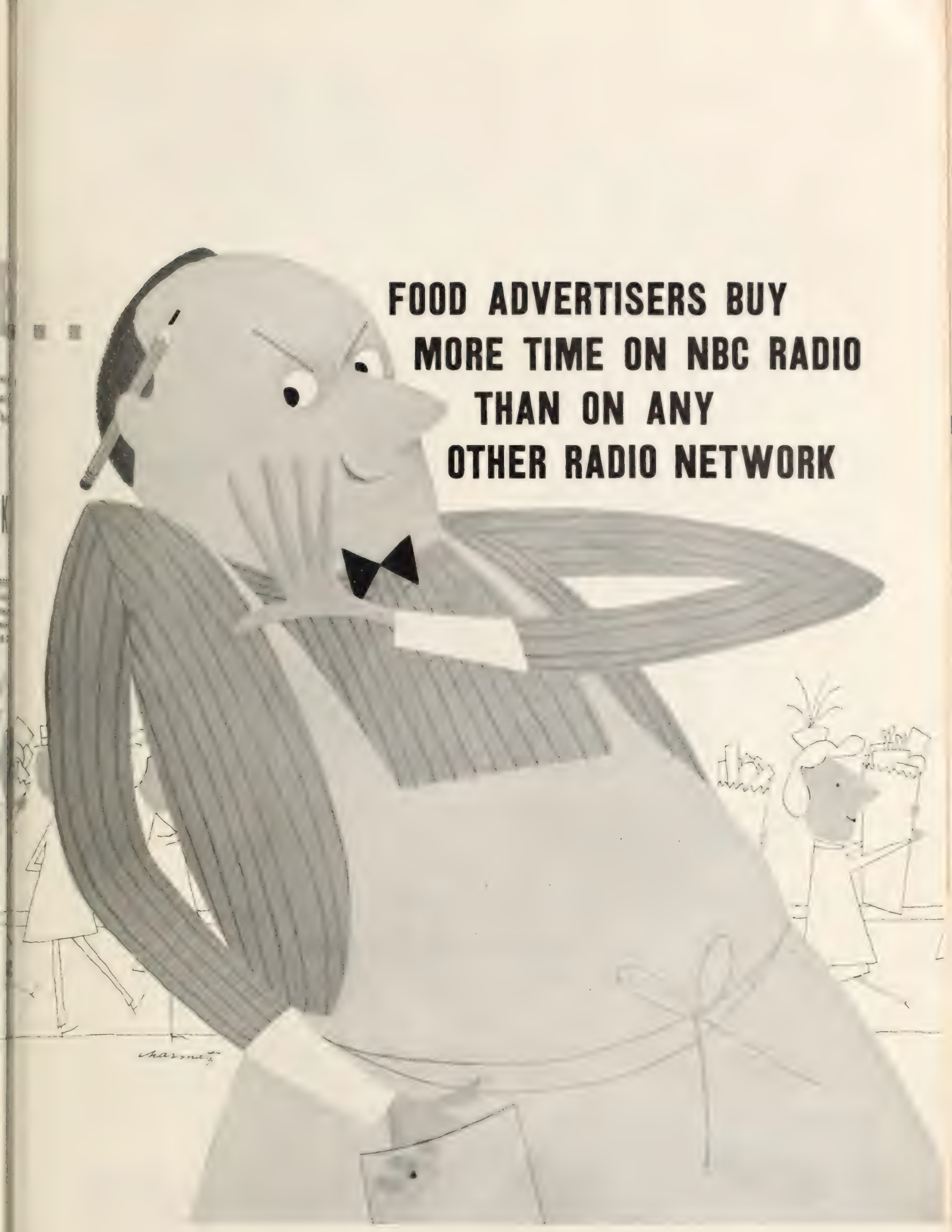
Result: So many food product advertisers have turned to NBC Radio, that over 40% of all its commercials now sell food products. And over 75% of the NBC Radio commercials now sell *supermarket* products.

A growing list of grocery product advertisers is using NBC Radio. *Leaders in the field,* like American Dairy General Foods, General Mills, Morton Salt, Pabst Pepsi-Cola, Quaker Oats and Swift, for example.

NBC RADIO NETWORK

NOW! Food advertisers can test results at point of purchase... FREE! Write today for details on how the NBC Radio Network offers tailor-made research studies FREE-OF-CHARGE on the sales effectiveness of your network radio campaigns. Request "See For Yourself" information. No obligation, of course. Address: NBC Radio, Dept. 508-O 30 Rockefeller Plaza, New York City.




FOOD ADVERTISERS BUY
MORE TIME ON NBC RADIO
THAN ON ANY
OTHER RADIO NETWORK



54.1% Nielsen—(6 a.m.-noon) more than all other Kansas City radio stations combined.

It's a WHB world all day, too!

Latest NIELSEN: WHB first with 47.0%, 6 a.m.-midnight.
Latest PULSE: WHB first every quarter hour.
Latest HOOPER: WHB first with 42.4% all-day average.
Latest TRENDEX: WHB first with 42.1% all-day average.

Whether it's prime . . . or any time . . . talk to Blair or WHB GM George W. Armstrong

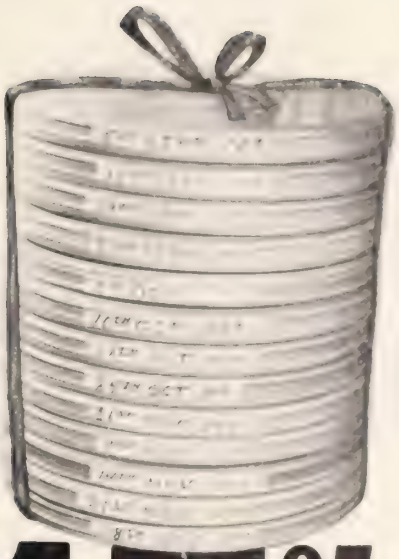
WHB
10,000 watts on 710 kc
KANSAS CITY, MISSOURI

STORZ STATIONS
TODAY'S RADIO FOR TODAY'S SELLING

WDGY *Minneapolis St. Paul*
WHB *Kansas City*
WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

TODD STORZ, PRESIDENT

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.



ARE CLIENTS DUCKING 15% ON TV PACKAGE SHOWS?

A growing minority of clients aren't paying show commissions, current ANA survey reveals. Here's how clients, agencymen evaluate inroads into the commission system

Over a dozen national advertisers don't pay any commission to their agencies for package tv shows.

This has been revealed in a just-completed ANA survey of its members, SPONSOR learned. The survey results were being distributed to the ANA membership at presstime.

The big question the survey raises but does not answer:

Is this the big chink in the 15% commission system's armor and a tip-off on the direction in which advertiser-agency compensation is now moving?

Part of the answer will come out of another ANA report—the one on agency compensation which Prof. Albert Frey of Dartmouth will unwrap at the 28 October ANA Convention. But the answer will really depend on what advertisers do in practice.

This is the real significance of the present ANA study (conducted by its radio-tv committee). It shows what advertisers are doing now.

The ANA committee polled and received answers from 78 national advertisers. Of these, 37 had network-produced shows, 31 had independently produced packages and 10 had agency-produced shows.

Thirteen of the 78 respondents reported that they don't pay show commissions to their agencies. These 13 had network or independent packages.

Aside from these 13 ANA members who don't pay show commissions many other tv advertisers get agency service gratis for which the agency might normally charge fees. In return for talent commissions, they order special research projects, receive marketing aid, merchandising and frequently publicity or public relations service. Whether the "free" service equals the amount of the commission or falls far short varies.

As a prominent member of the ANA radio-tv committee says, "It's silently understood. The exact amount of service for commission is individually negotiable and depends on the bargaining power of each client. This is true of such giants as P&G, Campbell and Chrysler as well as smaller clients."

Clients have to pay for growing agency overhead and new services, whether they do so through commissions or fees, major ad agency executives told SPONSOR

While the 4A's consent decree (two years ago) fired the flames, package show commissions have actually been attacked at various times throughout the tv era. The main contention of admen leading the attack: "The agency's not producing; they're just picking the shows. Why should we shell out $300,000 a year to them on a $2 million show when the film's in the can by the time the agency sees it?"

The fact that at least 13 big national advertisers don't pay package show commissions proves that their point has been carried with at least some of the major agencies. But SPONSOR found in talking to top agency presidents and radio-tv v.p.'s that there's no disposition to do anything drastic. Top agency management looks at it this way:

- There's no overnight revolution in the offing. Some modifications have obviously already been made in agency compensation. Clients are likely to continue bargaining for more and more services from their agencies, pressuring against fees when show commissions are sizable. The size of the account and its bargaining power will continue to dictate the pace.
- As tv show control moves back from the networks to the agencies, some of the fire concerning show commissions may be diverted. "The commission system gets attacked periodically. At the peak of network control, tv happened to be the patsy," the president of one of the top 20 agencies told SPONSOR.
- Rising cost of agency operation makes it unlikely that a mass elimination of all show commissions can come about. "The profit margin is slim and getting slimmer as it is," says the president of one of the top five agencies. "If you cut it down further, you just drive us out of business."

Likely development: The agency that lets a client get out of talent commissions will try to make it up in service fees.

- In the long run, agencies may evolve toward a fee rather than a commission system of compensation, but few admen see this change in the cards within the next two or three years. (And that includes client executives as well.)

"Part of the problem is a confusion in the habits of the various media as it is," says the ad manager of a major appliance firm. "We can't buy time net. But when a show packager talks to us, he often quotes us a net price. The client is in the position of paying time and space commissions indirectly through the media, which is the traditional form he's used to. But he pays show commissions out of pocket and that hurts. It's really the same thing, but the second way makes us more aware of it."

Actually the majority of advertisers apparently would prefer not to make any radical changes. They feel there *are* weaknesses in the commission system but few reputable clients want to see it destroyed without some assurance that its replacement will really be more efficient.

The very client (Bristol-Myers) whose director of advertising, Don Frost, helped touch off the thorough ANA investigation into the commission system, states it continues to pay package show commissions to its agencies. "We've continued to pay the 15%," says Bristol-Myers' Dick Van Nostrand. "As a company we think we should. The 15% system has holes in it and it means different things from one agency to the next, but while it's the accepted practice, we'll abide by it."

While this attitude is widespread among big clients, at the same time there's a feeling that the agency getting such a commission must do a great deal of extra servicing for the account —without charging fees.

Top agency executives answer by saying clients should not look at agency commissions in terms of one medium versus another.

"We take an over-all view of an account," the executive v.p. of one of the top 10 agencies told SPONSOR. "If clients forced us into cost accounting by media through by-passing show commissions, we could no longer remain impartial in our advertising counsel. As it stands now, the practice among most agencies is to evaluate all media for each account to see whether the account on the whole is sufficiently profitable to be handled. Tv show commissions are just another part of the compensation necessary for the agency to operate at its high overhead."

Whether clients pay agencies in commissions or retainers is immaterial. The form doesn't change the amount of money agencies must earn to operate efficiently.

The core of the problem in the case of tv package shows is the fact that the work an agency does in selecting and supervising such shows is not as easily defined as it is in the case of an agency-produced show.

"This was particularly true a couple of years ago when network control of programing was at a peak," the president of one of the top 15 radio-tv agencies told SPONSOR.

"We were operating in such a sellers' market at the time, that clients didn't see just how much work we had to put into servicing their tv accounts.

"But the pendulum has swung to-



PROF. FREY WILL REPORT 28 OCT.

Commissioned by the ANA to conduct an objective study of agency compensations, Prof. Albert Frey of Dartmouth is now compiling his material for the 28 October ANA meeting. In a memo to member agencies, 4A's suggested that management replying to Prof. Frey's survey give it careful, serious thought. The study may reveal 4A inroads into the commission system uncovered by the current ANA poll of 78 members is becoming more widespread. [illegible] study will influence future revisions or modifications in commissions.

SPECIALISTS



SERVICES



THESE 2 FACTORS MAKE TV COSTLY, SAY AGENCIES

Whether in commissions or fees, agencies have to get paid the same amount to cover their costs, say top executives of major agencies. They attribute rising cost of operation principally to need for high-priced talent in radio-tv departments like J. Walter Thompson's (left) headed by Dan Seymour (center); also to client demand for more top-level research, marketing and merchandising executives like those shown in Compton conference (right) with agency president Bart Cummings. Trend away from network programing control and toward greater agency participation in actual production and supervision of shows may take pressure off package show commission, admen feel. Clients should not pit one medium against other to avoid prejudicing agencies.

ward more independent packages in the past year, and in this area the agency's contribution is vital and more apparent. In the future we're likely to see a predominance of such co-produced shows and probably also more agency-produced shows. This trend will help take the pressure off tv package show commissions."

Radio-tv v.p.'s surveyed by SPONSOR stress that the work an agency puts into selecting a package show tends to be underestimated both in terms of time and money investment. Several large agencies actually maintain separate departments within radio-tv devoted to year-'round scouting and screening of new programing and ideas.

Once it gets to the point of picking a show for a client, the agency generally gets into marketing research to determine the needs of the advertiser. By the time the radio-tv department gets involved, weeks of research and top-level management conferences have already taken place.

The radio-tv department then screens shows (by the dozens), sends top executives to the West Coast to look into show possibilities before choices are narrowed down. Eventually, top management looks at the final possibilities and weighs them against marketing data and strategy.

"These are just the sketchy preliminary steps," says Y&R radio-tv supervisor Rod Erickson. "But they require literally months of high-priced man-hours. You can't pit a road house comedian against a Jackie Gleason. Well, a good agency can't afford to pit a kid out of law school against a top talent agency's battery of lawyers. All these things add to the agency's overhead."

Once a show is bought, even if it's an independently produced film show, the agency's job is far from finished.

"You've got to ride herd on the producer with agency talent of sufficiently high caliber to influence him," says the radio-tv v.p. of one of the top 10 agencies, who has just hired two high-salaried men to work exclusively on one new package show the agency bought for a client.

"You have to do this as much for the sake of keeping the packager from going broke as you do to keep quality control. Our men are on set for all the shooting, they have script approval and control over casting. They really live with the packager right from the start."

The pressure is actually on agencies to hire more and more high-priced tv talent right on staff in order to handle this "co-producing function." Many agency heads feel that they may eventually have to amortize this additional and growing talent investment by returning more and more heavily into show production.

As Norman B. Norman, president of NC&K put it: "Last year there were no more than two or three real agency-produced shows. We feel that by next year 10 to 15% of all network shows will be agency-produced and I wouldn't be surprised if the percentage went up to 50 within three or four years."

For the moment, the majority of top agency executives say they're not afraid of further inroads into the commission system as a result of the forthcoming study by Prof. Frey. On the contrary, they feel that this searching ANA study is likely to reveal that agencies are operating on marginal profits as it is and in the handling of tv accounts particularly.

IS RADIO A PRIMARY MEDIUM?

Here is how Good Humor proved in a Philadelphia test that it could put all its eggs in one basket— and that basket was radio. Street sales on special flavors advertised on one station soared 300 to 400%

The resurgence of radio is evidence of the growing respect for the job it can do. The only remaining question is how much of the entire job can advertising assign to it? Is it destined, in general, to play a "supporting" role or can it star as a primary medium which gets a big slice of the budget and the responsibility for campaign success or failure?

Actually the question has been answered many times by many clients. A few of these answers are capsuled in the boxes on the following pages. But one of the most dramatic answers stemmed from an incident last fall at the Radio Advertising Bureau's second annual National Radio Advertising Clinic in New York. David J. Mahoney, soft-spoken, 34-year-old president of the Good Humor Co., bluntly asked the assembled radio executives, "Why are you letting radio be sold as a supplementary medium?

"Why are you taking the crumbs left over from television budgets, accepting sound versions of tv commercials not necessarily suited to your medium?" Mahoney continued. "Why doesn't some station try to prove that radio—and radio alone—can move merchandise to such a degree that no other advertising is necessary? In other words, have any of you got courage enough to try to prove that radio is a primary medium?"

Probably no one had a better right to pose the challenge

Planning: Setting out to prove that radio can stand by itself as a primary medium are (l. to r.) David J. Mahoney, president of Good Humor, world's largest street vender of ice cream; George C. Neumann, Good Humor vice president, and Ralf Brent, vice president and sales director of WIP, Philadelphia, the station on which the test was conducted. Experiment proved radio need not be supplementary





Producing: At N. Y. office of MacManus, John & Adams, Bill Maillefert (l. seated) radio v.p. for Edward Petry Co. works with Good Humor admen: Roger Bumstead (r. seated) acc., N. Y. media dir.; John Nason (l.), copywriter; Mark Lawrence (r.), v.p. dir. tv-radio



Selling: Joe McCauley, star of WIP morning show, *Start The Day Right*, goes on the air eating a Good Humor and [illegible]

than Mahoney, who has consistently championed radio, even in its darkest hours. As president of his own advertising agency in New York, which he started in 1951, he used the medium heavily for such accounts as White Rock, Noxzema Shaving Cream, Medaglio D'Oro Coffee, Virginia Dare Wines, Sportsman and Brioschi. Today, as president of the world's largest street vending ice cream firm, he invests from 50 to 75% of the Good Humor quarter-million dollar budget in spot radio.

After the clinic meeting, Ralf Brent, vice president and director of sales at WIP, Philadelphia, (see "Blueprint for radio's future," SPONSOR 16 April 1956) met Mahoney in the lobby of the Waldorf and suggested they try just such a test. Meeting later in the month in New York City, Brent and WIP's president and general manager, Benedict Gimbel, Jr., outlined their proposal to Mahoney.

First, no other advertising of any kind was to be used. Second, a brand new product, never before in the Philadelphia market, was to be introduced solely by WIP. Third, all sales results were to be disclosed to WIP with permission to quote and publish them. Several other meetings ensued. Mahoney, Gimbel, Brent met with Bill Maillefert, vice president of radio of Edward Petry & Co. The suggestion was made and accepted that not only was a new product to be devised and introduced, but that the test of this product on the air was to be followed by the advertising of two regular Good Humor products. Scheduling of all announcements and techniques used on the air was to be left entirely in the hands of the station. Copy was to be prepared by MacManus, John & Adams, New York, Good Humor's advertising agency.

The station requested and got a set of the Good Humor bells with which every Good Humor truck is equipped. The well known Good Humor jingle was shipped to the station. Each personality to advertise the products was not only briefed personally by Brent and the station's program director, Varner Paulsen, but was exposed to the product.

A schedule was selected. Only one prime time announcement was used since the station had no availabilities in the 7-9 a.m. time classification or 5-6 p.m. Minutes and 20-seconds were used with the emphasis on participations in the station's top personality shows, such as Joe McCauley's *Start the Day Right* program from 9-10 a.m.; the Jack Pyle show from 12:30-4 p.m.; and Bob Menefee's *Heading Home* show from 4-5 p.m. Other announcements were inserted into WIP's one hour of news from 6-7 p.m. and several were placed adjacent to the end of the Phillies' baseball broadcasts. In addition, 35 announcements were inserted in WIP's all night show—*Dawn Patrol*, with Gene Milner.

The weekly expenditure for this schedule was close to $2,000 per week. No package rates were used—strictly fixed position, guaranteed placement times. The campaign started 24 May with the brand new Good Humor product, banana split Good Humors.

In the third week of the campaign, Good Humor selected toasted almond as the featured item, and the fourth week, cocoanut Good Humors. Response was immediate, refuting some theories that radio needs saturation and several weeks in which to implant and impress a message. Good Humor sold out the banana split on a stick in two days after the start of the campaign and had to rush additional cartons of the product down from New York City.

When the results of the first two weeks were totaled up the item had sold 300% more than any new item introduced in the Philadelphia market had ever sold before.

When the third week of the campaign was over, sales of the toasted almond had increased 270% over the previous week. And when Good Humor added up the sales on cocoanut, they found that they had experienced a 460% increase—300% higher for this week than had ever been recorded for this item before in the Philadelphia market.

One woman in Philadelphia called the station to say she couldn't find a Good Humor truck in her neighborhood. The station suggested she call Good Humor. Result? The woman's son became a Good Humor driver in that area.

Another call to the station requested that a Good Humor truck be sent to a school picnic on the upcoming Saturday. WIP contacted Good Humor's Philadelphia operating mana-

Hoover, and the truck was dispatched. Result? 00 Good Humors sold at that location.

mpetitive ice cream truck companies were forced to g out a banana bar.

Good Humor has 75 trucks in the Philadelphia area. These trucks normally carry a poster on the side with the featured flavor of the week. During the two weeks when the banana split was advertised, posters were displayed. However, during the two weeks run of the regular items, posters for bars other than the ones advertised were shown. Consequently, customers were forced to ask for the item advertised on radio in order for sales to increase.

"Not one shred of other advertising was used in Philadelphia during the test or immediately before it," said Mahoney. "In other markets—New York City, Detroit, Chicago—both radio and tv were used. We got good results in those markets too. But in Philadelphia we learned that radio can do the job alone."

Edward L. Nesbitt, president of Good Humor in Philadelphia, half way through the radio campaign telephoned WIP's Gimbel to verify the fact that no other advertising was being used. Nesbitt couldn't quite believe it.

Roger Bumstead, account executive on Good Humor and media director for the New York office of MacManus, John & Adams has this to say: "The test proved beyond a doubt something that we have always felt—that radio is a major medium that can be used as the prime mover of practically anything from Good Humors to automobiles. It has the advantages of flexibility and timeliness, and of equal importance, it seems to give a client an opportunity to pinpoint an audience.

"For example, Good Humor can reach whole families in the vast traffic audience on weekends. With our own Good Humor vehicles on the streets it is virtually point-of-sale.

"As Good Humor business grows due to radio's productivity, I can only foresee increased budgets and more money invested in that medium."

The Good Humor commercial copy is built around the

HERE ARE A FEW OTHER ADVERTISERS WHO ARE PROVING THA

Rambler

That radio can be a highly effective prime medium in selling new cars is demonstrated by American Motors which is using it heavily for its Rambler. This year, sales are about 35% ahead of last year, and at an all-time high in Rambler history. Much of the credit for this record is attributable to clever radio commercial copy. Three separate series, comprising a total of about 20 commercials are used to avoid monotony. Participations on NBC Radio network are used. The agency handling the account is Geyer Advertising.

Slenderella

For three years radio has been the primary medium for this national chain of beauty salons which in that time has expanded from 33 salons to about 150. For selling an intangible, Slenderella has found radio ideal and invests about 60 to 75% of its average $4 million annual budget in 169 radio stations representing about 35 top markets. Prior to 1954, newspapers were the primary medium but a test of radio for opening a new market proved so successful it changed that. The agency is Management Associates of Connecticut.

Tetley Tea

Radio is currently the primary medium for this company which is enjoying considerable sales success with its beverage. A regional account, Tetley is in about 75 markets in the Eastern U. S., often uses two to four radio stations in a market. Announcements are scheduled at the rate of 10, 15 and 20 per week, not necessarily in traffic hours. Since the product is bought mostly by women, daytime gets heavy play. Some television and print are used. Ogilvy, Benson & Mather, Inc., New York, is the agency.

GMAC

General Motors Acceptance Corp., the car-financing subsidiary of GM, began broadcasting traffic bulletins on a single New York station, WNEW, in the Summer of 1953. This Summer, GMAC is on 222 radio stations across the country, and 45% of its ad budget is in radio. In New York and Philadelphia, the company continues its use of radio the year round. In four years, spot radio spending has jumped approximately 600%, and actually this gain was achieved as early as last year. Campbell-Ewald is the agency.

Good Humor man who, like the Fuller Brush man, has come to be one of the most familiar figures on the American scene. His voice on the c.t.'s is that of the young, all-American type; his tinkling bells are the real thing. The children's voices crying, "Hey, Mom, here comes the good humor man" are the voices of children and not character actors. The jingle and copy stress the flavor and quality of Good Humor.

Radio, in all its markets across the country, is the keystone of the Good Humor campaign which begins with a smash in early spring and continues throughout the summer until the trucks, tricycles and push-carts go back into storage and reconditioning shops for the winter. Some television is used in some markets, mostly children's shows to promote general sell. But for pushing the weekly specials and other specific items, radio handles the job.

It will handle still another job in introducing the brand new line of Good Humor soft drinks which are now making their premiere in a few selected Midwestern markets.

Good Humor, of course, is not alone in its use of radio as a primary medium. Many clients at national and regional levels are putting most of their eggs into the radio basket—both spot and network—and finding it pays off. Some of these are: Pepperidge Farms Bread, American Motors for Rambler, Tetley Tea, Slenderella, Grove Laboratories for Bromo Quinine, R. J. Reynolds for Prince Albert, North American Van Lines, Manischewitz Wines, National Shoes, Barney's Clothes, Quaker State Refining, Cocilana Cough-Nips, Pepsodent, Woolworth, Home Insurance Co., Chun King, Texas Co., General Motors Acceptance Corp., Hudson Vitamin Products, Contadina and others. In some cases the lion's share of the budgets go into radio; in others, radio divides on more equal terms with other media.

But one thing they are proving to themselves and to the industry is that radio can be a primary medium. It does not need to play second fiddle.

ADIO CAN STAR IN A CAMPAIGN AND NOT PLAY SECOND FIDDLE

Woolworth

Since 1955, the F. W. Woolworth Co. has made network radio a basic medium to promote its approximately 2,000 variety stores across the nation and in Canada. *The Woolworth Hour* on CBS Radio on Sunday afternoons (it is also on the Dominion network in Canada) has proven to the company that radio as a primary medium can really deliver. Sales in 1955 hit a peak of over $767 million, representing a gain of $46 million over the year before. Little advertising had been done previously. Lynn Baker, Inc. is the agency.

National Shoes

About 65% of this shoe chain's advertising budget goes into radio which has been a primary medium for many years. In 1935, the chain comprised 53 stores and did a $5 million annual business. This year it numbers 136 stores in New York, New Jersey, Connecticut, Massachusetts and Maryland; is doing a $23 million business, an increase of $1.5 million over its last fiscal year. It uses about 690 announcements a week on 27 radio stations. National Shoes' 1957 ad budget is 18% over last year. Agency is Emil Mogul.

Manischewitz Wine

Radio has been the bulwark of Manischewitz wines advertising, and although the client, Monarch Wine Co., has recently moved from Emil Mogul to Lawrence C. Gumbinner Agency, it may well go on playing a major role. The new agency is now working on plans and assured SPONSOR that radio will certainly be in the picture. Some new c.t.'s are now being made. The now-famous "Man, Oh Manischewitz" radio jingle did for Manischewitz wine what print could never quite do—make this difficult brand name pronounceable.

Volvo

This Swedish-made car is now the No. 2 seller among foreign cars in the Western U. S. and the campaign was built around spot radio. Auto Imports, Inc., of California, put half of a less-than-$10,000 budget into West Coast radio d.j. shows starting April 1956. Within a month, Volvo sales tripled. In June, the budget was raised to $25,000. This year the firm expects to sell 15,000 Volvos. Radio d.j. shows are being added in new markets and will be keystone in national drive. Advertising Agencies, Inc., Los Angeles, is the agency.



Sponsor's wife, Mrs. Frank Yeakel, emcees *Rocket to Stardom* which also rocketed Oldsmobile sales. Tv score for one weekend: 166 cars

AN TV SELL AFTER MIDNIGHT?

Top-selling Oldsmobile dealer in U. S. hiked his sales from $100,000 to $10 million in 8 years with tv. A political unknown, tv gave him chance in race for mayor of L. A.

LOS ANGELES

"... I accept the decision in the spirit of the American way of election."

This statement, conceding the race for the office of mayor to incumbent Norris Poulson, was carried by Los Angeles papers on 3 April, 1957.

It was issued by Poulson's nearest rival, Bob Yeakel, who polled 142,000 votes (more than the combined totals of the other three challengers). Yeakel had no elaborate campaign machinery, no political support—only a marathon tv show which had made him the largest-selling Oldsmobile dealer in the country and quite a phenomenon, even in Los Angeles.

The day Bob Yeakel gave his advertising account to Bill Hunter and Earl Willhite of Hunter & Willhite was the day he opened the doors of Bob Yeakel Wilshire Oldsmobile, taking over a dealership that had been racking up about 25 sales in a good month.

The Yeakel brothers — Bob, Phil, Harry, Frank, Jack, Eddie, Warren, Bill, Ken, Jack Jr.—had been using tv for five years to sell used Cadillacs.

Calling themselves "Cadillac specialists," they delivered their own pitches with more sincerity than technique, used no newspaper display ads (they still don't), and along the way developed the idea of the "uninterrupted feature" (pitches at beginning and end of a 30-minute or 90-minute film, with periodic reminders about the brothers at the bottom of the picture).

They increased their volume from $100,000 in '49 to $10 million in '56.

Bill Hunter, who has handled about every big automotive account in Los Angeles, and launched many of them, took both the Yeakel accounts on 1 June, 1955, with a $27,000 a month budget. Some $15,000 went into a month-long saturation: package spot buys on KTTV—morning, afternoon and night, kid's and women's shows as well as shows to attract men, every kind of program to let people know that Bob Yeakel was selling Oldsmobile cars.

During those 30 days, Yeakel and Hunter were at work dreaming up the idea that was to take them from there: They wanted a new angle for a weekly show that would put across a message of good will, help youngsters, have strong family appeal, and most important, sell cars right over the phone.

From this thinking sprang *Rocket to Stardom*—an all-night showcase for amateur talent done live from the Oldsmobile location. They went on the air at 1 a.m. Sunday of the Fourth of July weekend 1955, and the format evolved pretty much as the clock ticked on to sign-off at 11 the next morning.

A hundred amateur hopefuls, screened previously by Hunter, reported to the showroom during early morning hours for their stints.

An instrumental-singing quartet was on hand, and plenty of shining Oldsmobiles on the floodlit lot—along with used Cadillacs from the other store. One camera ferried Yeakel between the contestants and the shiny new cars.

Thirty telephone lines had been installed, manned by salesmen. Free coffee and food were provided.

"That first night," Yeakel recalls, "was like opening night at the circus. The response was unbelievable. Whole families came down—women carrying babies in their arms. In fact, our first sale on tv was to a man who got his appraisal over the phone about 2 a.m., woke his wife, bundled her and their small kid in the car, came down, turned in the car and put his wife and kid into the new one, all on the air."

Amid all this, 100 contestants danced and sang their hearts out. When the clamor subsided, Yeakel discovered he had sold 106 new and 60 used cars that weekend. This leveled off to 100 a month overall.

While the response was tremendous, so were the headaches. Yeakel and Hunter credit Richard Moore, president and general manager of KTTV, and time salesman Chuck Young with unlimited patience and help in working out the many program problems.

The show cost $2,500 a week for the television time plus one camera director, floor manager, two crews of four men each, one working from 1 to 5 a.m., the other from 5 a.m. to 11). An additional $1,000 a week from another budget paid for piano player, trophies, m.c. and talent.

Thus Hunter's budget—$30,000 a month—was nicked only a third for *Rocket*. The other $20,000 went into other tv exposure: movies, film reruns and live weekend spots on KTTV.

Hunter is against film commercials for Yeakel because "it takes polish all the spontaneity and charm right out of the shot, what's left is unconvincing."

It's true Yeakel is most convincing when being himself—a family man talking to other family men and women. From this emerged his "budget plan for the family man."

"The era of the pitchman is over," Hunter points out, "and Yeakel's kind of selling is what sells now. It enabled us to keep a commercial going for nine or 10 minutes without any strain on the viewer. A man interested in buying a car will listen, and he's the guy we were aiming for at that hour."

Betty (Mrs. Frank) Yeakel, who m.c.'d the show, has the Yeakel warmth and Yeakel stamina needed for the all-night stint, and added to the family feel of the show.

The lot, like the show, is designed for the family, and several merchandising ideas were evolved to bring in the kids. Reindeer on display at Christmas, a kangaroo, a race course for quarter midget automobiles for the kids to drive, a merry-go-round and Deputy Dan, the Party Man give the lot and the tv show the appearance of a carnival on weekends.

After two months on the air, it was decided to extend the carnival—and pick up Saturday sales. Here's the schedule that resulted: KTTV covered from 9 a.m. Saturday morning to 12 noon. KHJ-TV took over till 4, when



Post-midnight phone calls from viewers come in on 30 lines, are taken by Yeakel brothers, floor salesmen. They chat with tv audience, make appraisals, set final deals, ask customers to visit. Show is on air seven hours a week, may add more



Tv planners include (l.) Bill Hunter of Hunter and Willhite agency, Los Angeles, and Bob Yeakel (r.), client and candidate, one of the brothers

Client delivers his own live commercials

and uses a soft sell but direct, emphatic tactic

the show signed off, coming back again on KHJ-TV at 11 p.m. to 1 a.m. Sunday, when KTTV picked up again till 11 the following morning — 19 hours in all.

In six months the show was back to its original 10 hours on KTTV from 1 to 11 a.m. Sundays, as the novelty of the marathon began to wear off and Hunter decided to try other things with half of the $20,000 a month it took from his $30,000 budget to maintain this schedule.

Come spring, he put into practice his firm belief that no client should be without radio. He allocated $6-7,000 —or over 25%—for five-to-10-minute musical segments, newscasts, d.j. shows in quarter-hour blocks on KBIG, KLAC and KMPC and full sponsorship of all the Los Angeles Angels' baseball games broadcast by KMPC.

However, because Yeakel feels the Hollywood Stars will win it this year—and because he likes to be with the winner—he's abandoned the Angels on radio for the Stars on tv: KTTV on the Saturdays and Sundays the team plays in town. One-third sponsorship averages $7-8,000 a month.

Comics, like baseball, are an important part of family life. Whether he was taking a page from the late Fiorello La Guardia's book when "Uncle Bob" started reading funnies on the show can't be said for sure, but by February of 1957 Yeakel was ready to announce his candidacy for mayor of Los Angeles.

At once, it was decried as a publicity stunt.

"That was the biggest handicap I had in the beginning," Yeakel points out. "Second biggest was only 60 days to prepare. I should have spent two years."

In a sense, he had. The almost two-year-old *Rocket to Stardom* had made him well known to more people than had ever heard of the other three challengers combined. Or so the results were to prove.

But the campaign was a rough one. Hunter, acting as Yeakel's campaign advisor, was always near him at press conferences, signaling more often than not for a "no comment." Besides, Yeakel's views were more convincingly stated by himself than by the papers.

And stated in the medium in which he was most at home: "My campaign was 99% tv." There, he used slides and live and filmed spots (the latter proved expedient in spite of Hunter's basic objection to film.

"The final vote—142,000—was encouraging," Yeakel said. "At least it's more than the 72 Yeakels in L.A."

The campaign over, Yeakel settled down with Hunter to working on an idea which they felt would lick a problem that they have long wrestled with: stimulating volume business *during* the week.

An idea that hadn't worked was one-third sponsorship of a daily Western varieties tv show done live from the store from 4 to 6 p.m.

The new idea, which Hunter claims as a first, took Yeakel and a KTLA remote crew to the home of a satisfied customer for a minute spot interview.

While remotes are not new, remote spots did represent a new challenge. It was hoped to do two a night, starting the end of July. Yeakel and Hunter were undaunted by the Herculean task of traveling from one spot to another without a breather; KTLA seemed confident they could match this doughty spirit with two completely new remote set-ups a night, every night. It looked like a natural.

"Two things licked us," Hunter explained. "First of all, not enough people wanted to let us come into their homes. So we couldn't maintain the schedule we'd anticipated. This in turn lost us our impact."

After four of these spots (remote costs, $150 per spot), they abandoned the idea.

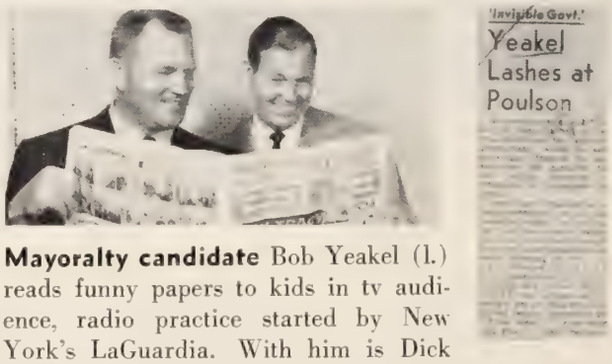
Already Hunter and Yeakel have taken another tack, this time with their established *Rocket to Stardom*.

Having found the early morning hours unproductive as the novelty of the show wore off, a new schedule was adopted 9 August, and a new channel that could accommodate this schedule.

Rocket is now seen on KTLA from 12 midnight on Friday to 3 a.m.; from 11 p.m. Saturday to 3 a.m.; negotiations are under way to clear Sunday time from 7:30 a.m. to 11 a.m., thereby spreading their cost over several days' exposure.

This is supplemented with weekend baseball on KTTV and 10 live weekend spots on KTLA.

Experimentation and big plunges have highlighted the success story of a Los Angeles car salesman who, through showmanly use of tv, became number one Olds dealer in the country—and who knows may some day be mayor of Los Angeles.



Mayoralty candidate Bob Yeakel (l.) reads funny papers to kids in tv audience, radio practice started by New York's LaGuardia. With him is Dick Haynes, who emceed the Yeakel tv show. The Olds dealer polled 142,000 votes in April of this year, outdoing the combined totals of the other three challengers to end up in No. 2 spot. He's built both his business and his personal reputation through television over the past eight years. Yeakel has sponsored almost every kind of television show but he always returns to his local amateur show, *Rocket to Stardom*, after midnight



HOW TV SPANS ARMOUR'S SPLIT MARKETING PERSONALITY

Two product types, foods and soaps, have entirely different distribution, price, consumption patterns. Armour's answer: tv as a means to several ends

CHICAGO

Armour has lived for a long time with a marketing problem which is brand new to many another national advertiser.

Armour, as one of the world's biggest meat packers, has traditionally produced meat items as well as several by-products, the biggest consumer by-product being soap. The chasm between advertising and marketing food and soap lines is a vast one—but one which Armour has bridged with its national media and particularly with television.

Many advertisers are seeing this same chasm for the first time. They're merging with different kinds of companies, a standard mid-20th century pattern. They're expanding their own product lines by going into unrelated fields. The problem with which they are confronted is the same which Armour solved long ago: how to use a mass medium, namely television, for disassociated goods; how to use the same vehicle for edibles and non-edibles when these divisions have an entirely different distribution, consumption, pricing and competition.

No simple purchase of television time or a tv show will give these marketers a quick solution. They need to develop a pattern for the intricate blending of program elements which will sell to the different types of consumers, for copy appeals which will register with varying age groups and for station lineups which will reach differing areas where products are distributed.

One of the top three packers among 2,300 in the U. S., Armour and Co. produces more than 10,000 labeled or branded items. Only 3,000 of these are what the company describes as "ac-



Network television gets half of Armour's consumer ad budget; leans toward personalities, light variety

tive." Armour grosses $2 billion a year in sales and it manufactures a variety of consumer and industrial items. These range from lard to dog food and ham, through leather, fertilizer and soap.

It's the consumer products which sponsor network television shows. Last season there were *George Gobel, Danny Thomas, Matinee Theatre* and *Mickey Mouse Club.* This coming fall, Armour and its soap works, the Armour Auxiliaries, will continue with *Mickey Mouse Club* (ABC TV), pick up *Arthur Godfrey* as a network radio and television simulcast (CBS) and launch a new show, *The Big Record* with Patti Page (CBS TV). This show combination is the end result of this multiple blending to suit the different marketing needs of its food and soap.

The cost of this television investment? Perhaps $5 million, a SPONSOR estimate based on what is about half of the consumer advertising budget. All told, Armour may spend as much as $19 million a year on its advertising, sales promotion and merchandising efforts.

The type of television programing used and the commercials incorporated into this programing are also the result of this marketing blend. The tv medium is adaptable to both food and soap advertising—yet each of these major product groupings has vastly different marketing problems.

Here are some of them:

Distribution—Dial deodorant soap and shampoo have, in essence, 100% national distribution. Armour meats, turkeys, lards, margarines and cheeses, in contrast, have spotty distribution.

Stores—Soaps can be distributed throughout more different kinds of stores and therefore more stores than can food products. And, in addition, there's no spoilage on a soap product.

Prices—Food items are more competitively priced—with perhaps only a one-cent difference on similar items—whereas soaps frequently have a wider range between fixed prices.

Profits—The profit margin on a soap item is much higher for both the producer and the retailer than it is on food products.

Competition—In Armour's case, its Dial deodorant soap appears to have a clear field ahead of the competition because it was the first such product on the market and because it is distinctively different. But the food products, in contrast, have many labels with which to compete and the points of superiority or difference are not always as marked as with Dial. Also, there are far fewer soap producers than there are food producers.

Consumers—Foods, of course, are purchased primarily by housewives—so Armour's edibles are advertised on television programs with a predominantly female audience but with some proportion of kids (because of frankfurters and a few other items which have strong appeal for youngsters). Dial, on the other hand, is a big favorite with men, teens and women.

These marketing contrasts led to development of this fall's television pattern. *Mickey Mouse Club* will reach both mothers and their youngsters; *Arthur Godfrey* will sell the housewife in the home; *The Big Record* combines elements which will appeal to mother, father and the teens. This is why *The Big Record* has been set for Dial; the first two shows for a variety of food items to be rotated seasonally.

Multiple agencies: The television billing comes out of three advertising agencies: Foote, Cone & Belding, Chicago, which services Dial soap and shampoo, Chiffon flakes and liquid detergent (as well as seven industrial divisions); N. W. Ayer & Son, New York, with lard and shortening, the soap works, dairy, poultry and margarine division, frosted meats division, Dash dog foods, Tatham-Laird, Inc., Chicago, handling smoked meats and hams and the bacon and canned meats.

But as of mid-November the Tatham-Laird food items—largely in the canned meat classification—will move to N. W. Ayer. At this time, the soaps will be concentrated in one agency—Foote, Cone & Belding—and the foods will be concentrated with Ayer.

Armour's agency pattern has long been one of using multiple organizations, both for the consumer and the industrial product. But, says K. L. Skillin, Armour's over-all advertising and sales promotion manager, multiple agencies cause problems which can more than offset the presumed advantages. This is the reasoning for consolidating to two from three agencies.



New product, Pan O' Gold is frozen chicken and Armour's idea of an item which is also "distinguishably different"

Ad manager K. L. Skillin thinks tv is a fairly large risk; would like to see 13-week cancellation, elimination of basic network as a must, and later renewal dates



He says the biggest advantage to having more than one agency is thereby having more than one set of brains to pick.

As director of all company advertising and promotion, Skillin works as the cohesive agent solidifying efforts of three groups: externally—the different advertising agencies; internally—the operating hierarchy above him and the divisional advertising executives who specialize in certain product lines.

Product differences: He explains some of these basic differences in the marketing of food and soap.

"You need money or ideas to even begin to compete with the major soap manufacturers, as is the case with Dial. Actually, it takes *both*. You can do a heavy job of advertising a national specialty item like our soap because there are few local soap producers left.

"But you reach a point of diminishing returns on all human functions and certainly on advertising. No one in the soap business even thinks of spending more than $5 million on a product when everyone knows you can get a network tv show for $2 or $2½ million on a 90-station network. The money isn't there to spend in soap manufacturing anyway because no company gets or has ever gotten and sustained more than 13% share of the market even though soap is consumed by 99% of the people."

The margin of difference in soap purchase, however, comes with the use of advertising.

"We need television for Dial because we have a good story we want to demonstrate. We've found several mechanical developments which lend themselves to motion rather than to print," says Skillin. One of these devices: a blackboard first cleaned by a schoolroom eraser and then washed by a wet cloth. This shows the complete removal job of bacteria by Dial as contrasted with regular soap.

Food is a different matter, says Skillin.

"It's much more complicated, and food manufacturers are competing for the same dollar. Dial has 100% distribution but our food items' distribution is much spottier both as to geography and as to stores. There's probably a higher risk in food advertising because there are more food products, the profit margins are slimmer for

(*Please turn to page 99*)



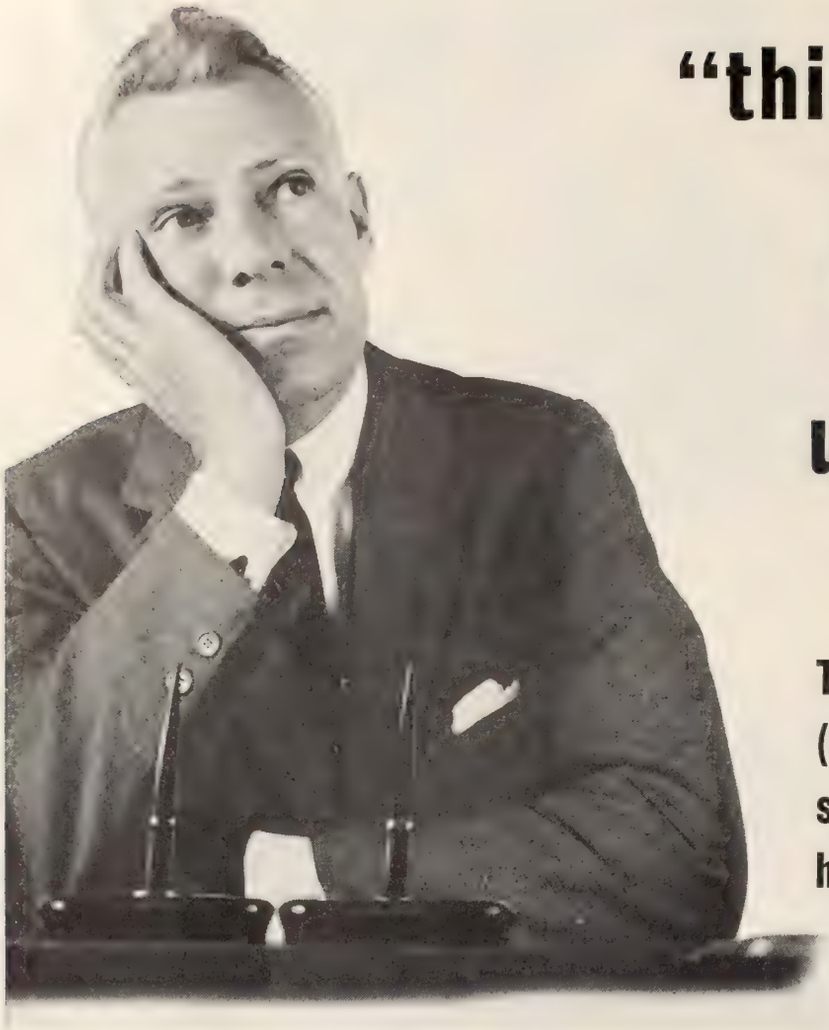
Program: *The Big Record* with Patti Page starts on CBS-TV as a new fall entry. Armour planners: (l. to r.) David L. Daeuing, regl. Armour Advertising and Promotion Dept.; Paul F. Tevis, genl. mgr., soap div.; John M. Hoerner, assoc. genl. mgr., AA; F. B. Patton, Armour vice president in charge of AA; R. B. MacLean, general sales manager, soap division



Commercial: Demonstrations are tv technique for both food and soap items. Parkay shot shows how housewife saves hour's work, eliminates need for 20 ingredients and utensils when she buys an Armour prepared turkey. All this needs now is some better



Promotion: Three recent Miss Wisconsins travel for Armour, make personal appearances on tv programs, before clubs and in stores to promote consumption of its Miss Wisconsin brand cheeses. Armour also does intensive show promotion to build its large audiences



"things aren't what they used to be"

This sorrowful gentleman (like so many television station executives today) has a problem.

Once upon a time — and not very long ago — his station was synonymous with his market in every advertiser's mind. Now he finds this less and less so. Whose fault? Well, maybe it's not really his.

Since 1952, the number of TV stations has multiplied almost fivefold. There are enough applications pending to soon make it eightfold. Small wonder it becomes harder and harder for an individual station to stand out . . . to maintain its identity and prestige among advertisers and their agencies. Ordinary production line representation can't do it.

But *specialized* representation, tailored to a station's character, *will*. Created by Harrington, Righter and Parsons, it sells the individual quality, prestige and local leadership of a station along with its availabilities. This takes a lot more than phone calls and routine sales visits.

Specialized representation is possible for only a few . . . for stations of the caliber listed here. Perhaps you, too, belong among them.

HARRINGTON, RIGHTER & PARSONS, Inc.

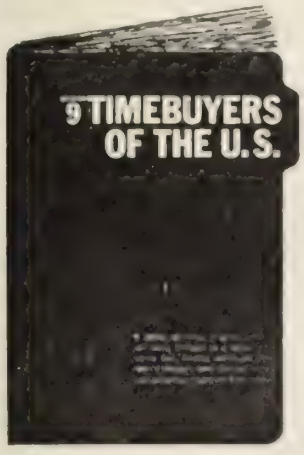
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television — the only medium we serve

WCDA-B-C *Albany* **WABT** *Birmingham* **WBEN-TV** *Buffalo*
WJRT *Flint* **WFMY-TV** *Greensboro/Winston-Salem*
WTPA *Harrisburg* **WTIC-TV** *Hartford* **WDAF-TV** *Kansas City*
WHAS-TV *Louisville* **WTMJ-TV** *Milwaukee* **WMTW** *Mt. Washington*
WRVA-TV *Richmond* **WSYR-TV** *Syracuse*

FINAL PART

Reprints of the complete Timebuyers of the U. S. list will soon be made available in booklet form. Write SPONSOR Services Inc., 40 E. 19th St., New York 17, New York



TIMEBUYERS OF THE U.S.

Most extensive list of timebuyers yet published links buyers with their accounts (particularly regional or national spot clients), gives agency's address, phone

The Timebuyers of the U. S. listing, whose final installment starts on page 48, is probably the most complete such list yet published. Primarily the list is adapted from the summer 1957 edition of *Time Buyers Register*, published by Executives' Radio-TV Service of Larchmont, N. Y. Added to this basic list is information which was reported directly to SPONSOR by agencies.

Time Buyers Register is published three times a year and sells for $15 a copy. It has been issued for six years and is compiled from a nationwide survey of agencies.

The *Time Buyers Register* list was modified by SPONSOR as follows: Client lists of many agencies were shortened both to save space and to throw emphasis on national and regional accounts. Accounts which appeared to be strictly local in their operation were most frequently eliminated. An asterisk (*) after the agency name indicates that the agency's client list has been shortened. A dagger (†) indicates the agency reported information directly to SPONSOR.

The listing is alphabetical by states with cities appearing alphabetically below the state heading. Agencies are listed alphabetically by cities and include address and phone.

Each agency's listing includes the agency name, address and phone number. Then in bold face appear the names of media executives (if they were reported) and timebuyers.

Accounts are then listed, followed by the name of the buyer handling that account. In cases where agencies prefer not to specify which buyers are assigned to which account (because of a team operation or rotating assignments) buyers and accounts are listed separately.

SPONSOR in most instances has eliminated listing of agencies which mentioned no accounts. Agencies so omitted which have since returned to active use of national or regional spot tv or radio should so report to SPONSOR at 40 E. 19th Street, New York 17, N. Y. SPONSOR plans to reprint the list in a convenient booklet and will be glad to expand it to cover additional agencies active on the air.

Listing starts on page 48 ►


what's in a name...

A lot—with all due deference to the Bard. Advertising has proved it.

More important—it obtains for people, too. You make your own "brand name" by how you think and what you do. And this very "product image" will determine how much cake you have in this vale of tears.

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SPONSOR is so necessary because of the singular, definitive contributions it makes to an industry that requires not alone facts, but a penetrating comprehension of the factors motivating the multiplicity of talents it employs. IT'S THE ONE MAGAZINE RADIO AND TV ADVERTISERS *REALLY* USE. And the *need* for SPONSOR grows each day. It is an ever more important information center—an ever larger library of ideas—the compilation of the finished and the planned creative energies that spark the air thinking of the day

To get the most out of SPONSOR, it should be read—AT HOME. It is too rich in valuable material for a quick perusal on a routing list. Nor does it serve its fullest function that way for you, because it is a publication with the kind of stuff you want to cut away and file—a magazine of ideas that will generate ideas in you—make you more valuable to yourself and others. It will bring you closer to the "product image" you would like your name to be.

For only $3.00 a year — 52 issues of the most useful publication in the broadcast field will be delivered to your home. For less than a penny a day what better time buy can you make as an investment in your future?

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S. LAWRENCE ROTHMAN ADV.*
Suite 1000, *May Building, Pittsburgh* 22, *Pa. Atlantic* 1-6611, 6612

S. Lawrence Rothman

Coffee-ette of America (in-office coffee service), Cott Bottling Co. of Pittsburgh, Coyne-Evans (automobiles), Herbert's Jewelry Co., L. Hormel (distrs.), Jersey Farm Products, Lubin & Smalley (florists), Milfred Corp. (insecticides), Quaker State Food Corp., Standard Brands (Distrs.), Star Markets (super markets), Westmoreland Building Mart (builders supplies)

SMITH, TAYLOR & JENKINS*
223 *Fourth Ave., Pittsburgh* 22, *Pa. Atlantic* 1-9312

Thomas J. MacWilliams (tv); Leslie B. Sterne (radio)

Borden's Ice Cream Co., Dad's Old Fashioned Root Beer Bottling Co. (root beer, Dr. Enuf, Polar Water), King Leathers (personal leather gds.), Koppers (treated lumber), Otto Cream Thru Sales (milk, cottage cheese), Pittsburgh Brewing (Iron City, Tech beer), Standard Air & Lite (air conditioning)

W. S. WALKER ADVERTISING
Oliver Bldg., Mellon Square, Pittsburgh 22, *Pa. Grant* 1-1900

Robert B. Stevens, radio-tv dir.; Robert L. McKee, ass't. radio-tv dir.

Allegheny Ludlum Steel Corp., Blackstone Corp., Hagan Ice Cream Co., Niagara Mfg. & Dist. Corp., Pittsburgh Consolidation Coal Co., Pittsburgh Coke & Chemical Co., Sterling Oil Div., Quaker State Oil Refining Corp.

JOHN R. C. WILLIAMS ADV. AGY.*
1118 *Investment Bldg., Pittsburgh* 22, *Pa. Atlantic* 1-3124

George Stimple

Home Builders Assn. of Metropolitan Pgh., Modern Doors (folding doors), Edward M. Ryan (builders), Vista Vu Verticals (vertical blinds)

ROBERT WILTMAN CO.*
223 *Fourth Ave., Pittsburgh* 22, *Pa. Express* 1-0540

W. A. Daley, M. Hensler, R. F. Wiltman, Arthur Kiefer

Breakfast Cheer (coffee), General Electric (supply), Latrobe Brewing Co., A. J. Logan Co. (bedding), Republic Oil Refining Co., United Steelworkers of America

ROBERT K. GANSTER ADV. AGY.*
520 *Washington St., Reading, Pa.* 2-0992

Robert K. Ganster, William E. Kohl

Berks Packing Co. (meats), **Kohl;** Kaier Brewing Co., **Ganster;** Kipton Industries, Inc. (hardware, hand tools), New Standard Corp., **Ganster;** Peerless Heater Co., Boyertown, **Kohl;** U. S. Expansion Bolt Co., York, **Ganster;** Bob White Quality Frosted Foods Corp., **Ganster**

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L. L. Russoniello

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HENRY W. GANN ADV. AGY.*
Chamber of Commerce Bldg., Scranton 3, *Pa. Diamond* 4-5731

Henry W. Gann

Gibbons Brewery (Gibbons beer)

WILKES-BARRE

THE LYNN ORGANIZATION*
15 *S. Franklin St., Wilkes-Barre, Pa. Valley* 2-7182

William P. McLaughlin, media dir.; S. C. B. Lynn, William E. Skrinak, Don Smith

Bartels Brewing Co., **Skrinak;** Kingston Cake Co., **McLaughlin;** Planters Edible Oil Co., Purvin Dairy Co., **Skrinak;** Wilkes-Barre Coal Sales

RHODE ISLAND

PROVIDENCE

ARTHUR BRAITSCH ADVERTISING*
528 *Hospital Trust Bldg., Providence* 3, *R. I. Dexter* 1-5313 *and* 1-4115

Arthur Braitsch, John A. Lorimer

Allen Distributing (Amana food freezers, DuMont television), **Braitsch;** Baird-North (jewelry), **Braitsch;** Hillside Farms (dairy), **Lorimer;** Oliver Johnson Co. (Ojaco paint), **Lorimer;** Weybosset Pure Food Markets, **Braitsch;** White Pontiac Co.; **Braitsch;** Roger Williams Savings & Loan Assn., **Braitsch**

L. C. FITZGERALD*
228 *Weybosset St., Providence* 3, *R. I. Gaspee* 1-6760

Louis C. Fitzgerald, M. P. Byrne, Edward P. Conaty, W. M. Pickles, Peter Bolton, N. A. Johnston, Edna Hathaway

Blue Cross (hospitalization), Garelick Bros. Farms, W. C. Littlefield Co. (automobiles), Providence Ring Co., Providence Wholesale Drug Co., Sheraton-Biltmore, Providence, Tyler Products (coffee syrup)

HORTON, CHURCH & GOFF*
123 *Georgia Ave., Providence* 5, *R. I. Stuart* 1-5456

W C. Cook

Citizens Savings Bank-Citizens Trust Co., Donnelly's Men's Stores, East Greenwich Dairy Co., Lewis & Williams Furniture Co., Mutual Savings Banks Assoc.

GEORGE T. METCALF CO.
31 *Canal St., Providence* 3, *R. I. Union* 1-2634

Robert A. Meehan

Otto Seidner (mayonnaise), Starkweather & Shepley (insurance)

NOYES & CO.*
1800 *Industrial Trust Bldg., Providence* 3 *R. I. Gaspee* 1-2087

Henry Hart

General Electric Co. (wiring devices), Narragansett Elec. Co. (utility), Rumford Chemical Works (speedy cleaner), White & Bagley Co. (Oilzum motor oils)

GORDON SCHONFARBER & ASSOC.*
58 *Weybosset St., Providence* 3, *R. I. Gaspee* 1-4813

Roger M. Shea

Calif. Artificial Flower Co., Gladding's (dept. store), J. S. Inskip (foreign cars), Monogram Shop (personalized stationery, gifts), Paris Fabric Shop, Providence Retail Trade Board, Rhode Island Provision Co. (Little Rhody meats), Warwick Club Ginger Ale Co.

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Robert E. Bradham, Marlene Hall, Betty Lemon, Robert E. Bradham, Jr.

Bagwel Elliott Co., **Bradham;** William M. Bird & Co. (bldg. materials), **Bradham;** Charleston Oil Co., **Bradham;** Coburg Dairy, **Bradham;** Copleston's, **Lemon;** F. S. Rodgers Nursery (landscaping), **Bradham;** Hay Industries (heating eqpt.), **Bradham, Jr.;** Hay Oil Co., **Radecke;** Stevenson/Zimmerman Co., **Bradham;** Van Smith Co. (bldg. materials), **Bradham, Jr.**

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Betty McCowan

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CHATTANOOGA

NELSON CHESMAN CO.
240 E. 11th St., Chattanooga, Tenn. AM 6-4942

Richard H. Leiper

Fleetwood Coffee Co. (regular & instant coffee, tea), Formis Mfg. Co. (toys), Standard Iron & Wire Works (misc. iron for home & office, power mowers)

MEMPHIS

ARCHER & WOODBURY*
Sterick Bldg., Memphis, Tenn. Jackson 6-4109

Harry Woodbury, Ward Archer, D. H. Swearingen, C. W. Montgomery

Mid-South Chemical (agric. chems.), **Archer, Woodbury;** Mississippi River Highway Assn. (tourist promotion assn.), **Montgomery;** Russell Reeves Co. (Olds dist.), **Woodbury;** Stephens Bros. (Carrier distr.), **Montgomery;** Wonder Products Co. (hobby horses), **Archer**

GREENHAW & RUSH
641 Sterick Bldg., Memphis 3, Tenn. Jackson 5-5596

E. B. Greenhaw, R. H. Jacobs, Dora Furgason

The Aloma Co. (lotion), Bayuk Cigars (John Ruskin & Melba cigars), Home Federal Savings & Loan Assn., Humphrey's Mills (Honey Suckle corn meal)

EARLY MAXWELL ASSOC.*
Suite 137, Hotel Gayoso, Memphis 3, Tenn. Jackson 7-3428

T. J. Foley, Jr.

Coca-Cola Bottling Co. of Memphis, Memphis-Arkansas Speedway, Mid-South Fair

ROSENGARTEN & STEINKE*
434 Union Ave., Memphis 3, Tenn. Jackson 5-4466

Jay Scott, tv & radio dir.; Norton Rosengarten, Lynn Steinke

Air Temperature (Chrysler air conditioner), **Rosengarten;** Black & White Stores (dry goods), **Rosengarten;** Nat Buring Packing Co. (sausage), **Rosengarten;** Stewart's (foods), **Steinke, Rosengarten**

SIMON & GWYNN
3329 Poplar Ave., Memphis 11, Tenn. FA 7-1691

H. N. Gwynn

American Snuff Co. (Garrett, Dental & Peach snuffs, Bull-of-the-Woods chewing tobacco), American Tea & Coffee Co. (Am. Ace coffee, tea, peanut butter), The Humko Co. (Humko shortening), Rigo Chemical Co. (Killo-Ko insecticides), Ronco Foods (Ronco spaghetti prods.)

NASHVILLE

C. P. CLARK
The Penthouse, James Robertson Hotel, Nashville 3, Tenn. Alpine 6-4179

D. G. Goodwin, pres.

First Am. National Bank, Nashville Transit Co., Alex Warner & Son (food bank)

TEXAS

AMARILLO

MONTE ROSENWALD & ASSOC.*
113 W. 7th St., Amarillo, Tex. Drake 6-7239 and 6-7230

Monte Rosenwald, Dee Lehr, Lloyd Cook, Leonard Franseen

Adams Hard Facing Co. (farm tools), **Rosenwald;** Connally Implement Supply Co. (wholesale implement distribs.), **Rosenwald;** First Supply Co. (TV, automotive), **Lehr;** Garner Motors (Olds, Cadillac), **Lehr;** Jeoffroy Mfg. (plows, farm equip.), **Rosenwald;** King Trailer & Equipment, **Franseen;** Panhandle Associated Grocers, **Rosenwald;** Panhandle Optometric Society, **Lehr;** Siegel Pipe & Steel Co. (irrigation casing, well supplies), **Rosenwald;** Southern Farm Supply (commercial fertilizer), **Cook;** Taylor-Evans Seed Co. (processor, wholesale of field seed), **Rosenwald;** Willborn Bros. (tanks, pipe), **Rosenwald**

AUSTIN

SYERS, PICKLE & WINN*
204 W. 16th St., Austin 1, Tex. Gr 2-7226

Bob Peck, Ro Ordway, Windy Winn, Bonner McLane, Ed Potter, W. E. Syers, Dave Taylor, John Greene, Bill Morrow

Austex Life Insurance, **McLane;** Austex Meat Co. (meat prods.), **Peck;** Boeing Trailer Assn. of Texas, **Peck;** Capitol Chevrolet, **McLane;** Cotton-Bilbo (furniture), **McLane;** Covert Automotive Co. (Buicks), **Peck;** Dixie Iron Works, **Greene;** Hillcrest Farms (dairy), **Winn;** KTBC-TV, **Peck;** Carl Mayer Jewelers, **Ordway;** Pan Danish (bakery products), **Peck;** Pure Milk Co. (dairy), **Taylor;** Specialty Corporation (industrial elevators), **Peck;** Stanolind Pipeline, **Peck;** Texas Life Insurance, **Greene;** U. S. Brewers Foundation, **McLane;** Western Holly, **Greene**

BROWNSVILLE

RICHARDSON ADVERTISING AGENCY*
740 West Levee St., Brownsville, Tex. 2-3842

James W. Richardson

First National Bank, Hercules Powder (Toxaphene), Owens Meat Packing Co., Port Fertilizer & Chemical Co.

DALLAS

BLOOM ADVERTISING AGENCY*
131 Fidelity Union Life Bldg., Dallas, Tex. Riverside 8-4736

Walt Brownfield

AG Food Stores, Bankston-Hall Motors (Olds), Carrier-Beck Co. (air conditioning), Centennial Liquor Stores, Glazer Wholesale Drug Co. (Orange Tommy, Old Salty, Berghoff beer), Glo (cleaning system), Ed Maher Motor Co. (Ford), Pepsi-Cola Bottling Co., Pest Guard Prods. (insecticide), Morris-Robinson (Dodge-Plymouth), Sani-Wax Co. (Sanisun, Sani-gleam), Julius Schepps (liquor distr.), Skaggs Drug Stores, Tuche Confinement Co. (drug stores), Zale Jewelry (chain stores)

WARREN K. BREDLOW ADV. AGY.
2203 Allen St., Dallas 1, Tex. Riverside 7-2001

Warren K. Bredlow, Betty A. Baxter

Duke-Doyle (appliances), Vent-A-Hood (cooking ventilator)

HEPWORTH ADVERTISING CO.*
701 Reserve Loan Life Bldg., Dallas, Tex. Randolph 2353

Winston Ball, Jr., S. W. Hepworth, N. C. Olson

Brockles Foods Co. (salad dressing), **Hepworth;** Dixie Taylor, **Ball;** Figaro Co. (Tareyton smoke, etc.), **Hepworth;** Pic-Tex Co., **Hepworth;** Standard Foods Co. (mayonnaise), **Hepworth;** Belle Roberts Corp. (hand & skin cream), **Hepworth**

THE McCARTY COMPANY OF TEXAS
1500 Jackson St., Dallas, Tex. Riverside 1-1227

Montgomery

Airlines, Texas School of Practical

RATCLIFFE ADVERTISING AGENCY
501 *Mercantile Bank Bldg., Dallas* 1, *Tex. PA* 8035

Morelle K. Ratcliffe, Jr., media dir.; Wilda H. Wilson

First Federal Savings & Loan Assn., Magnolia Petroleum Co. (Mobilgas, Mobiloil), Mercantile National Bank

ROGERS & SMITH ADVERTISING*
1025 *Insur-O-Medic Bldg., Dallas, Tex. Riverside* 1-6044

Howard B. Fisher, radio-tv dir.; Mary Ann Baccus, ass't.

T. W. Burleson & Son (honey), Dearborn Stove Co. (stoves, air cond.), Guiberson Corp. (oil well supplies), ICT Life Insurance Co., Jones Blair Paint Co., Macatee (building materials), Min-O-Matic Foods, Wolf Brand Chili

TAYLOR-NORSWORTHY*
820 *N. Harwood, Room* 510, *Dallas* 1, *Tex. Prospect* 7773

Helen Barham, media dir.; Benjamin January, radio-tv dir.

American Liberty Oil Co., **Barnham, January;** Dallas Rupe & Son (investment bankers, **January;** Doran Chevrolet Co., **January;** Finance Trust Co., **January**

TRACY-LOCKE CO.
2501 *Cedar Springs Road, Dallas, Tex. RI* 8-4741

Ernestine Parker, media dir.; Lawrence E. DuPont, radio-tv dir.; Paul Girard, Margaret Denney

Adleta Company (appliances), American Brewing Co. (Regal beer), Mrs. Baird's Bakeries (bread), Borden Co. (Southern Div.), Burrus Mill & Elevator Co., Champlin Oil & Refining Co., Chance Vought Aircraft, Duncan Coffee Co. (Maryland Club, Admiration coffee), The Frito Co., Haggar Co. (men's slacks), Imperial Sugar Co. (cane sugar), King Candy Co. (chocolates), Louisiana Quality Pine, Southern Pine Assoc., Stanback—Texas Markets, Thompson Mfg. Co., Trans Texas Airlines

EL PASO

WHITE & SHUFORD ADVERTISING*
1821 *Wyoming St., El Paso, Tex.* 3-4484

Dan T. White, L. Stanley Shuford, James McA. Cook, Louris K. Tishler

Ashley's (canned Mexican foods), **White;** Hoke-Rawson (Sunland potato chips), **Tishler;** O. K. Van & Storage, **Cook;** Packard-Bell Co. (Radio-TV sets), **Shuford;** Standard Oil Co. of Texas, **Shuford;** Turner's General Tire Co., **Tishler**

FORT WORTH

ROWLAND BROILES CO.*
805 *Dan Waggoner Bldg., Fort Worth* 1, *Tex. Edison* 2-2261

Claudia Benge, Maxwell Goodman, C. C. Brown

Bandera Hat Co. (western hats), **Benge;** The Camera Shop, **Benge;** Ellison's (home furnishings), **Goodman;** State Reserve Life Insurance Co., **Brown;** Texas Motors (Ford dealer), **Brown;** Typewriter Supply, **Goodman;** Westfall Oldsmobile, **Benge**

EVANS & ASSOC. ADVERTISING
909 *Dan Waggoner Bldg., Fort Worth* 2, *Tex. ED* 2-2201

Barbara R. Seever, media dir.

Ace High Co., Hawk & Buck Co., Williamson-Dickie Mfg Co. (men's apparel, work & casual clothes)

GLENN ADVERTISING*
First Life Bldg., Fort Worth, Tex. Edison 2-4476

Merle W. Bell, v.p., A. G. McDaniel, John H. Stewart

Flour Mills of America (feed), **McDaniel;** Fort Worth Sand & Gravel Co. (sand, gravel & ready-mix concrete), **Bell;** Frontier Pontiac (new cars), **McDaniel;** Globe Laboratories (livestock remedies), **McDaniel;** Johnson Storage & Van (long distance), **McDaniel;** O. B. Macaroni Co., **McDaniel;** Sakrete, **Stewart;** Station WBAP-570-820-TV, **McDaniel;** Tex. Dry Concrete (Sakrete), **Bell;** Texcrete Co. of Ft. Worth (Texcrete Masonry), **Bell;** Twin City Concrete Products Co., **Bell;** Westronics (recording instruments), **McDaniel**

WILLIAM E. JARY CO. ADVERTISING*
1115 *West 5th St., P. O. Box* 1816, *Fort Worth, Tex. Edison* 5-9324

Bill Shropshire, William E. Jary, Jr., Mary Ruth Googins

Bebrick Co. (automobile painting), **Jary, Jr.;** Daniel-Cunningham (drug store), **Shropshire;** Hillard's (Ford dealer), **Googins;** Leddy Bros. (Western boots, saddles, clothing)

HOUSTON

AYLIN ADVERTISING AGENCY*
904 *Lovett Blvd., Houston* 6, *Tex. Jackson* 9-3766

Josephine Moore, radio-tv dir.; R. N. Aylin, pres.; Chas. Lewis, v.p.; Robert A. Lahr, v.p.; A. P. Cameron, AE

Apco Prods. (alum. windows), **Aylin;** Albert Berry (Dodge-Plymouth), **Moore;** Black-Black-Brollier (concrete bldg. mats.), **Lewis;** James Bute Co. (paint & wallpaper), Chrysler Airtemp of Houston (air cond.), Clark & Courts (office supplies), **Moore;** C. B. Delhomme (Chris Craft Dir., Dist.), **Moore;** Henke & Pillot (supermarket chain), **Moore;** Johnston Motor Co. (Ford), **Lewis;** Arthur Murray Studio, **Moore;** Nichols Industries (mfr. toy cap pistols), **Moore;** Rheem Mfg. Co. (water heaters), **Lewis;** Trimlines (reducing system), **Moore**

BOONE & CUMMINGS*
3003 *Louisiana, Houston, Tex. Jackson* 8-5577

Lauri Schutt

DeMontrond Buick, Gulfgate Shopping City, Lack's Variety Stores, Retail Lumber Dealers Assn. of Houston, Sharpstown (residential development), Straus-Frank (appliances)

FOOTE, CONE BELDING†
806 *Main St., Suite* 1310, *Houston, Tex. CA* 8-0395

Joann W. Prior, media dept.

Gulf Brewing Co.

RIVES, DYKE & CO.*
2503 *Robinhood, Houston, Tex. Jackson* 6-2361

Earl Rives, Claude Henley, Tom Rogers, Jean Brown

C & I Life Insurance Co., **Rogers;** Delta Steel Buildings Co., **Henley;** Dowell, **Henley, Brown;** Metallic Bldg. Co. (prefabricated steel bldg.), **Henley;** Stewart & Stevenson Services (irrigation systems and industrial Diesel engines), **Rives**

RUTHRAUFF & RYAN
5615 *Fannin St., Houston, Tex. Jackson* 4-7531

Ted Keady, Mary Kay Mansell, Gordon Hill

General Elec. Supply (GE prods.), **Hill, Mansell;** Gulf States Utilities, **Hill, Mansell;** Texas State Optical, **Keady, Mansell**

TRACY-LOCKE CO.*
2332 *West Holcombe, Houston, Tex. Mohawk* 7-3306

Helen Sanford

The Borden Co.—South Texas Area Only (Borden's milk, Borden & Lady Borden ice cream), Duncan Coffee Co. (Admiration & Maryland Club coffee), Tex Sun Corp. (citrus fruits & juices), Trans-Texas Airways

LUBBOCK

CRAIG & WEBSTER ADVERTISING AGENCY*
204 *All American Security Life Bldg., Lubbock, Tex. Porter* 3-8238

CANADA'S ONE COMPLETE SERVICE FOR RADIO AND TV ADVERTISING

From kine recording to syndicated TV film shows — from tape duplicating to transcribed radio programs — Caldwell's are equipped and manned to supply Canada's *one* comprehensive radio and television advertising service.

S.W. Caldwell LTD.

Montreal Toronto Ottawa Winnipeg Vancouver

Head Office:
447 JARVIS STREET - TORONTO, ONTARIO
Telephone WAlnut 2-2103

TREAT 'EM LIKE GOLD!

. . . That's what we tell every new employee who starts work at Sponsor. Handling film is our business. It's an exacting, precision kind of work and we make sure that each of our experts takes pride . . . and pleasure . . . in caring for your film

Write for the free booklet that describes Sponsor Film Services' operations in detail. Learn why Canada's top agencies consistently come to us for film servicing.

SPONSOR FILM SERVICES

CORPORATION LIMITED

443 Jarvis • Toronto • Telephone WAlnut 4-1179

CLOSED-CIRCUIT

THE EXCITING NEW MEDIUM FOR SALES MEETINGS, TRADE SHOWS AND PRESENTATIONS

Today's clients realize the dramatic impact of group communication . . . the *personal* message. And now, more than ever before, closed-circuit telecasts are in great demand across Canada. When you need this service, think of TelePrompTer—Canadian closed-circuit pioneers.

TELEPROMPTER

OF CANADA LIMITED

447 JARVIS STREET - TORONTO, ONTARIO
Telephone WAlnut 3-8072

QUALITY AUDIO-VISUAL EQUIPMENT FOR AGENCIES, STATIONS AND PRODUCERS

Broadcasting, telecasting and audition equipment—that's our business. We carry the world's most famous lines of projectors, playbacks, tape machines, cameras and lights—everything you need for successful audio-visual presentations.

Our new equipment catalogue is in production right now. Reserve your copy—and get full information on any of our products—by writing us today.

CALDWELL AV EQUIPMENT CO. LTD.

447 JARVIS STREET - TORONTO, ONTARIO
Telephone WAlnut 2-2103

Craig, Leon E. Harris, Robert Clark

Dairy Products (Bell Quality Chekd), Plains Life Insurance Co., Hi-D-Ho Ins (drive-in cafes), Holsum Baking Co., Lubbock Auto Co. (Ford), **Harris;** Sellers, Jondahl, Jenkins Furniture, Jack Spratt Co. (Sprattco prods.), Underwood's (Frozen Bar-B-Q), United Chemical Corp. of New Mexico (mfg. water treatment chemicals), **Craig**

SAN ANTONIO

PITLUK ADV.†

123 *Auditorium Circle, San Antonio, Tex.* CA 3-6131

Charles Carolus, Jack N. Pitluk, Jack N. Pitluk, Jr., Louis H. Pitluk, Sam Riklin

Bache & Co., **L. H. Pitluk;** Bell-Kotzebue, **Carolus;** General Oldsmobile, **L. H. Pitluk;** Joske's of Texas, **Riklin;** Hayes-Sammons Corp., **Carolus;** Pearl Brewing, **J. N. Pitluk;** Rainbo Baking Co., **Pitluk, Jr.;** Roegelein Provision, **Pitluk, Jr.;** Sommers Drug Stores, **Pitluk, Jr.**

WACO

CENTEX ADVERTISING AGENCY

117½ *South Sixth St., Waco, Tex.* 4-5112

Thomas Suits

Frank Smith & Sons (fresh dressed chicken), Texas Concrete Works

UTAH

SALT LAKE CITY

DAVID W. EVANS & ASSOC.*

110 *Social Hall Ave., Salt Lake City* 11, *Utah. Elgin* 5-2935

Nora Eddington

Buehner Block Co., Courtesy Motors (Dodge, Plymouth), Norbest Turkey Growers Assn., Porter Walton Co. (seeds), Safeway Stores (Salt Lake Div.), U and I Sugar Co., U. S. Steel (fertilizer), Utah Poultry & Farmers Coop., ZCMI (dept. store)

FRANCOM ADVERTISING AGENCY*

236 *Edison St., Salt Lake City* 11, *Utah. Elgin* 5-7507

A. Wayne Baker, Joseph S. Francom, Jack Harvey, Thayne R. Harris

A. A. Home Improvement Co., **S. Francom;** Anchor Lumber Co., **Harvey;** Ballard Motor Co., **Harvey;** Fred A. Carleson Co., **Baker;** Foulger Equipment Co., **Harvey;** Logan Home Bldg. Society, **Francom;** Mirror Trim (Dunfield-Durkee), **Francom;** Morrison & Merrill Co., **Harvey;** Nu Way Builders Supply, **Harvey;** Pehrson Hardware Co., **Harris;** Port-A-Table (portable sewing machine), **Harvey;** Producers Livestock Marketing Assn., **Francom;** Redi-Foods, Inc. (frozen foods mfr.), **Francom;** Rosen's Original Furmbilt, **Harris;** Sentinel Ins. Co., **Baker;** Standard Sales Engineers, **Harvey;** Utah By-Products Co., **Francom;** Wasatch Chemical Co. (mfr. chemicals, farm fertilizer & Morgro garden prods., fertilizer & insecticides) **Baker**

GARDINER ADVERTISING AGENCY*

252 *S. Second East, Salt Lake City* 11, *Utah. Empire* 4-6573

Harold Gardiner

Arnold Machinery Co., J. G. Barton Motor Co., Mrs. Condies Salad Co., Cook Tea & Coffee, ExCelCis Products Co., Grand Central Markets, Hot Shoppes, Dick Morrison Tire Co., E. C. Olsen Co., Shingleton Pfaff Distributors, Utah Canning Co., Wilson Products Co. (food)

HARRIS & MONTAGUE ADVERTISING*

1515 *Walker Bank Bldg., Salt Lake City, Utah. Empire* 3-8815

R. T. Harris, R. G. Love, K. E. Montague, J. M. Fitzpatrick, F. E. Peek, R. W. Wood

Associated Grocers (stores), **Wood;** Clover Club Foods Co. (potato chips, etc.), **Harris;** Morning Milk (evaporated milk), **Harris, Love;** Weber Central Dairy (dairy prods.), **Harris, Peek**

VERMONT

WHITE RIVER JUNCTION

WARK ASSOCIATES*

White River Junction, Vermont. 1023

Stewart Wark, A. E. McCollom

Bromley Ski Area, Manchester, **McCollom;** Hartness House, Springfield, Vt., **McCollom;** Sewards Dairy (dairy prods.), **Wark;** Twin State Fruit Corp. (food & beverage wholesalers), **McCollom;** Vermont Assn. of Ins. Agts., **Wark;** Vermont Natives Industries (Bridgewater), **Wark**

VIRGINIA

RICHMOND

CARGILL & WILSON*

11 *South Second St., Richmond, Va.* 3-4307

Robert C. Hall, Jr., Gay O'Brien

City of Richmond (utilities), Commonwealth Natural Gas Corp., Larus & Bro. (Domino cigarettes), Life Insurance Co. of Virginia, Massey, Wood & West (coal, fuel oil), Sam McDaniel & Sons (food prods.), Portsmouth Gas Co. (natural gas), Smithfield Packing Co. (meats), Va. Elec. & Power Co., Va. Skyline Co. (travel)

CABELL EANES*

509 *West Grace St., Richmond, Va.* 7-4013

J. C. Eanes, F. W. Morse, R. R. Mau, Harry D. Moore

Ancarrow Marine (speed boats), **Mau;** Christian Children's Fund (adoption of orphans), **Morse;** Southern Lightweight Aggregate Corp., (Solite), **Moore;** Southern Materials Co., **Moore;** Virginia Elec. & Power Co., **Eanes;** Virginia State Apple Comm., **Morse**

WASHINGTON

SEATTLE

CAIL ADVERTISING CO.

801 *Joseph Vance Bldg., Seattle* 1, *Wash. Seneca* 1622

William M. Gail

L. E. Belcourt (DeSoto-Plymouth), Golden Glint Co. (cosmetics)

BOTSFORD, CONSTANTINE & GARDNER*

1100 *Tower Bldg., Seattle, Wash. Elliott* 3523

John P. Heverly

Olympia Brewing Co., Wash. State Ferries

COLE & WEBER

920 *Republic Bldg., Seattle* 1, *Wash. Elliott* 7377

Colleen Mattice

Centennial Flouring Mills, General Ins. Co. of Am., D. K. MacDonald Co. (insurance), Medosweet Dairies, Pacific Food Products, Pacific Telephone & Telegraph Co. (Washington & Idaho areas), Washington State Apple Comm., Weyerhaeuser Timber Co.

MILLER, MACKAY, HOECK & HARTUNG*

510 *Virginia St., Seattle* 1, *Wash. Mutual* 6363

Robert H. Wesson, media dir.; Irving Hill, ass't. media dir.; Gerald A. Hoeck, radio-tv dir.; James R. Miller, Wallace J. Mackay, Phil A. Reilly, John L. Kime

Bardahl Mfg. Corp. (oil additive), **Wesson, Hoeck;** Brown & Haley (candy, almond roca, mountain bar), **Wesson, Hoeck;** Buchan Baking Co., **Hill, Mackay;** Charbonneau Packing Corp. (tree top apple juice), G. P. Halferty Co. (Pioneer clams), **Wesson, Kime;** Seattle Packing Co. (Bar-S prods. & Serv-U meats), **Wesson, Mackay;** Sicks' Seattle Brewing, **Wesson, Miller**

(List continues on page 61)

"So I understand. I notice they're running over 100 pages in SPONSOR this year."

"I see where STORZ' spot billing has tripled in the last two years."



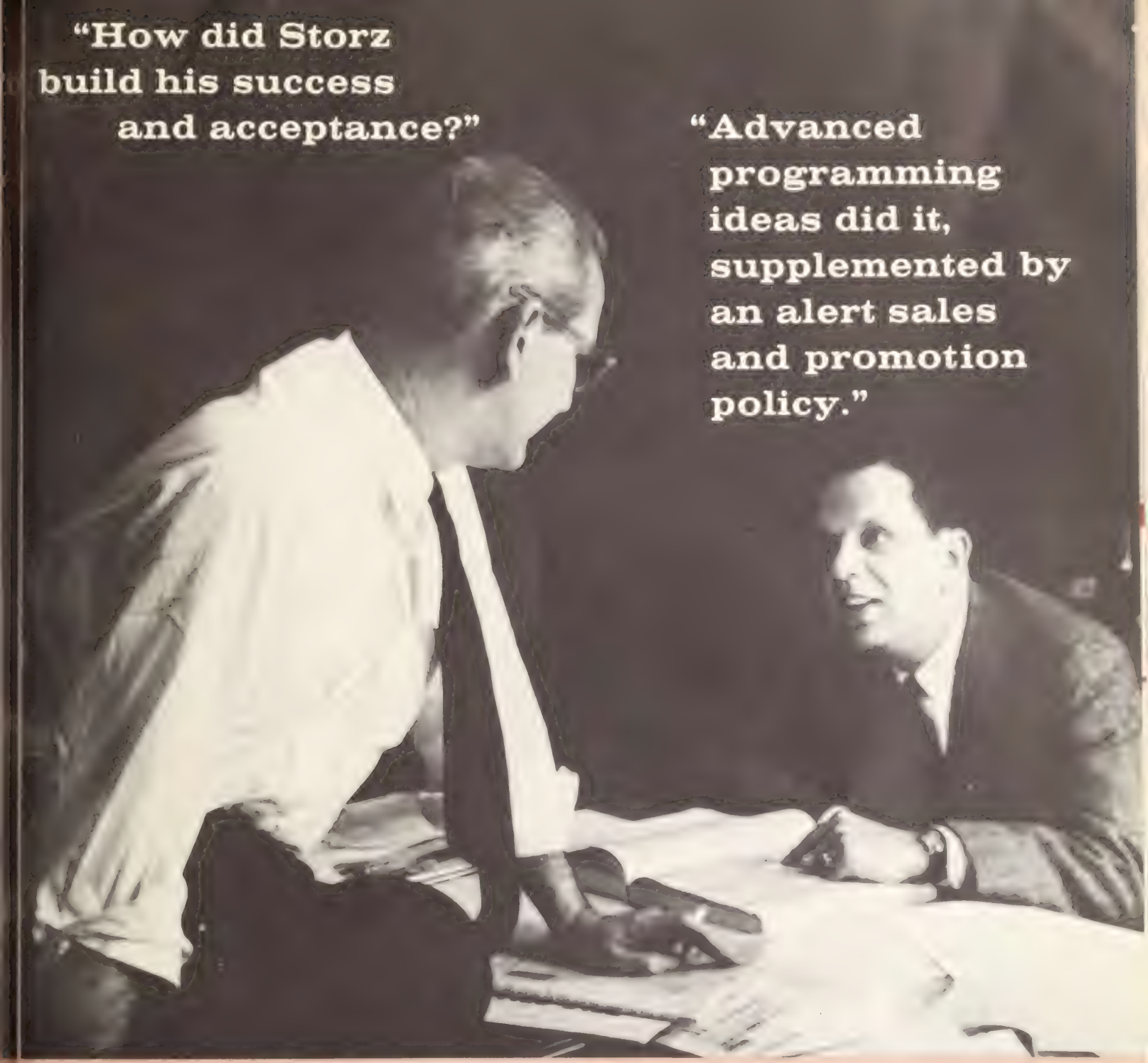
CASE HISTORY #3 of SPONSORed ADVERTISING



"Todd Storz lit a fire in Omaha when he bought KOWH."

Back in '49 KOWH was small and unknown; it needed the guiding hand of a dynamic personality... new ideas, new programing, new business. A made-to-order buy for Todd Storz and his "New Look" in radio. So he bought it.

Almost immediately, the station took on new life as the Storz concept came into sharp focus, and the first Storz radio operation, aided by strong national advertising, became known in the far-flung corners of the nation. It was the start of one of radio's most amazing success stories – **a success that grew, and grew, and grew!**



The sales policy was simple. It was based upon hard-hitting sales representation plus aggressive trade paper advertising. SPONSOR went to work for Storz in 1951 at a modest first-year salary of $280.50, the beginning of a long mutually-profitable relationship.

With KOWH a solid success, in 1953 Storz bought WTIX, New Orleans, and put it under the experienced leadership of Fred Berthelsen. In May 1954, 10,000-watt WHB in Kansas City came into the fold, with youthful, dynamic George W. Armstrong at the helm.

Throughout this period the Storz stations expanded their trade paper push although their big national spot recognition was still to come. By 1955 (with WHB in the fold) the Storz trade paper budget had grown to $25,000—with national spot revenue jumping from 13.8% of total income the previous fiscal year to 22.5% in 1954-55 (July through June).

"Look at this STORZ spot jump. In 1955 over 50% above 1954."

"And look at SPONSOR, 350% above the previous year."



The three-station Storz income for the fiscal year 1955 was triple that of 1954, the first full year of operation. National spot income was five times that of 1954, thirty times that of 1950, and a very healthy 22.5% of total.

The investment in SPONSOR was more than tripled during 1955; was forty times that of 1951!

Storz, ever dynamic, continued to grow. WDGY in Minneapolis-St. Paul was added in January 1956 WQAM in Miami, under creative Jack Sandler, in May 1956. Today, with the sale of KOWH in 1957, there are four stations in the group, individually vital and important, collectively one of the dominant forces in American radio.

Where is SPONSOR in the STORZ story today?

The top magazine on a four-magazine schedule; with a total budget nearly equalling the other threee combined. *Over one hundred pages in the single year 1957*, a schedule which proves what Todd Storz preached—namely, that a strong saturation campaign in the #1 medium (whether radio station or trade magazine) is mighty good business.

"Here's the Storz Story in dollars-and-cents."

Fiscal Year Ending June 30	SPONSOR	Magazine "B" *	Magazine "C" *	Magazine "D"	Storz National Spot Revenue	% Spot Is of Total Revenue
1950	—	$ 9,000	—	—	$ 11,000	7.4%
1951	$ 280	9,500	—	—	23,000	10.1
1952	4,233	10,000	$ 840	—	29,000	9.4
1953	6,077	10,000	925	—	52,000	14.3
1954	2,796	10,500	925	—	62,000	13.8
1955	9,118	14,400	1,600	—	332,000	22.5
1956	24,132	23,200	2,800	—	723,000	27.6
1957	38,317	27,750	4,470	$13,500	1,622,000	34.5

*Appropriations for Magazines "B" and "C" approximated for years prior to 1957.

KOWH
Omaha
1949-1957

WTIX
New Orleans
August, 1953

WHB
Kansas City
May, 1954

WDGY
Minneapolis-St. Paul
January, 1956

WQAM
Miami
May, 1956



"Seems like everyone's happy with SPONSOR"

"SPONSOR...'must' reading for all in the broadcast and advertising field"

ADAM YOUNG

"When we write Storz ads for SPONSOR, we know we'll be seen by a lot of somebodies"

HARRY LONDON

Adam Young Inc.

RADIO STATION REPRESENTATIVE

3 EAST 54th STREET, NEW YORK 22, N. Y. • TELEPHONE PLAZA 1-4848

June 12, 1957

Mr. Norman Glenn
Sponsor
40 E. 49th Street
New York, N. Y.

Dear Norm:

I have always been a firm believer in the value of trade paper advertising. It is the obvious way to reach our prime prospects in selling broadcast facilities.

If I had needed any further convincing, the success of Todd Storz' campaign in Sponsor would have done it. Every Storz ad in Sponsor has attracted attention, comment, and - what is most important - interest. I believe that Todd's insertions in your magazine have been a definite aid in our spot sales efforts.

Obviously, the advertisements alone would have been of little value if the editorial content of Sponsor had not made the magazine "must" reading for all of us in the broadcast and advertising field. Every issue is vital and important, and this vitality and importance add impact to the advertising.

Congratulations on the fine job you are doing for the sponsors - and for your advertisers.

Cordially,

Adam

Adam Young

NEW YORK • CHICAGO • ST. LOUIS • LOS ANGELES • SAN FRANCISCO • BOSTON

HENRY J. KAUFMAN & ASSOCIATES

. . . to you.

. . . this increase.

. . . done.

Cordially . . .



1 role in the Storz trade paper campaign."

"SPONSOR has certainly played a vital role in our development"

TODD STORZ

"Your good publication has been the recipient of a substantial portion of this investment since the first issue"

JOHN BLAIR

THE STORZ STATIONS

May 25, 1951

Dear Norman,

In the relatively short history of the Storz Stations, hardly a month has passed which hasn't demonstrated with great impact — the importance and value of our national spot promotion in the trade press.

We feel this importance and value in our phenomenal growth in national spot billings — now running at $200,000 per month.

Without trade promotion, which relies heavily on Sponsor, all our other efforts could have failed to bear fruit. I refer to the tremendous amount of energy and thinking which we devote to the creation of a fresh, listenable, attractive sound. These efforts have brought to each of our stations the big audience in its market. These big audiences have enabled us to place in the hands of our national representatives powerful selling tools.

But even the most powerful story in the hands of our competent and resourceful reps, cannot be driven home with full force unless our prospects are exposed to a continuous preconditioning — such as to the Storz concept of selling-via-radio, and what the individual stations have accomplished in their markets. Our experience has been that when we (or our reps) call on a time-buyer, he already knows the Storz story

That's all we've ever asked of our trade promotion — and we've been getting just that from Sponsor, in full measure.

I can't help but think back to our first days in radio. We were just beginning to create a new kind of radio, and you were just starting out to create your special kind of industry publication. It's interesting to note the parallels in our growth and yours. I don't know to what extent you can credit the Storz Stations with your development — but Sponsor has certainly played a vital role in ours.

Cordially yours,

Todd

Todd Storz

TS/rep

JOHN BLAIR & COMPANY

Sincerely,

AM

ATLANTA CHICAGO DETROIT KANSAS CITY LOS ANGELES NEW YORK ST. LOUIS SAN FRANCISCO SEATTLE

SPONSOR
the only magazine serving the broadcast industry that is completely pin-pointed to agencies and advertisers.

SPONSOR
largest circulation in the radio and TV field among agencies and advertisers.

SPONSOR
geared for on-the-spot reporting and interpreting of major developments in the swift-moving broadcast field.

SPONSOR
number one magazine in the broadcast field according to independent surveys (see the latest SRDS studies for the most complete analysis.)

SPONSOR
with nearly 1,000 subscriptions at the 40 leading advertising agencies, covers this big-buying group most effectively.



"SPONSOR means action . . . brings you resultful advertising."

40 East 49th Street, New York 17, New York
Chicago • Los Angeles • Birmingham • Philadelphia
the weekly magazine radio tv advertisers US.

SEATTLE (*continued*)

PACIFIC NATIONAL ADV. AGY.*
2124 *Fourth Ave., Seattle* 1, *Wash. Elliott* 1401

Gertrude M. Nyman

Burton Shoe Stores, Carstens Packing Co. (Carstens Hygrade meat prods.: wieners, hams, bacon, sandwich meat, etc.), Cherry Growers & Industries Foundation (canned Western sweet cherries), Fisher Flouring Mills Co. (ZOOM, Fisher's blend flour, pancake mix #27, etc.), Hesperian Orchards (gift-packed Hesperian fruits), Imperial Candy Co. (Societe brand chocolates and candies), Radio Station KOL, Seattle, Lang & Co. (Gold Shield coffee), MIXCO (Dairy Queen drive-in ice cream stores), Nalley's (mayonnaise, salad dressings, canned goods, potato chips, etc.), National Fruit Canning Co. (Valamount brand jams and jellies), Oil Heat Institute of Washington (dealers organization), Pacific Coast Canned Pear Service (industry promotion sponsored by packers & growers of 3 West Coast States), Rossoe Mfg. Co. (oil heat dealer, heating equipment), Tradewell Stores (super-markets)

SPOKANE

PACIFIC NATIONAL ADVERTISING*
West 1115 *Broadway, Spokane, Wash. Fairfax* 7-9585

Calif. Spray Chem. (orchard sprays), Carsten's Hygrade Packing (meat), Columbia Elec. & Mfg., Detecto-Fire (home fire alarm), Inland Empire Dairymen's Assoc., McCulloch Equipment Co. (chain saws), Morrison Supply Co. (farm equipment), Washington State Wool Growers, Esther Williams Swimming Pools of Inland Empire, Yakima Dairymen's Assoc.

WISCONSIN

GREEN BAY

R. C. BRETH*
Box 128, 310 *Pine St., Green Bay, Wis. Hemlock* 2-4650

R. C. Breth, Blaine Williams, V. G. Geisel

Adams Co., **Breth;** HAR-MAC, Inc. (mobile homes), **Geisel;** Marplex Prods. (novelties), **Breth;** Unit Structures (laminated rafters, beams), **Williams;** Woodlot Seed Co. (trees & shrubs & seeds, **Breth;** WSAU-TV, **Geisel**

MADISON

MADISON ADVERTISING AGENCY*
2435 *Atwood Ave., Madison* 3, *Wis. Cherry* 4-1388

Fred A. Rickli, Fred W. Hinickle, Edgar Mercer

Am. Dairy Assn. of Wis. **Mercer;** Blue Barn R Products, **Rickli;** Ellinger Brewing Co., **Rickli;** Kaplan Prods. Corp. (milk kooler), **Rickli;** Madison Mobile Home (trailers), **Mercer;** Old Elm Mills (livestock feed), **Rickli;** Sun Prairie Fire Dept. (midget auto races), Vita Plus Corp. (Hi Co feed & equipment), **Rickli**

ARTHUR TOWELL
119 *Monona Ave., Madison, Wis.* 6-2668

Thomas Towell, media dir.; Frank Petherston, Arthur Towell

Farmers Mutual, **T. Towell;** Mautz Paint & Varnish Co., **A. Towell;** Oscar Mayer & Co., **A. Towell;** National Guardia Life, **T. Towell;** Red Dot Foods, Inc., **Petherston**

MILWAUKEE

FRED J. CHLUPP ASSOC.*
Wisconsin Tower, Room 1109, 606 *West Wisconsin Ave., Milwaukee* 3, *Wis. Broadway* 6-3354

Fred J. Chlupp

Armstrong Tire Sales, Beco, Cordes Supply Co., John Hanser Soap Co., Herziger Sausage Co., Milwaukee Stove & Furnace Supply Co., National Tires, Renner Oldsmobile

CORMACK-IMSE ADVERTISING
2040 *W. Wisconsin Ave., Suite* 710, *Milwaukee* 3, *Wis. Division* 2-8770

Gordon W. Imse, J. A. Cormack

Patek Brothers (paints), **Cormack**

THE CRAMER-KRASSELT CO.*
733 *N. Van Buren St., Milwaukee* 2, *Wis. Broadway* 6-3500

Roger Le Grand, v.p. in chg. radio-tv; Loretta Mahar, radio-tv timebuyer

Aluminum Goods Mfg. Co. (Mirro aluminum cooking utensils), Associated Hospital Service (Blue Cross, Blue Shield), Milwaukee, Evinrude Motors (outboard motors)

ROY A. FRANKE AGENCY
500 *West National Ave., Milwaukee* 4, *Wis. Orchard* 2-3859

Roy A. Franke

Porcelene (repair for chipped porcelain), Purdy Steak Corp. (frozen meat prods.)

BERT S. GITTINS ADVERTISING
739 *N. Broadway, Milwaukee* 2, *Wis. Broadway* 6-5934

LaVerne T. Laustsen, Esther Block

Allis-Chalmers, Tractor Group, **Block;** Plankinton Packing Co., **Block;** Wm. F. Renk & Sons (corn, grains), **Block;** Swift & Co. (feeds, plant foods, hatcheries), **Block**

HOFFMAN & YORK*
808 *N. Third St., Milwaukee* 3, *Wis. Broadway* 6-6510

Joseph P. Mulvanny

Dremel Mfg. Co., A. Gettelman Brewing Co., Mid-States Shoe Corp., Simplicity Mfg. Co.

KLAU-VAN PIETERSOM-DUNLAP*
744 *N. Fourth St., Milwaukee* 3, *Wis. Broadway* 1-6730

Edward F. Ritz, Roy A. Heckenbach

The Borden Co., Cudahy Div. General Mills (poultry and animal feeds), Hess & Clark (poultry and animal dedicants, disinfectants, insecticides, rodenticides), Manitowoc Equipment Co. (freezers), Mueller Climatrol (furnaces, boilers, winter air conditioning & cooling equipment), Sohio Chemical Co. (chemical for agriculture and industry)

MORRISON, GREENE, SEYMOUR
3300 *West Elect St., Milwaukee, Wis. Division* 4-4800

E. J. Morrison, J. M. Greene, E. W. Seymour, W. S. Kuswa

Brook Hill Farms, Cardoluc Food Co., F. R. Dengel, Kappus Bakeries, Lappin Electric, Standard Steel Prods. Mfg. Co., Bob Young Mercury

PAULSON-GERLACH & ASSOC.*
606 *W. Wisconsin Ave., Milwaukee* 3, *Wis. Broadway* 1-6877

R. W. Hoover, radio-tv dir.; Eleanor Weiss, media dir; F. Fisher

Golden Guernsey Dairy, **Hoover;** Ripon Foods (cookies), **Hoover;** Wisconsin State Bank, **Hoover**

SCOTT*
111 *E. Mason St., Milwaukee* 2, *Wis. Broadway* 6-1030

Harry Scott, John Reynolds, Marshall Scott

Indian Trail Foods, Jim Kung (Chevrolet), Pick Mfg. Co., **Reynolds**

OCONOMOWOC

KECK ADVERTISING AGENCY*
135-A *North Main St., Oconomowoc, Wis. Logan* 7-4467

Pete Keck

Barg & Foster Candy Co. (Nut Chips), Sperry Candy Co. (Chicken Dinner, Denver Sandwich candy bars)

RACINE

WESTERN ADVERTISING AGENCY
610 *Wisconsin Ave., Racine, Wis.* 1-6605

O. C. Jensen, T. B. Gilhooley

J. I. Case Co. (farm implements), **Jensen;** West Bend Aluminum Co., **Gilhooley**

"TAKE MY SHARE OF THIS RICH AND READY MARKET!"



Yep . . . that's the biggest share . . . the *lion's* share of the market that feeds, clothes, transports and shelters more than 90 million people in Hometown and Rural America.

"*My* share," says Leo the Lion, "is the biggest share because I reach it through **958** affiliated Keystone Broadcasting System radio stations. And I reach it more completely than any medium going into the area . . . with results that will make you roar with delight!"

Nicest feature of all about KEYSTONE is the fact that you can pick a network to fit your special needs and select your time to suit.

"We'll be glad to come to see you—take your marketing problem or your special test sales promotion—and tailor a network to fit like a glove . . . . 90 stations or 958 as the case may be.

Call us—no obligation for you and a genuine pleasure for us to show you how you can be "king" in rich and ready Hometown and Rural America!

Keystone BROADCASTING SYSTEM, INC.

THE VOICE OF HOMETOWN AND RURAL AMERICA

Send for our new station list

CHICAGO	NEW YORK	LOS ANGELES	SAN FRANCISCO
111 W. Washington	527 Madison Ave.	3142 Wilshire Blvd.	57 Post St
Sta 2-8900	ELdorado 5-3720	DUnkirk 3-2910	SUtter 1-7440

- **TAKE YOUR CHOICE.** A handful of stations or the network . . . a minute or a full hour—it's up to you, your needs.
- **MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some "spot" costs.
- **ONE ORDER DOES THE JOB.** All bookkeeping and details are done by Keystone, yet the best time and place are chosen for you

TV BASICS / SEPTEMBER

1. THIS MONTH IN TV

Network Sales Status Week Ending 31 August

Daytime



Nighttime

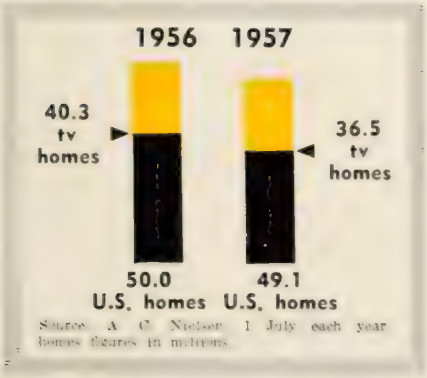


AVERAGE COST OF NETWORK SPONSORED PROGRAMING

Cost	Number	Cost	Number	Cost	Number	Cost	Number
Hour drama		Half-hour drama		Situation comedy		Hour comedy-variety	
$63,111	9	$25,382	17	$26,634	15	$59,499	8
Half-hour comedy-var.		Half-hour adventure		Quiz		Daytime serials	
$39,850	5	$29,998	12	$25,274	11	$10,429*	7

TV's CURRENT STATUS

Tv homes index



Source: A. C. Nielsen. 1 July each year. Homes figures in millions.

Tv station index

End of July 1957

	Stations on air*	CPs not on air	Applications on hand	Applications in hearing†
Vhf & uhf	522	132	78	50

End of July 1956

Vhf & uhf	199	116	42	17

HOW COMPETING CLIENTS COMPARE

Industries covered here include autos, cosmetics, drugs

Auto Accessories

Firestone Tire & Rubber
Voice of Firestone; ABC; M-N; Tires 7.3

B. F. Goodrich
Burns & Allen; CBS; M-N; Tires 23.9

U. S. Rubber
Navy Log; ABC; W-N; U. S. Royal Tires 14.5

Cars and Trucks

American Motors
Disneyland; ABC; W-N; Rambler 21.4

Chrysler
Climax; CBS, Th-N; Chrysler Cars, DeSoto, Plymouth 26.9
You Bet Your Life; NBC; Th-N; DeSoto 28.1
Lawrence Welk; ABC; Sa,M-N; Dodge, Plymouth 19.2
Date With The Angels; ABC; F-N; Plymouth 8.6

Ford
Ford Theatre; ABC; W-N; Ford 13.0
Zane Grey; CBS; F-N; Ford 18.4
Tennessee Ernie; NBC; Th-N; Ford 19.9
Ed Sullivan; CBS; Su-N; Lincoln, Mercury, Safe-Buy Used Cars 29.8

General Motors
Crossroads; ABC; F-N; Chevrolet Autos, Chevrolet Trucks 12.9
Chevy Show; NBC; Su-N; Chevrolet Autos, Chevrolet Trucks
Dinah Shore; NBC; Th-N; Chevrolet Autos, Chevrolet Trucks 9.2

Confections and Soft Drinks

American Chicle
Ozark Jubilee; ABC; Sa-N; Beeman's pepsin chewing gum 7.6
Jim Bowie; ABC; F-N; Clorets 14.7

Coca Cola
Mickey Mouse Club; ABC; M-D; Coca Cola 15.5

Joe Lowe
Popsicle Party; ABC; Sa-D; Popsicle

Nestle
Lone Ranger; CBS; Sa-D; Quik Chocolate Mix 10.3

Sweets Co. of America
Gumby Show; NBC; Sa-D; Tootsie Rolls 5.3
Howdy Doody; NBC; Sa-D; Tootsie Rolls 7.6
Modern Romances; NBC; Tu-D; Tootsie Rolls 7.8

Welch Grape Juice
Comedy Time; NBC; Th-D; Grape Products 7.3
It Could Be You; NBC; Th-D; Grape Products 5.5

Cosmetics and Toiletries

Alberto-Culver
It Could Be You; NBC; Tu-D; Rinse-Away, VO-5 Hair Preparations 5.5
Modern Romances; NBC; Tu-D; VO-5 Hair Preparations 7.8

American Home Products
Douglas Edwards; CBS; M-Th-N, Aeroshave 9.9
Name That Tune; CBS; Tu-N; Aeroshave, Neet Dipilatory 15.5
Love of Life; CBS; M,Tu-D; Jocur Wave Set, Kolynos, Neet Dipilatory, Outgro 8.8
Secret Storm; CBS; W-F-D; Kolynos, Neet Dipilatory, Outgro 6.3

Armour
Danny Thomas; ABC; Th-N; Dial 10.5
George Gobel; NBC; Sa-N; Dial

Associated Products
Broken Arrow; ABC; Tu-N; 5-Day Deodorants 17.7
Masquerade Party; NBC; W-N; 5-Day Deodorants 12.4

Breck, John H.
Matinee Theatre; NBC; W-D; Hair Set Mist 7.5

Bristol-Meyers
Godfrey; CBS; M,W-D; Ban Deodorant, Bufferin 8.9
Godfrey; CBS; W-N; Ban Deodorant, Ipana Toothpaste 17.9
Playhouse 90; CBS; Th-N; Ban Deodorant 31.5
Mickey Mouse Club; ABC; M,Th-D; Ipana Toothpaste 15.5
Alfred Hitchcock; CBS; Su-N; Mum Deodorant, Vitalis Hair Tonic 27.3

Chesebrough-Ponds
Cheyenne; ABC; Tu-N; Val Cream, Vaseline Petroleum Jelly 20.4
Jim Bowie; ABC; F-N; Vaseline Hair Tonic 14.7

Colgate-Palmolive
Strike It Rich; CBS; M-F-D; Brisk Toothpaste, Cashmere Bouquet Soap, Colgate Dental Cream, Lustre Creme Shampoo, Palmolive Soap 7.5
Big Payoff; CBS; M-F-D; Brisk Toothpaste, Cashmere Bouquet Soap, Colgate Dental Cream, Lustre Creme Shampoo, Palmolive Shave Products, Palmolive Soap 7.4
Mighty Mouse; CBS; Sa-D; Colgate Dental Cream 12.8
The Millionaire; CBS; W-D; Colgate Dental Cream, Palmolive Shave Products 20.6
Bob Cummings; CBS; Th-N; Halo Shampoo; Palmolive Soap 20.7
Mr. Adams & Eve; CBS; F-N; Lustre Creme Shampoo, Lustre Net 21.0

Gillette
Cavalcade of Sports; NBC; F-N; Foamy Shave, Razors & Blades 18.1
Golf Championship; NBC; Su-D; Foamy Shave, Razors & Blades

Hazel Bishop
Beat The Clock; CBS; F-N; Deodorant, Lipstick, nail polish 11.4
Douglas Edwards; CBS; F-N; Lipstick, nail polish 9.9

Helene Curtis
Oh Susanna; CBS; Sa-N; Enden Shampoo, Spray Net 15.2
What's My Line?; CBS; Su-N; Enden Shampoo, King's Men Gift Sets, Stopette Deorodant 26.9
Washington Square; NBC; Tu-N; King's Men Gift Sets, Shampoo Plus Egg, Tweed Hair Spray 14.1
SRO Playhouse; CBS; Sa-N; Spray Net, Suave 13.7

Lever Brothers
Private Secretary; CBS; Tu-N; Dove Toilet Bar 17.7
The Price Is Right; NBC; F-D; Dove Toilet Bar 6.2
Truth Or Consequences; NBC; W,F-D; Dove Toilet Bar 6.5
Sir Lancelot; NBC; M-N; Lifebuoy Soap 12.6
On Trial; NBC; F-N; Lifebuoy Soap 17.7
Video Theatre; NBC; Th-N; Lux Soap 16.3

Mennen
Robert Montgomery; NBC; M-N; Bath Talc, Shave Creams, Skin Bracer, Spray Deodorant 17.9
Boxing; ABC; W-N; Pre-Shave Lotion, Shave Creams, Spray Deodorant 13.5

Procter & Gamble
As The World Turns; CBS; M-F-D; Camay Soap 7.1
Loretta Young; NBC; Su-N; Camay Soap 21.1
Jane Wyman; NBC; Tu-N; Crest Toothpaste, Ivory Soap 20.7
This Is Your Life; NBC; W-N; Crest Toothpaste 23.1
Wyatt Earp; ABC; Tu-N; Gleem Toothpaste 24.3
Brighter Day; CBS; M,W,F-D; Gleem Toothpaste 6.4
Search For Tomorrow; CBS; M,Tu,W,F-D; Gleem Toothpaste 9.4
Queen For A Day; NBC; Th-D; Gleem Toothpaste 10.2
People's Choice; NBC; Th-N; Gleem Toothpaste 19.8
Guiding Light; CBS; M-F-D; Ivory Soap 9.7
Edge of Night; CBS; M,Th-D; Lava Soap 7.2
Tic Tac Dough; NBC; M-F-D; Lava Soap 5 8
I Love Lucy; CBS; M-N; Lilt Home Permanent 32.2

Revlon
Steve Allen; NBC; Su-N; Aquamarine Spray Mist, Satin Set 25.4
$64,000 Question; CBS; Tu-N; Baby Silicare, Intimate Spray Mist, Satin Set 27.9
$64,000 Challenge; CBS; Su-N; Satin Set, Touch and Glow 25.0

Schick
Dragnet; NBC; Th-N; Electric Shavers 22.9

Toni
Valiant Lady; CBS; Th-D; Bobbi Home Permanent, Casual Pin Curlers, Hush Deodorant, Pamper 8.5

Ratings used on pages 32 are based on Broadcast Advertisers Reports for the week ending 9 June. More detailed data such as length and placement of commercials can be found in BAR publication. Not included here are buys in participation shows, such as Today. Ratings are based on a Pulse 23-market weighted average material for the week ending 16 June. All ratings are averages for the week e.g. ratings for segmented shows do not necessarily show the audience for the actual segment sponsored by the client. All time purchased by advertisers follows name of network: "N" means night, "D" means day, days of week are abbreviated. For exact time of show, see Comparagraph itself.

85% of Hawaii . . .  *is Hawaiian, Japanese,*

and Chinese. Only 15% Caucasian!

Hence Pulse multi-lingual interviewers visiting homes are a "must" for accurate reporting. Indeed no other method can possibly work!

HOW COMPETING CLIENTS COMPARE *continued . . .*

[illegible] NBC; F-N; Bobbi Home [illegible] Casual Pin Curlers, [illegible] Deodorant 16.5

[illegible] Ernie; NBC; M-D; Hush [illegible]ant 5.3

[illegible]n For A Day; NBC; M-D; Hush Deodorant 10.2

Garry Moore; CBS; Th-D; Prom Home Permanent, White Rain Shampoo 7.4

[illegible] Your Life; NBC; Th-N; Tame Creme Rinse 28.1

Bob Crosby; CBS; Th-D; Tonette Children's Home Permanent, Toni Home Permanent 7.5

[illegible]ple Are Funny; NBC; Sa-N; Toni Home Permanent, White Rain Shampoo 18.8

Tic Tac Dough; NBC; M-D; Toni Home Permanent 5.8

Warner-Lambert

Hit Parade; NBC; Sa-N; Hudnut Quick Home Permanent 21.5

Wildroot

Robin Hood; CBS; M-N; Formula #2 ..... 18.8

Yardley of London

Garry Moore; CBS; F-D; Gift Sets, Shave Products 7.4

Drug Products

American Home Products

SRO Playhouse; CBS; Sa-N; Anacin.. 13.7

Douglas Edwards; CBS; M-Th-N; Anacin Tablets, Bisodol, Heet Liniment, Infra Rub 9.9

Love of Life; CBS; M,W-F-D; Anacin, Bisodol, Infra-Rub, Primatene Tablets 8.8

Secret Storm; CBS; M,Tu,Th,F-D; Anacin, Heet Liniment, Primatene Tablets 6.3

Name That Tune; CBS; Tu-N; Anacin 15.5

Sir Lancelot; NBC; M-N; Anacin, Bisodol 12.6

B C Remedy

Today; NBC; F-D; Headache Powders & Tablets 3.6

Bristol Meyers

Alfred Hitchcock, CBS; Su-N; Bufferin Tablets 27.3

Godfrey; CBS; M,W-D; Bufferin 8.9

Godfrey; CBS; W-N; Bufferin 17.9

Playhouse 90; CBS; Th-N; Bufferin.... 31.5

Johnson & Johnson

Robin Hood; CBS; M-N; Baby Products, Band-Aids 18.8

Lewis-Howe

Today; NBC; Tu-D; Tums 3.6

Mennen

Boxing; ABC; W-N; Quinsana 13.5

Miles Laboratories

Boxing; ABC; W-N; Alka-Seltzer, One-a-Day Vitamins 13.5

Broken Arrow; ABC; Tu-N; Alka-Seltzer 17.7

Tennessee Ernie; NBC; Th-D; Alka-Seltzer, One-a-Day Vitamins 5.3

Queen For A Day; NBC; Th-D; Alka-Seltzer, One-a-Day Vitamins 10.2

News; NBC; F-N; Alka-Seltzer, One-a-Day Vitamins 9.1

Mickey Mouse Club; ABC; M-D; Bactine Antiseptic 15.5

Norwich Pharmacal

Godfrey; CBS; Tu-D; Pepto Bismol, Unguentine 8.9

Pharmaceuticals

Amateur Hour; ABC; Su-N; Geritol, Niron, RDX Tablets, Serutan, Sominex, Zarumin 7.8

To Tell The Truth; CBS; Tu-N; Geritol, Serutan, Sominex 16.8

News; CBS; Su-N; Geritol, Sominex, Zarumin 7.3

Twenty-One; NBC; M-N; Geritol, RDX Tablets, Sominex 23.1

Sterling Drug

The Vise; ABC; F-N; Bayer Aspirin, Phillips Milk of Magnesia 8.8

Modern Romances; NBC; M,F-D; Bayer Aspirin, Phillips Milk of Magnesia 7.8

True Story; NBC; Sa-D; Bayer Aspirin 5.4

Detective's Diary; NBC; Sa-D; Bayer Aspirin, Phillips Milk of Magnesia, Dr. Lyon's Tooth Powder..... 4.9

Warner-Lambert

Hit Parade; NBC; Sa-N; Bromo-Seltzer 21.5

W F Young

Today; NBC; W-D; Absorbine Liniments 3.6

3. ALPHABETICAL PROGRAM INDEX

Sponsored Nighttime Network Programs 6-11 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
Action Tonight: My-F (last 9/2)	$12,500	Amer Tobacco, SSC&B; alt wks open
*Steve Allen Show: V-L	108,000	S. C. Johnson, Needham, Louis & Brorby; Pharmacraft, JWT; Greyhound, Grey
Amateur Hour: V-L (last 9/16)	23,000	Hazel Bishop, Spector
Eve Arden: Sc-F (9/17 start)	36,500	Lever, JWT; alt Shulton, Wesley
Bachelor Father: Sc-F	38,500 (alt wks)	Amer Tobacco, BBDO
Red Barber's Corner: Sp-L	3,000	State Farm Ins, NLB
Beat the Clock: Q-L	18,000	Hazel Bishop, Spector; alt wk open
Jack Benny: C-F (9/22 start)	65,000 (alt wks)	Amer Tobacco, BBDO
Big Moment: Dr-F (last 9/13)	9,500	Ralston Purina, Gardner; alt wk open
Big Record: Mu-L (9/18 start)	100,000	Oldsmobile, Brother; Pillsbury, Burnett; alt Armour, FC&B; Kellogg, Burnett
Blondie: Sc-F	37,500	Nestle, B. Houston; Toni, Tatham-Laird, C. E. Frank
Bold Journey: A-F	8,500	Ralston Purina, GBB
Jim Bowie: A-F	32,000	Amer Chicle, Bates; Chesebrough-Ponds (last 8 30), Mc-E
Broken Arrow: A-F	31,000	Miles, Wade; Asso Products, Grey
Buccaneers: A-F (last 9/14)	24,000	Sylvania, JWT
Burns & Allen: Sc-F	40,000	Carnation, Wasey; Goodrich, BBDO
The Californians: A-F (9 21 start)	37,500	Singer Sewing, Y&R; alt wk open
Cavalcade of Sports: Sp-L	45,000	Gillette, Maxon
Cheyenne: A-F	90,000	Gen Elect, Y&R, BBDO & Grey
Circus Boy: A-F	34,000	Reynolds Alum (last 9/15), Clinton E. Frank; Mars (9/19 start), Knox Reeves; alt Kellogg (9/19 start), Burnett
Rosemary Clooney: V-L (9/26 start)	42,000	Lever Bros, JWT
Climax: Dr-L	59,000	Chrysler, Mc-E
*Perry Como: V-L (9/14 start)	140,000	Kimberly-Clark, FCB; Noxzema, C&B; RCA & Whirlpool, K&E; Sunbeam, Perrin-Paus; Amer Dai Campbell-Mithun; Knomark, Mo
Conflict: Dr-F (last 9/10)	90,000	Chesebrough-Ponds, JWT & Mc-E
Joseph Cotten Show: Dr-F (last 9/13)	38,000	Lever Bros, BBDO; alt wks open
Country Music Jubilee: Sc-F	18,000	Amer Chicle, Bates; Williamso Dickie, Evans (alt wks 10-10:30 co-op 10:30-11
Crossroads: Dr-F	31,000	Chevrolet, Camp-Ewald
Bob Cummings Show: Sc-F	36,000	R. J. Reynolds, Esty; alt Chesebroug Ponds (10/1 start), Mc-E
Vic Damone Show: V-L (last 9/11	25,000 (½ hr)	Kellogg, Burnett; alt Oldsmobile, P. Brother; ½ hr open
Date With the Angels: Sc-F	38,000	Plymouth, Grant
Jimmy Dean: Mu-L	20,000	H. Bishop, Spector
Destiny: Ad-F	13,000	Gen Foods, B&B; Ford, JWT
Disneyland: M-F	75,000	Amer. Motors (last 8 28), BFSD Geyer; Amer. Dairy (last 9 4 Camp-Mithun; Derby, Mc-E; G Mills (9 11 start), Tatham-Lair Gen Foods (9/18 start), Y&R; Re nolds Metals (9 18 start), Buchan an; Frank
Dollar A Second: Q-L (last 9/21)		Toni, North (9/7, 9/21); alt Pills bury, Campbell-Mithun (9/14)
Dragnet: My-F	35,000	L&M, Mc-E (last 9/19); L&M, DF (9 26 start); Schick, W&L (la 9 19); Schick, B&B (10 3 start)
Jimmy Durante: C-L	18,000	P. Lorillard, L&N
Wyatt Earp: A-F	30,000	Gen Mills, DFS; P&G, Compton
Doug Edwards News: N-L&F	9,500††	Whitehall, Bates; Brown & Wmson Bates; Hazel Bishop, Spector
Encore Theatre: Dr-F (last 9/14)	11,000	Quaker Oats, Needham, Louis & Brorby; Armour, FC&B
Charles Farrell: Sc-F (last 9/16)	11,000	Whitehall, Bates; Lever, JWT

*Color show, (L) Live, (F) Film, ††Cost is per segment. List does not include [illegible], participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges. This list covers period 31 August-27 September. Program types are indicated as follows: (A) Adventur (Au) Audience Participation, (C) Comedy, (D) Documentary, (Dr) Drama, (Interview, (J) Juvenile, (M) Misc., (Mu) Music, (My) Mystery, (N) News, (Q Quiz, (S) Serial, (Sc) Situation Comedy, (Sp) Sports, (V) Variety.
**Talent and production costs are carried by A Murray.

3. ALPHABETICAL PROGRAM INDEX *continued . . .*

PROGRAM	COST	SPONSORS AND AGENCIES
Father Knows Best: Sc-F	38,000	Scott Paper, JWT
Festival of Stars: Dr-F (last 9/17)	11,000	Purex, E H Weiss; Speidel NC&K
Tennessee Ernie Ford Show: Va-L (9/19 start)	38,000	Ford, JWT
G.E. Theatre: Dr-F	47,000	Gen Elect, BBDO
*George Gobel: V-L (9/24 start)	115,000	RCA & Whirlpool K&E
Godfrey's Scouts: V-L	32,000	Lipton, Y&R; Toni, North
Gunsmoke: A-F	38,000	L&M, DFS; Sperry Rand (1 wk in 4), Y&R
Harbourmaster: A-F (9/26 start)	38,000	R. J. Reynolds, Esty alt wk open
Have Gun, Will Travel: A-F (9/14 start)	33,000	Whitehall Bates alt Lever, JWT
High-Low: Q-L (last 9/12)	12,000	Ford, JWT
Hitchcock Presents: My-F	36,000	Bristol-Myers, Y&R
Robin Hood: A-F	35,000	Johnson & Johnson, Y&R; Wildroot, BBDO
I Love Lucy: Sc-F (9/11 start)	35,300	Gold Seal Campbell Mithun alt Sheaffer, Seeds
I've Got a Secret: Q-L	24,000	R. J. Reynolds, Esty
Spike Jones: Mu-L (last 8/27)	35,000	L&M, DFS
*Kraft Tv Theatre: Dr-L	50,000	Kraft, JWT
Key Club Playhouse: Dr-F (last 8/30)	9,500	Mogen David, Weiss
Kukla, Fran & Ollie: J-L (last 8/30)		Gordon Baking, Ayer; & co-op
*Julius LaRosa: V-L (last 9/7)	108,000	Gold Seal, North; S&H Stamps, SSCB (last 8 31); Noxzema, SSCB Sunbeam, Perrin-Paus, RCA & Whirlpool, K&E; Kimberly Clark, FCB
Lassie: A-F	34,000	Campbell Soup, BBDO
*Life of Riley: Sc-F	30,500	Lever Bros, BBDO
Lone Ranger: A-F (last 9/12)	24,000	Gen Mills, DFS; Swift, Mc-E
*Lux Video Theatre: Dr-L (last 9/12)	43,000	Lever Bros, JWT
M Squad: My-F (9/20 start)	31,000	Amer Tobacco, SSC&B; alt H. Bishop, Spector
Perry Mason: My-F (9/21 start)	80,000	Purex, Weiss; alt Libby-Owens-Ford, F&S&R, ½ hr alt wks open
*Masquerade Party: Q-L (last 9/4)	22,000	Max Factor (9 14 only), Anderson-McConnell
Maverick: A-F (9/22 start)	70,000	Kaiser Aluminum, Y&R
Meet McGraw: MyA-F	33,000	P&G, Benton & Bowles
Meet the Press: I-L	7,500	Open
Millionaire: Dr-F	34,000	Colgate, Bates
Moment of Decision: Dr-F	36,000	Ford, JWT
Mr. Adams & Eve: Sc-F	41,000	Colgate, L&N; R. J. Reynolds, Esty
*Arthur Murray Party: V-L	**	Bristol-Myers, Y&R
My Favorite Husband: Sc-F (last 9/8)	10,500	Amer Tobacco, BBDO
Name that Tune: Q-L	23,000	Kellogg, Burnett; Whitehall, Bates
Navy Log: Dr-F	38,500	Amer Tobacco, SSCB; U.S. Rubber F. D. Richards
NBC News: N-L	9,500††	Ronson (9 23 start), NC&K; Glidden (9 11 start), Meldrum & Fewsmith
Original Amateur Hour: V-L (9/27 start)	23,000	H. Bishop, Spector
O.S.S.: A-F (9 26 start)	28,750	Mennen, Mc-E
Ozzie & Harriet: Sc-F (last 9/17)	36,000	Eastman Kodak, JWT
Panic: Dr-F (last 9/17)	36,000	L&M, Mc-E; Max Factor, DDB
Pantomime Quiz: Q-L	8,000	Amer Oil, J. Katz; Hamm, Camp Mithun; Time-Life, Y&R
People Are Funny: M-F	24,000	R. J. Reynolds, Esty; Toni, North
People's Choice: Sc-F	34,000	Borden, Y&R; P&G, Y&R
Playhouse 90: Dr-L&F	39,000 ½ hr.	Amer Gas, L&N; Bristol-Myers, BBDO Phillip Morris, Burnett; Kimberly-Clark, FC&B; Allstate, Burnett
*Price Is Right: Q-L (9 9 start)	21,500	Speidel, NC&K; RCA, K&E
Private Secretary: Sc-F (last 9/10)	36,000	Lever, OB&M; Sheaffer, Seeds
Restless Gun: A-F (9/23 start)	37,500	Warner-Lambert, SSC&B, alt sust
Richard Diamond: MyA-F	13,500	Gen Foods, B&B
Rin Tin Tin: A-F	36,000	Nabisco, K&E
Saber of London: My-F (9/13 start)	28,500	Sterling Drug, DFS
Sally: Sc-F (9 15 start)	41,500	Chemstrand, DD&B; alt Royal Typewriter, Y&R
George Sanders Mystery Theatre: My-F	15,000	Pabst Burnett
Schlitz Playhouse: Dr-F	38,000	Schlitz, JWT
Shoes For A Summer Evening: Dr-F (last 9/17)	10,500 (alt wks)	Amer Tobacco, BBDO
Phil Silvers Show: Sc-F	42,000	P&G Burnett R. J. Reynolds Esty
Sgt. Preston: A-F	32,000	Quaker Oats, WBT
$64,000 Challenge: Q-L	35,000	P. Lorillard, Y&R; Revlon, BBDO
$64,000 Question: Q-L	39,000	Revlon, BBDO
Spotlight Playhouse: A-F	9,500	Pet Milk Gardner alt S C Johnson; FCB
S.R.O. Playhouse: Dr-F (last 3/31)	11,500	Whitehall Bates Helene Curtis, Ludgin
Gale Storm Show: Sc-F	39,500	Nestle B Houston, Helene Curtis, E H Weiss
Studio One Summer Theatre Dr-L	55,000	Westinghouse Mc-E
Sugarfoot: A-F (9/17 start)	40,000	Amer Chicle Bates
Ed Sullivan Show: V-L	79,500	Lincoln-Mercury, K&E
Summer Playhouse: Dr-F (last 9/17)	10,500 (alt wks)	Armstrong Cork, BBDO
Sunday News Special: N-L	9,500	Whitehall Bates alt Carter Products, Bates
Tales of Wells Fargo: A-F (9 9 start)	38,500	Amer Tobacco SSC&B alt General Motors, Kudner
Telephone Time: Dr-F	31,000	Bell, Ayer
Theatre Time: Dr-F	12,000	Armour FCB Kimberly Clark FCB
The Thin Man: My-F (9 20 start)	36,000	Colgate-Palmolive, Bates
This Is Your Life: D-L	52,000	P&G, B&B
Those Whiting Girls: Sc-F	11,000	Gen Foods, Y&R; alt Max Factor, Anderson-McConnell
Tic Tac Dough: Q-L (9/12 start)	23,500	Warner-Lambert Lennen & Newell; RCA, K&E
To Tell The Truth: Q-L	22,000	Pharmaceuticals, Parkson
*TV Playhouse: Dr-L	52,000	Alcoa Y&R Goodyear Fuller Smith & Ross
20th Century Fox: Dr-F	110,000	Revlon, C. J. LaRoche
Twenty-One: Q-L	30,000	Pharmaceuticals, Kletter
Undercurrent: Dr-F	11,500	P&G, Y&R Brown & Wm son Bates
U.S. Steel Hour: Dr-L	60,000	U.S. Steel, BBDO
Voice of Firestone: Mu-L (9/9 start)	28,000	Firestone, Sweeney & James
Wagon Train (9 18 start)	25,000 ½ hr.	Drackett Y&R alt wk & ½ hr alt wk open
Mike Wallace: I-L	15,000	Philip Morris, Ayer
The Web: My-F	17,000	P&G, B&B
Wednesday Fights: Sp-L	45,000	Mennen, Mc-E; Miles, Wade
Lawrence Welk: Mu-L	14,500	Dodge, Grant
Welk Top Tunes: V-L	19,000	Dodge & Plymouth, Grant
West Point: Dr-F	40,000	Gen Foods, B&B
What's My Line: Q-L	29,500	Helene Curtis, Ludgin Sperry-Rand, Y&R
Jonathan Winters: C-L	12,500	Lewis-Howe, DFS
Wire Service: Dr-F	77,000	R. J. Reynolds, Wm Esty, ½ hr open
Jane Wyman: Dr-F (9 26 start)	36,500	H Bishop Spector Quaker Oats, NL&B
You Are There: Dr-F	37,000	Prudential, Reach, McClinton
You Asked For It: M-F	18,000	Skippy Peanut Butter, GBB
You Bet Your Life: Q-L	51,750	DeSoto, BBDO; Toni, North
*Your Hit Parade: Mu-L (9/7 start)	49,000	Amer Tobacco, BBDO; alt Toni, North

Sponsored Daytime Programs

As the World Turns: S-L	$ 3,400††	P&G B&B Pillsbury Camp-Mithun; Vick Chemical BBDO (9 17 start); Swift Mc-E (8 2 start); 2 segs & 2 alt segs open
Baseball Game of Week: Sp-L		Falstaff Brewing DFS Amer Safety Razor, Mc-E; Philip Morris, Burnett
Big Payoff: Q-L	6,000††	Colgate Houston 2 days open
Bride & Groom: Au-L	2,600††	Toni North Brillo JWT (9 10 start); Lanolin Plus KFCAC (9 18 start); Minnesota Mining BBDO 9 26 start); 1 day, 1 alt day, 3 segs & 3 alt segs

Listing continues on page 68

4. NIGHTTIME COMPA

	SUNDAY			MONDAY			TUESDAY			
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	AB
6:00		The Last Word sust	Meet The Press sust							
6:15										
6:30			Cowboy Theatre (6:30-7:30) (L 9/15)							
6:45		You Are There Prudential	My Friend Flicka (9/22 S) sust		D Edwards Brown & Wmson	News (9/9 S) Ronson (9/23 S)		No net service D Edwards Whitehall	News (9/10 S) sust	
7:00	You Asked for It Skippy Peanut Butter	Lassie Campbell Soup	Cowboy Theatre sust (L 9/15) Original Amateur Hour (9/22 S) Bishop	Sports Focus (9/2 Start) sust John Daly News sust	No net service D Edwards Brown & Wmson		Sports Focus (9/3 S) sust John Daly News sust	No net service D Edwards Whitehall		Sports (9/4 S) John Dal sus
7:15						News (9/9 S) Ronson (9/23 S)			News (9/10 S) sust	
7:30	Hollywood Film Theatre (alt wks 7:30-9) (L 9/15) Maverick	Favorite Husband (L 9/8) Bachelor Father alt Jack Benny (9/15 S) Am Tobac	Circus Boy Reynolds (L 9/8) Sally (9/15 S) Chem Strand alt Royal	Wire Service R. J. Reynolds (7:30-8:30)	Robin Hood Johnson & Jhsn alt Wildroot	Georgia Gibbs sust (L 9/2) News sust (L 9/2) Price Is Right (9/9 S) Speidel alt	Cheyenne Gen Electric (alt wks 7:30-8:30)	Name That Tune Whitehall alt Kellogg	Williams, Valli sust (L 9/3) News (L 9/3) Nat Cole (7:30-8) (9/10 S) sust	Disney 7:30
8:00										
8:15	Maverick (7:30-8:30) (9/22 S) Kaiser Alum	Ed Sullivan Lincoln-Mercury (8-9)	Steve Allen S. C. Johnson alt Pharma. Greyhound	Wire Service sust	Burns & Allen Carnation alt Goodrich	Charles Farrell (L 9/16) Restless Gun (9/23 S) Warner Lambert alt sust	Conflict (L 9/10) Sugarfoot (alt wks 7:30-8:30) (9/17 S) Am Chicle	Phil Silvers P&G alt R. J. Reynolds	Festival of Stars Purex alt Speidel (L 9/17) George Gobel (alt wks) (8/9)	Disney Reynolds Derby Gen F Gen M
8:30										
8:45	Hollywood Film Theatre (L 9/15) 9/22 tba	Ed Sullivan	Steve Allen (8-9)	Bold Journey Ralston-Purina	Talent Scouts Lipton alt Toni	Action Tonight Amer Tobacco alt sust (L 9/2) Wells Fargo A Tobac, Gen Mot	Wyatt Earp Gen Mills alt P&G	Private Sect'y (L 9/10) Eve Arden (9/17 S) Lever alt Shulton	Panic (L 9/17) L&M alt Factor George Gobel (9/24 S) RCA & Whirlpool	Navy Amer T U S R
9:00										
9:15	Compass sust	G. E. Theatre Gen Electric	Tv Playhouse Goodyear alt Alcoa	Quest For Adven. (sust (L 9/2) Voice of Firestone Firestone (9/9 S)	Those Whiting Girls Gen Foods alt Max Factor	Twenty-One Pharmaceuticals	Broken Arrow Assoc Products alt Miles	To Tell The Truth Pharmaceuticals	Meet McGraw P&G	Ozzie & Kod
9:30										
9:45	Midwestern Hayride sust	Hitchcock Theatre Bristol-Myers	Tv Playhouse	Welk Top Tunes New Talent Dodge-Plymouth (9:30-10:30)	Richard Diamond, Priv Detective Gen Foods	Arthur Murray (L 9/16) 11 Against Ice (9:30-10:30) (9/23) Timken	Telephone Time Bell	Spotlight Playhouse Pet Milk alt S. C. Johnson	Summer Playh'se (L 9/17) Bob Cummings (9/24 S) Reynolds alt Chese-Ponds	Momen Decis For
10:00										
10:15	Mike Wallace Philip Morris	$64,000 Challenge Revlon alt P. Lorillard	The Web P&G	Welk Top Tunes	Studio One Summer Theatre Westinghouse (10-11)	Amateur Hour H. Bishop (L 9/16)	It's Polka Time co-op	$64,000 Question Revlon	Nat King Cole sust (L 9/3) (9/10, 17 tba) Californians (9/24 S) Singer alt sust	Wed N Figh Mennen. (10-co
10:30		What's My Line Sperry-Rand alt H Curtis	No net service		Studio One Summer Theatre			Playhouse of Mystery (9/3 S) sust	No net service	Famous F 10:50-11 co
10:45										

NOTE: L preceding date means last date on air. S following date means starting date for new show or new sponsor in time slot.

Index *continued* . . . Sponsored Daytime Network Programs 7 a.m.-6 p.m.

PROGRAM	COST	SPONSORS AND AGENCIES
Brighter Day: S-L	10,000 wk	P&G, Y&R
Capt. Gallant: A-F	31,000	Heinz, Maxon
Comedy Time: Sc-F	rerun	Kraft, JWT; Lever, BBDO; Welch, R. K. Manhoff; Chesebrough-Ponds, JWT; SOS, Mc-E; Miles, Wade; Gen Foods, Y&R; 3 segs & 3 alt segs open; 1 seg co-op
Bob Crosby: V-L (last 8/30)	3,150††	Gen Mills, Knox-Reeves; Gerber, D'Arcy; Wesson Oil, Fitzgerald; Swift, Mc-E; Toni, North; 5 segs & 3 alt segs open
Detective Diary: A-F	8,000	Sterling Drug, DFS, ½ spon
Edge of Night: S-L	17,000 wk	P&G, B&B; Stand Brands, JWT; Pet Milk, Gardner; Pillsbury, Campbell-Mithun; Florida Citrus, B&B (8/23 start); Vick Chemical, BBDO (9/17 start); 1 alt seg open
Football Scoreboard: Sp-L (9/21 start)	5,000	Kemper, Shaw
Fury: A-F	33,000	Gen Foods, B&B; Borden, Y&R
Arthur Godfrey: V-L	4,150††	Bristol-Myers, Y&R; Florida Citrus, B&B (last 8/15); Gen Foods, Y&R; Mutual of Omaha, Bozell & Jacobs; Scott Paper, JWT (last 8/8); Sherwin Williams, F&S&R; Simoniz, Y&R; Stand Brands, Armour, FC&B (9/26 start), Bates; Bauer & Black, Burnett (last 8/29); 3 segs open
Guiding Light: S-L	10,000 wk	P&G, Compton
Gumby: J-L	3,500††	Sweets Co., Eisen
Hotel Cosmopolitan: V-L (8/19 start)	3,000††	Toni, North; 4 days & 1 alt day open
Howdy Doody: J-L	24,000	Cont Baking, Bates; Sweets Co, Eisen; ½ open alt wks
It Could Be You: Q-L	3,000††	Amer Home Prod, Bates, Geyer; Armour, T. Laird; Brillo, JWT; Brown & Wm'son, Seeds; Corn Prod, C. L. Miller; Alberto Culver, Wade; P&G DFS; Miles Labs, Wade; Gen Foo Y&R; Chesebrough-Ponds, JWT; seg & 4 alt segs open
Art Linkletter: V-L	4,000††	Campbell Soup, Burnett; Kellog Burnett; Lever Bros, BBDO; Pill bury, Burnett; Simoniz, Y&R; Sta Brands, JWT; Swift, Mc-E; Stale R&R; Toni, North
Love of Life: S-L	10,000 wk	Amer Home Prod, Bates
Lone Ranger: A-F (CBS)	14,000	Gen Mills, DFS; Nestle, Mc-E
Lone Ranger: A-F (ABC) (9/21 start)	10,000	Gen Mills, DFS
Major League Baseball: Sp-L (last 9/28)		R. J. Reynolds, Esty, ¼ spon
Medical Horizons: D-L	22,000	Ciba, JWT
Mickey Mouse Club: J-F	6,500††	Amer-Paramount, Buchanan; Armou Tat-Laird; Bristol-Myers, DCS Coca Cola, Mc-E; Gen Food FC&B; Carnation, Wasey; Gen Mill Knox Reeves; Mattel, Carson Rob erts; Miles, Wade; Minn Minin BBDO; Pillsbury, Burnett; SO Mc-E; 8 segs co-op
Mighty Mouse: J-F	20,000	Gen Foods, B&B; Colgate, Bates
Modern Romances: S-L	2,700††	Corn Prod, C. L. Miller; Kraft, JWT Sterling, DFS; Brillo, JWT; 2 al segs open
Garry Moore: V-L	3,600††	Nestle, Mc-E; Campbell, Burnett Toni, North (last 8/13); Lever Bros JWT; Johnson & Johnson, Y&R California Packing, Mc-E; Yardley Ayer; Florida Citrus, B&B (8/2 start); Gerber, D'Arcy (9/13 start) Dow Chemical, MacManus John &

A G R A P H

31 AUG. - 27 SEPT

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
service										
Edwards Wilson	News		D Edwards Whitehall	News		D Edwards	News			
service Edwards Wilson	News	Sports Focus John Daly News	No net service D Edwards Whitehall	News	Sports Focus John Daly News	No net service D Edwards	News			
Lucy	Helen O'Connell News	Lone Ranger Circus Boy	Sgt. Preston Quaker Oats	Wms. Valli News Tic Tac Dough	Rin Tin Tin	Beat the Clock	O'Connell News Saber of London	Flight Number Seven	Buccaneers Perry Mason	People Are Funny
Record	Masquerade Party Wagon Train	Cowtown Rodeo	Bob Cummings Harbourmaster	You Bet Your Life DeSoto alt Toni	Jim Bowie	West Point	Blondie	tba	Perry Mason	Julius La Rosa Perry Como
	Father Knows Best Scott Paper	Cowtown Rodeo	Climax Chrysler (8:30-9:30)	Dragnet L&M alt Schlek	Crossroads Chevrolet	Destiny	Life of Riley	tba	2 For The Money Pendleton Rodeo	
	Kraft Theatre Kraft (9-10)	Theatre Time Armour alt Kimberly Clark	Climax	People's Choice Borden alt P&G	Key Club Playhouse Enterprise	Mr. Adams & Eve Colgate alt R J Reynolds	Jos Cotten Show M Squad Big Moment The Thin Man	Lawrence Welk	Gale Storm Nestle alt Hecate Curtis	Sanders Mystery Theatre
A Secret	Kraft Theatre	Ind. for Amer. O.S.S.	Playhouse 90 Amer Gas alt Bristol Myers	High-Low The Ford Show	A Date With The Angels Plymouth	Schlitz Playhouse Schlitz		Lawrence Welk	S.R.O. Playhouse Have Gun Will Travel	Dollar A Second
eel Hr Steel (10-11)	This Is Your Life P&G	Focus	Playhouse 90 Philip Morris alt Bristol Myers	Lux Theatre Rosemary Clooney	The Big Beat	Undercurrent P&G alt Brown & Wmson	Cavalcade of Sports	Country Music Jubilee Am Chicle alt Williamson Dickie	Gunsmoke L&M alt Miss America Pageant	Encore Theatre
t-Fox Hr (10-11)	No net service		Playhouse 90 Kimb-Clark alt Allstate	Texaco Command Jane Wyman		Pantomime Quiz	Red Barber	Country Music Jubilee	Jimmy Dean Assignment Foreign Legion	Your Hit Parade

PROGRAM	COST	SPONSORS AND AGENCIES
Garry Moore—*cont'd.*		Adams (9 25 start); Vick Chemical, BBDO (9 17 start); Gen Foods, Y&R (9 12 start); Gen Mills, DFS (9 6 start); Sunshine Biscuit, Cunningham & Walsh (9 20 start); 2 alt segs open
NCAA Football: Sp-L (9 21 start)	1½ million for all	Bristol-Myers, DCS&S; Libby-Owens-Ford, FSR; Sunbeam, Perrin-Paus; Zenith, Ludgin; (¼ spon ea—Ntl Games 9 21, 28)
Our Miss Brooks: Sc-F	rerun	Gerber, D'Arcy; Johnson & Johnson, Y&R; Nestle, Mc-E; Gen Mills, DFS; Sunshine Biscuit, Cunningham & Walsh (9 19 start); Purex, Weiss (9 26 start); Vick Chemical, BBDO (9 27 start); 2 days, 1 seg & 1 alt seg open
Price Is Right: Q-L	3,170††	Lever Bros, BBDO; Chesebrough-Ponds, JWT; Gen Foods, Y&R; SOS, Mc-E; Lanolin Plus, KFG&C (9 9 start); Minn Mining, BBDO (9 26 start); 4 segs & 4 alt segs open
Pro-Football: Sp-L (9/8 start)	2 million for all	Pabst, Burnett; Standard Oil, D'Arcy; National Brewing, Doner; Ballantine, Esty
Queen for a Day: Au-L	3,000††	Amer Home Prod, Bates, Geyer; Brown & W'mson, Seeds; Corn Prod, C. L. Miller; Dixie Cup, Hicks & Greist (last 8 28); Miles, Wade; Minn Mining, BBDO; Sandura, Hicks & Greist (last 9 4); Stand Brands, Bates; Sunkist, FCB (last 9 19); Toni, North; P&G, Compton; SOS, Mc-E; H. W. Gossard, Weiss; Lanolin Plus, KFC&C (9 9 start); 1 seg & 1 alt seg open
Search for Tomorrow: S-L	10,000 wk	P&G, Burnett
Secret Storm: S-L	9,500 wk	Amer Home Prod Bates
Strike It Rich: V-L	12,500 wk	Colgate, Bates

PROGRAM	COST	SPONSORS AND AGENCIES
Tales of the Texas Ranger: A-F	18,000	Sweets Co, Eisen, Flav-R-Straws, R&R
Tic Tac Dough: Q-L	2,500††	Church & Dwight, JWT; Kraft, JWT; Minn Mining, BBDO; P&G, DFS; Stand Brands, Bates; Toni, North; Amer Home Products, Geyer; SOS, Mc-E; Starkist Tuna, Honig-Cooper; 1 alt seg open
True Story: Dr-L	18,000	Sterling Drug, DFS; ½ spon
Truth or Consequences: Q-L	3,450††	Lever Bros, BBDO; Alberto Culver, Wade; Miles Labs, Wade; Gen Foods, Y&R; 6 segs & 1 alt seg open
Valiant Lady: S-L (last 8 16)	10,000 wk	Toni, Tatham-Laird; Wesson, Fitzgerald; 3 days & 1 alt seg open
The Verdict Is Yours: Dr-I (9 2 start)	3,250††	Gerber, D'Arcy; Wesson Oil, Fitzgerald; Swift, Mc-E; Toni, North; Gen Mills, Knox Reeves; 1 day, 3 segs & 3 alt segs open
Wild Bill Hickok: A-F	27,000	Kellogg, Burnett

Specials and Spectaculars

PROGRAM	COST	SPONSORS AND AGENCIES
Eleven Against The Ice: Dr-F	$110,000	Timken Roller Bearing, BBDO—9 23
Miss America Pageant: M-I	$175,000	Philco, BBDO—9 7
*Texaco Command Appearance: V-I	$200,000	Texaco, Cunningham & Walsh—9 19
Wide, Wide World: M-I	$210,000	General Motors, MacManus, John & Adams—9 15
World's Championship Rodeo, Pendleton: Sp-I	$200,000	General Mills, Tatham-Laird—9 14

SUNDAY

	ABC	CBS	NBC
10:00			
10:15		Lamp Unto My Feet sust	
10:30			
10:45		Look Up & Live sust	
11:00			
11:15		Eye On New York sust	
11:30			
11:45		Camera Three sust	
12N			
12:15		Let's Take Trip sust	
12:30			
12:45		Wild Bill Hickok Kellogg	
1:00			
1:15		Heckle & Jeckle sust	
1:30			
1:45		No net service	Frontiers of Faith (9/15 S) sust
2:00			
2:15		Pro-Football (2-concl.) (9/8 S)	National Tennis Singles (9/8, 2-5) sust
2:30			
2:45		Pro-Football Pabst Standard Oil Ntl Brewing Ballantine	Wisdom (9/15 S) sust
3:00			
3:15		Pro-Football (to concl)	National Tennis Singles
3:30			
3:45		(See above)	Mr. Wizard (last 9/8) Look Here (9/15 S) sust
4:00			
4:15		(See above)	Youth Wants To Know alt Amer Forum sust
4:30			
4:45		(See above)	Zoo Parade sust Wide World (9/15 S, alt wks) (4:30) Gen Motors
5:00			
5:15	College News Conference sust	Face The Nation sust	Frontiers of Faith sust (last 9/8) Wide Wide World
5:30			
5:45	Open Hearing sust	World News Round-Up sust	Outlook sust

MONDAY

	ABC	CBS	NBC
10:00			
10:15		Garry Moore Campbell Soup Lever Bros alt sust	Arlene Francis sust
10:30			
10:45		Arthur Godfrey Stand Brands Stand Brands	Treasure Hunt sust
11:00			
11:15		Bristol-Myers Bristol-Myers (last 9/30)	Price Is Right sust Lanolin Plus (9/9 S) alt sust
11:30			
11:45		Strike It Rich Colgate	Truth or Consequences sust
12N			
12:15		Hotel Cosmopolitan (8/19 S) sust Love of Life Amer Home Prod	Tic Tac Dough P&G alt Church & Dwight Toni alt P&G
12:30			
12:45		Search for Tomorrow P&G Guiding Light P&G	It Could Be You sust sust alt P&G
1:00			
1:15		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op
1:30			
1:45		As the World Turns P&G sust	Club 60 co-op
2:00			
2:15		Our Miss Brooks sust	Club 60
2:30			
2:45		Art Linkletter Stand Brands Campbell Soup	Bride & Groom Toni alt sust
3:00			
3:15	American Bandstand (3-4:30) partic & co-op	Big Payoff Colgate	Matinee (3-4) partic
3:30			
3:45	American Bandstand	Verdict Is Yours sust Gerber alt sust	Matinee
4:00			
4:15	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Lanolin Plus (9/9 S) alt sust Toni alt Brown & Williamson
4:30			
4:45	No net service	Edge of Night P&G Stand Brands	P&G Modern Romances Sterling Drug (9/16 S, alt sust)
5:00			
5:15	Mickey Mouse Club co-op co-op		Comedy Time sust co-op
5:30			
5:45	Coca Cola Miles alt Minn Mining		

TUESDAY

	ABC	CBS	NBC
10:00			
10:15		Garry Moore Gerber (9/3 S) alt sust Fla. Cit. (8/27 S) V. Chem (9/17 S)	Arlene Francis sust
10:30			
10:45		Arthur Godfrey Mutual of Omaha sust	Treasure Hunt sust
11:00			
11:15		sust Gen Foods (9/17 S)	Price Is Right sust Chese-Ponds alt sust
11:30			
11:45		Strike It Rich Colgate	Truth or Consequences sust
12N			
12:15		Hotel Cosmopolitan sust Love of Life Amer Home Prod	Tic Tac Dough Stand Brands P&G
12:30			
12:45		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Chese-Ponds alt sust Brillo (9/10 S) alt P&G
1:00			
1:15		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op
1:30			
1:45		As the World Turns P&G Vick Chem (9/17 S) alt sust	Club 60 co-op
2:00			
2:15		Our Miss Brooks sust Gerber (9/3 start)	Club 60
2:30			
2:45		Art Linkletter Swift (8/2 S) alt Toni Kellogg	Bride & Groom sust Brillo (9/10 S) alt sust
3:00			
3:15	American Bandstand (3-4:30) partic & co-op	Big Payoff sust	Matinee (3-4) partic
3:30			
3:45	American Bandstand	Verdict Is Yours Wesson Oil Swift (9/3 S) alt Toni	Matinee
4:00			
4:15	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Stand Brands
4:30			
4:45	No net service	Edge of Night P&G Fla. Cit. (8/27 S) alt V. Chem (9/17 S)	P&G Modern Romances sust alt Brillo
5:00			
5:15	Mickey Mouse Club co-op co-op		Comedy Time Chese-Ponds sust alt sust
5:30			
5:45	Armour Carnation		

NOTE: L preceding date means last date on air S following date means starting date for new show or new sponsor in time slot

HOW TO USE SPONSOR'S NETWORK TELEVISION COMPARAGRAPH & INDEX

The network schedule on this and preceding pages (68, 69) includes regularly scheduled programing 31 August to 27 September, inclusive (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are: *Tonight*, NBC, 11:15 p.m.-1:00

A G R A P H

31 AUG. - 27 SEPT

WEDNESDAY		THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC
Guy Moore Chemical (9:25-9) Bros.	Arlene Francis sust Oasis Cooking (9:25-9) Wes (9:45-10)		Garry Moore Nestle alt (9:15-9) Gen Foods Nestle alt (9:45-10) Gen Foods	Arlene Francis		Garry Moore Gen Mills (10:15-10:30) and Bus Bureau (11:00-11:15) Gen Foods (9:15-9:30) and Bus Bureau (9:45-10:00) Lever	Arlene Francis		Capt Kangaroo sust	Howdy Doo Chemstrand Baking al Sweets Co
Godfrey Williams Pomonia	Treasure Hunt sust		Arthur Godfrey Bristol & Brock (11:15-12) Gen Foods (9:15-9:30) sust	Treasure Hunt		Johnson & Johnson and Dal Packing Lever	Treasure Hunt		Mighty Mouse Gen Foods alt Chemstrand	Gumby Sweets Co
Bristol-Myers Bristol-Myers	Price Is Right Gen Foods alt sust Lincoln Plus (9:15-9:30) alt SOS		Gen Foods (11:30-11:45) alt Armour (9/26-9)	Price Is Right sust Miles (10:30-10:45) (11:00-11:15) alt sust		Yardley alt Gen Mills (10:30-10:45) alt V. Chem (10:45-11)	Price Is Right Lever sust		Susan's Show sust	Fury Gen Foods alt Border
It Rich Colgate	Truth or Consequences sust Lever		Strike It Rich Colgate	Truth or Consequences sust Alberto Culver alt Miles		Strike It Rich Colgate	Truth or Consequences Gen Foods (9:15-9:30) Lever		It's A Hit sust	Capt Gallan Heinz
Hotel Cosmopolitan sust of Life Home Prod	Tic Tac Dough Am Home Prod alt sust P&G		Hotel Cosmopolitan Tues alt sust Love of Life Amer Home Prod	Tic Tac Dough Kraft Minnesota Mining alt P&G		Hotel Cosmopolitan sust Love of Life Amer Home Prod	Tic Tac Dough Starkist Tuna alt SOS P&G		Big Top sust	True Story Sterling Dr
rch for morrow P&G ing Light P&G	It Could Be You Gen Foods alt Armour Brown & Wmson alt Corn Prod		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Alberto Culver alt Miles P&G alt sust		Search for Tomorrow P&G Guiding Light P&G	It Could Be You Amer Home Prod alt sust P&G alt Gen Prod		Big Top	Detective Di Sterling Dr
News (1:10) sust Up & Be ounted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		News (1-1:10) sust Stand Up & Be Counted sust	Close-Up co-op		Lone Ranger Gen Mills alt Nestle	No net serv
he World Turns P&G sust	Club 60 co-op		As the World Turns P&G Pillsbury	Club 60 co-op		As the World Turns P&G Sterling (9:30-9:45) alt sust	Club 60 co-op		No net service Dizzy Dean co-op (11:45-1:00)	No net serv
Miss Brooks sust sust	Club 60		Our Miss Brooks Nestle alt sust Sunshine Biscuit (9:30-9:45) alt Purex (9:45-10) St	Club 60		Our Miss Brooks Gen Mills alt (10:30-10:45) Gen Foods Johnson & Johns. alt (11:00-11:15) V. Chem	Club 60		Baseball Game of the Week (12:45-1:00) Falstaff Brewing	No net serv Leo Durocher Warmup co-op
Linkletter er Bros monia	Bride & Groom sust Lanolin Plus (9:15-9:30) alt sust		Art Linkletter Kellogg Pillsbury	Bride & Groom Minn. Mining (10:30-10:45) alt sust sust		Art Linkletter Lever Bros Sterling (9:30-9:45) alt Sterling (10:45-11)	Bride & Groom sust		Baseball (cont'd) Amer Safety Razor Bristol-Myers	Major Leagu Baseball (12:30-conclu) Falstaff Brewing (2:30-conclu)
Payoff olgate	Matinee (3-4) partic	American Bandstand (9:15-9:30) partic & co-op	Big Payoff sust	Matinee (3-4) partic	American Bandstand (11:15-11:30) partic & co-op	Big Payoff Colgate	Matinee (12:45-1) partic		Baseball	co-op
t Is Yours alt sust sust	Matinee	American Bandstand	Verdict Is Yours sust sust	Matinee	American Bandstand	Verdict Is Yours sust Gen Mills alt sust	Matinee		Baseball	
hter Day P&G et Storm Home Prod	Queen for a Day sust Amer Home alt Corn Prod	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day Starkist (9:30-9:45) alt Miles (9:45-10) Miles	American Bandstand	Brighter Day P&G Secret Storm Amer Home Prod	Queen for a Day SOS alt Gen Foods Amer Home Prod alt Gen Prod		Baseball	
of Night P&G lk alt sust	P&G Modern Romances Corn Prod alt Sterling Drug	No net service	Edge of Night P&G Pillsbury	P&G Modern Romances Kraft	No net service	Edge of Night P&G (10:15-10:30) alt V. Chem (10:45-11)	P&G Modern Romances Sterling Drug alt Gen Prod		No net service	NCAA Footb (1:30-conclu) Falstaff Brewing (4:30-5)
	Comedy Time Lever SOS alt sust	Mickey Mouse Club co-op Pillsbury alt Am Par		Comedy Time Kraft Miles alt Welch	Mickey Mouse Club co-op co-op		Comedy Time sust Gen Foods alt sust	Tales of the Texas Rangers (12:30-1) Pan Am Petroleum	No net service	NCAA Footb (1:30-conclu) Falstaff Brewing (4:30-5)
		Bristol-Myers Gen Foods			Gen Mills Gen Mills			Lone Ranger (12:30-1) Gen Mills	No net service	Football Scoreboard (1:30-conclu) Falstaff Brewing (4:30-5)

a.m., Monday-Friday, participating sponsorship; *Sunday News Special*, CBS, Sunday, 11-11:15 p.m., sponsored by Whitehall alt Carter Products; *Today*, NBC, 7:00-9:00 a.m., Monday-Friday, participating; *The Jimmy Dean Show*, CBS, 7:00-7:45 a.m., Monday-Friday, participating; *Captain Kangaroo*, CBS, 8:00-8:45 a.m., Monday-Friday, 9:30-10:00 a.m., Saturday, participating; News, CBS, 7:45-8:00 a.m. and 8:45-9:00 a.m., Monday-Friday.

All times are Eastern Daylight. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. Agencies, brands, costs and ratings appear in separate listings on page 64, 66.

SPONSOR ASKS

What are the trends in tv and radio premium offers this fall ?

Thomas Bohan, *premium buyer for Compton Advertising Inc., New York*

Premium offers experienced a slight decline (1.3%) during the first six months of 1957 as compared with the first half of the preceding year. However, most of the premium suppliers contacted were highly optimistic of an increase in premium offers this fall. Some of these suppliers have already closed major deals scheduled for fall



"An artist's drawing of someone you love"

promotion. Radio and television is expected to share with print in advertising these offers.

The strength of any offer depends on how well it is communicated. The personal touch of radio is excellent for depth penetration. The ability to demonstrate and sell premiums through television gives a third dimension to a premium promotion. The flexibility of radio and television is an important consideration in scheduling promotional offers.

Based upon offers made in the last 18 months, the trend is toward more upscale premiums and more adult in-package merchandise.

The major cereal companies have reduced their use of in-package juvenile premiums. It would seem that this move will cut down the amount of advertising time devoted to promoting their premium offers. The leader in the field, the Kellogg Co., in announcing a reduction of juvenile in-package offers for the balance of 1957 stressed that no cutback was anticipated in its scheduled self-liquidating premiums—money and box tops.

A study of the cash offer requirements in the last 18 months points up the trend toward higher-priced premiums. With rising costs, it is harder to find appealing premiums in the lower price range. The consumer is accustomed to paying more for just about everything today. So if an offer represents good value, she will be willing to spend a dollar or more for the premium. There have been several very successful $2.00 premium offers. Based upon the number of offers made in the first half of 1957, the most popular premium offers were $1, more than $1 and 50¢, in that order.

According to *Premium Practice Magazine*, the most popular premiums have been the games, toys, and sporting goods group. Most of these offers have been made by food manufacturers aimed at the juvenile market. The general kitchenware group was a very close second in popularity. The soap and food manufacturers were the leading sponsors of these premiums offers appealing largely to women.

The *Premium Practice* survey pointed out that only 21.1% of recent premium offers had a related use to the product sponsoring them. Most of the offers were beamed at housewives (46.1%) and juveniles (22.5%).

Among the current popular free premium offers are a lipstick, hotplate pad, steak knives, measuring spoon, and a canister pack.

In the self-liquidating category under $1, there are offers of perfume, nylon stockings, aprons, toy birds, and beach balls.

The $1 and over premiums are headed by picnic bags, silver-plated candy dishes, barbeque sets, sets of glasses, stainless steel ware, and "An artist's drawing of someone you love."

Louis M. Hovey, Jr., *Funke and Hoffman, New York*

The most apparent premium trend in radio and television this fall will be a "trading-up" in self-liquidating premiums being offered. The cause of this trend is threefold as we see it.

The first consideration is the constant growth in the premium industry as a whole. This growth, especially during the past five years, has opened the way for new concepts in premium merchandising. For example, more and more premium offers are appearing which feature merchandise for $1.50, $2.00 and $2.50. It is now possible to offer a higher quality of merchandise which a few years ago would have been eliminated because of the 25¢, 50¢, and $1.00 price barrier.

The second consideration is the competitive market. Because of the number of liquidating premium offers that appear each week, large users are striving to offer the best possible value. This means that "premium buyers" are more selective and use more scientific methods for choosing a premium item. Thousands of dollars are spent each year just testing merchandise and much guesswork has been eliminated.

The most important consideration in this new trend, however, is the unpredictable, unscientific "Mrs. American Housewife." This woman has to



"the unpredictable Mrs. American housewife"

be wooed and courted to convince her that she should take advantage of a premium offer. This can only be done in one way—advertising. Without advertising, "Mrs. American Housewife" won't cooperate regardless of the value, appeal and quality of any offer.

Premiums will have to be promoted more aggressively than ever and I feel that radio and tv will play a major part in the expansion and continued growth of the premium industry.

H. L. Bergman, *v. p., sales promotion, Grey Advertising Agency*

In general, the prospects for the further growth of premium offers made through broadcast media in the coming year are good.

The number of tv offers will probably continue to exceed those made on radio (despite radio's lower rates) because of the advantages of visual demonstration of premium items afforded



"the advantages of visual demonstration"

by tv. Use of local tv and radio facilities by national advertisers has proven to be a quick and economical method of testing premiums before the offer is made nationally.

Established patterns have shown a sharp rise in broadcast offers (for both radio and tv) beginning around the Christmas season and reaching a peak in the early spring of the new year. This pattern is likely to continue.

Daytime radio and tv directed to women and children (chief targets of over 70% of all premium offers) will undoubtedly continue to be the predominant time period used, with "kid" premiums featuring fewer giveaway offers, and using more self-liquidating premiums.

Purchase prices required in self-liquidating offers to women are generally on the increase and this trend should follow through in offers made via broadcast media. With consumers accustomed to luxury items, many premium users are meeting success with high-priced items formerly considered unsuitable as premium offers.

Jack Levin, *president, Larido Corp., New York.*

This fall promises to be one of the most active premium seasons in recent years and it stands to reason that both radio and tv, the two major advertising media, will have their share of premium offers. Both radio and tv have successfully demonstrated their ability to pull premium returns, providing the commercial is properly prepared so that it sells the premium merchandise rather than merely mentioning the offer as an afterthought.

To give you a better idea as to what's in store for the American family, I will mention some premium promotions scheduled for this fall.

Children appeal: despite rumors and conflicting reports that cereal companies are dropping premiums, we have orders from several of the major cereal companies for free package inserts and self-liquidating premium offers, promoted heavily on tv and radio.

And for those who feel that big premium returns are a thing of the past, one of our cereal accounts recently purchased one-half million units of a 25¢ self-liquidator and this morning we received a substantial re-order on this same item. We believe that alert tv copy was responsible for its success.

In the adult field, "free" offers are making headway. One of our soap company accounts has used over one million of one of our products which was offered free in exchange for three box tops.

The growing importance of "free" offers is understandable when one considers the present high cost of merchandise, handling charges and postage. Chances are that by the time we add on fixed overhead, a 25¢ premium is the same item that most housewives can purchase in their local stores for that price. An adult 25¢ self-liquidator no longer exists, for all



"In adult 25¢ self-liquidator no longer exists"

practical purposes, and 50¢ seems to be the lowest self-liquidator price for any adult offer this fall.

We believe that you will see an abundance of fashion items being offered to housewives this fall and they will be offered for $1.00 and $2.00 plus the usual box tops or labels. We have a number of such promotions scheduled and know of more. While the household gadget or kitchen-aid premium has always done well, the market seems saturated. Recent tv offers include petty coats, sweaters, bermuda shorts, blouses, and hosiery for the entire family. We think that you will be seeing more of this type of premium and at higher prices.

PRIMARY MARKET

400,000 people in the Ann Arbor area respond primarily to local radio. It's a huge market AND NOT ADEQUATELY COVERED BY OUTSIDE STATIONS.

ANN ARBOR AREA

Includes Plymouth, Ypsilanti, Livonia and 23 important industrial communities in Michigan.

FIRST in PULSE*

Most recent Pulse indicates WHRV's strong superiority...18 firsts (half hours) out of 24.

WHRV

1,000 watts abc 1600 kc

Major league baseball, University of Mich. sports Detroit Red Wing Hockey

6:00-9:00 A.M. Joe and Ralph, famous in Mich. area

Write for special merchandising plan or contact:

BOB DORE ASSOCIATES
National Representatives
the door is always open...

Bob Dore Assoc., 420 Madison Ave., N. Y. 17, N. Y.

* JUNE '56 PULSE

Down SHREVEPORT way our folks know their BRANDS!

KANV



Shown here are Fay Foppe and Willie Caston, KANV Staff Announcers, RINGING THE BELL for CALUMET BAKING POWDER in a store promotion.

BRAND NAMES MEAN ALE in the RICH NEGRO MARKET of the Shreveport area, where Negroes, totaling 36.7% of the metropolitan population, receive 43¢ out of every payroll dollar, and where . . .

KANV IS THE ONLY ALL NEGRO PROGRAM STATION . . .

Where 91,000 BRAND-CONSCIOUS Negro Listeners buy the brands the KANV PERSONALITIES *SELL*, over the air and in store promotions.

JUMP NOW! let KANV RING THE BELL for you!

Write, call or wire the KANV Representative in your area—NOW!

KANV
1050 kc - 250 Watts - DAYTIME
the ONLY ALL NEGRO PROGRAM Station in
SHREVEPORT, LOUISIANA

National and regional spot buys in work now or recently completed

SPOT BUYS

TV BUYS

Schick Inc., Lancaster, Pa., is initiating a campaign in 100 top markets to promote its three new electric shavers—the Powerhouse for men, the Oriental and Sophisticate for women. A $4.5 million budget for tv and print is the highest ever used by Schick for a fall campaign. Schedule kicks-off 4 November for seven weeks. Minutes and chainbreaks during nighttime hours will be sought; saturation frequency will vary from market to market. Buying is not completed. Buyer: Paul Roth. Agency: Benton & Bowles, New York. (Agency declined to comment.)

Colgate-Palmolive Co., New York, is entering Midwestern markets to advertise a dental cream. Starting date is 4 September for 19 weeks. Nighttime minutes and chainbreaks are wanted. Average frequency: five spots per week per market. Buyer: Charles Valentine. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

General Foods Corp., Jell-O div., White Plains, N. Y., is going into major markets for its Chiffon Pie pudding. Short-term schedule will begin 16 September. Daytime minutes will be used. Frequency: approximately 12 spots per week per market. Buyer: Marie Fitzpatrick. Agency: Young & Rubicam, New York.

Continental Baking Co., New York, is planning a campaign in major markets for its Profile bread. Schedule will start 16 September for an indefinite run. Daytime and nighttime minutes and chainbreaks are being sought; frequency will depend upon the market. Buying is not completed. Buyer: George Detelj. Agency: Ted Bates & Co., New York. (Agency declined to comment.)

P. Lorillard Co., New York, is preparing a schedule in major markets for its Newport cigarettes. Campaign kicks-off shortly for six weeks. Minutes will be slotted during nighttime hours, with an average of 10 spots per week in each market. Buying is completed. Buyer: Roger Hutzenlaub. Agency: Young & Rubicam, New York. (Agency declined to comment.)

RADIO BUYS

National Shoes, Inc., Bronx, N. Y., (stores in New York, New Jersey, Connecticut, Massachusetts and Maryland) is using heavy saturation. Minute e.t.'s will be placed daytime and nighttime, with 690 announcements per week on 27 stations. Fall schedule will run until the end of the year. Buying is not completed. Buyer: Joyce Peters. Agency: Emil Mogul Co., New York.

Clayton Labs., div. of Grove Labs., St. Louis, is going into scattered markets to promote its Citroid compound. Campaign will start 21 October for four weeks. Advertiser is buying daytime and nighttime minutes on every day of the week with heavy saturation. Frequency will depend upon the market. Buying isn't completed. Buyer: Betty Nasse. Agency: Dowd, Redfield & Johnstone, New York. (Agency declined to comment.)

The nation's 90TH MARKET in total retail sales!*



In case you hadn't noticed, Albuquerque, New Mexico is now a *billion dollar market!* It's the fastest-growing major market in the surging Southwest, and ranks 90th in the nation in total retail sales.

Look at these figures: In the metropolitan area alone, population is up to 218,800 (61,400 families) with a spendable income of more than *$372 million.*

In the last year, food sales have increased 64%, drug sales 74% and total retail sales an amazing 62% to a new high of $290,276,000!

And this is just the beginning! Today, business activity in Albuquerque is increasing at a rate *three times above the national average!*

KOB Radio and KOB-TV are the unchallenged, leading media in this young, active-buying market. Powerful KOB, the Southwest's 50,000-watt pioneer station commands the Pulse ratings just as KOB-TV Channel 4, is tops in ARB ratings.

Now under the progressive management of KSTP, Inc., broadcast leaders in Minneapolis-St. Paul, KOB and KOB-TV are your *best buys* in atomic Albuquerque!

*SALES MANAGEMENT "Survey of Buying Power," May 10, 1957

RADIO
770 K.C.
50,000 WATTS
NBC

KOB

TELEVISION
Channel 4

ALBUQUERQUE, NEW MEXICO
"Serving and Selling the Surging Southwest"
Represented by Edward Petry & Co., Inc.

26 MEN

thundering out of the West



. . . The 26 daring Arizona Rangers tamed America's last wild territory . . . rounded up over 4,000 rustlers, desperadoes, gunmen and swindlers at the turn of the century. All the flavor of the historical conflict between law and outlaw is in 26 MEN . . . filmed for TV on scenic Arizona locations capturing the impact and excitement of the last frontier. Producer — Russell Hayden.

new! ADULT *action!* WESTERN

SOLD, within first two weeks of release in over 60 markets, to such advertisers as:

- Brylcreem
- A & P
- Kroger Co.
- Coca Cola
- Fritos
- Bardahl
- H. P. Hood & Sons
- Standard Oil of Texas
- Freihofer Baking
- Max Russer Meats
- Nic-L-Silver Battery
- Mrs. Smith's Pies
- Humpty-Dumpty Stores

CONTACT:

ABC FILM SYNDICATION

1501 Broadway, N.Y.C.
LAckawanna 4-5050

FILM-SCOPE

31 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Syndicated film now occupies so much of a tv station's diet that broadcasters feel they can get a little more finicky about the menu.

This week FILM-SCOPE asked its roster of Station Spotters about their relationships vis-a-vis syndicators. In a word, this is what the stations say: **"Let's be a little more sophisticated in our dealings.** Sure, we all started out with ham and eggs. Now let's sharpen our tastes." Specifically:

1) **In syndicated fare, a good pilot film is the best convincer.** The fact is that most stations have neither the executive time nor the facilities to buy on such intangibles as a star's reputation, track record of the distributor, etc. They want to see something in black and white.

2) **Station decisions on film no longer are one-man, impulse jobs.** Often the station manager, sales manager, program and/or film director figure in the confab. **Thus a pushy film salesman sometimes does more harm than good.**

3) **Stations would like a better briefing on the potential angles in a film which could be used as sales hooks.**

4) Merchandising is so important these days that more **promotional aids—on a continuing basis—are desirable. An original kit, without follow-up stuff, usually is too primitive.**

5) If station's could make their dreams come true, **the ideal syndicated film salesman would be a fellow who has had station experience himself.**

6) The **syndicator who romances a single station in a market too ardently alienates the affections of the others.** They get suspicious that a "deal" may be afoot (aside from which their feelings are hurt).

Screen Gems' Ranch Party is starting talk about a trend toward country-type films.

Offhand, there's plenty of documentation for such speculation. Jimmy Dean, Pat Boone, Tennessee Ernie Ford—and (if you want to make the category loose enough) Lawrence Welk—are riding a crest. America seems to be in a nostalgic mood.

But statistics warn against a hasty conclusion. **There have been less than a dozen major country-music variety films in the last five years.**

Observers note that there has been a sustained appeal for this type of entertainment when broadcast **live and featuring the latest popular tunes.** But, they ask, **can this freshness and spontaneity be retained via film?**

On the action front, it looks like the big play will be toward more **westerns, more horror stuff, and more mysteries.**

The Gray Ghost, CBS syndication series, almost set a precedent for exposure over three local stations at the same time. But it didn't quite make it.

Colonial Stores, buyer of the show for Richmond, thought the episodes of the Civil War exploits of Virginia-born Capt. John Mosby worthy of a link-up of all three Richmond stations.

However, so many problems intervened that Colonial's good intentions couldn't be realized.

As syndicated film sales multiply abroad, **a new kind of wheel is being added to the executive machinery—the international tax expert.**

Actually, two related problems face him:

1. **Foreign exchange.** Often a film company wants to **keep its money outside the U.S.** for reinvestment abroad, or bring it home by a circuitous route to get a better rate that way.

2. **Taxes.** By **establishing a "base" company in some favorable foreign spot,** a film company sometimes can cut its tax bill on foreign earnings to the bone. It can keep the money working overseas, or bring it home only when its tax position here makes such a maneuver favorable.

Nations with especially low taxes (or none at all) on money earned outside their borders are known as **"tax havens." Panama generally is regarded as the best** in this hemisphere and some U.S. film companies already have anchored there.

Bibliographical note: A detailed study of this subject has just been published by the Law School of Harvard University (**Tax Factors in Basing International Business Abroad;** Cambridge 38, Mass.; $5). A quick check list appeared in the July issue of *Management Digest* (McGraw-Hill; 33 W. 42nd St., N.Y.C. 36; $1). Another source: The United Nations.

Very much on the rise as a market for U.S. syndicators this fall is Puerto Rico.

The climate is benign: **About 10% of all shows in P.R. are syndicated fare, and of the top 15 programs four are film imports** dubbed in Spanish. Here are some samples: (Source—Telepulse, 1957)

	RATING	AUDIENCE SHARE
Cisco Kid	52	75%
Foro 7 (Stage 7)	51	69
Agente X (Man Called X)	44	66
Rin Tin Tin	40	65

This quartet is having a real romp: Cisco Kid walloped a live competitor by over 2½ times; Agente X is estimated to pull 20,000 more homes than Quedo-Rovira, which opposes it; and Foro 7 tops Alegrias-Cast (live) by more than 25 rating points.

Note: **Three viewers or more per set are not uncommon for films.** Puerto Rico has 3 tv stations, an estimated 180,000 sets, and a population of some 459,000 families.

Carter Products is making more and more syndication buys via SSCB, but they will continue to be on a market to market basis.

As explained this week to FILM-SCOPE by an SSCB buyer: **"These are mostly opportunistic buys.** In other words, we pick and choose according to how the local figure for syndication matches up to our appraisal of the market."

FLASHES FROM THE FILM FRONT: Horror is having a hey-day. **A.A.P.** is offering a mystery-horror package (yet untitled) of 52 films from its Gold Mine Library . . . **Screen Gem's** shock package of 52 films has been sold to 10 stations . . . **Michel Kraike,** producer of the classic thriller, Trader Horn, says that the half-hour series will be shot in London and Africa for release in fall 1958 . . . **WPIX,** New York, reports **20 hours of mystery and suspense-adventure** scheduled for fall.

CBS Newsfilm has added six more stations in the U.S. and Radio Televisora Nacional, Bogota . . . **A.A.P.** reports first sale of Warner Bros. feature package in Great Britain to Associated TV, LTD. of London for $250,000 . . . **NTA** has purchased controlling interest in KMGM-TV, Minneapolis-St. Paul . . . **General Cigar** bought **NTA's Sheriff of Cochise** for White Owl Cigars in two markets thru Y&R.



AND HERE'S FURTHER PROOF!

May A R B Shows—

KTRK-TV First in Prime time — 6-10 p.m. Monday thru Friday

KTRK-TV First in Nighttime — 6 p.m. to Midnight Monday thru Friday

KTRK-TV First in Nighttime — 6 p.m. to Midnight Sunday thru Saturday

KTRK-TV Leads With Top 3 Shows and Five of Top 10 in Houston!

HOUSTON'S BEST BUY
KTRK-TV
CHANNEL 13

THE CHRONICLE STATION, CHANNEL 13
P. O. BOX 12, HOUSTON 1, TEXAS-ABC BASIC
HOUSTON CONSOLIDATED TELEVISION CO.
General Manager, Willard E. Walbridge
Commercial Manager, Bill Bennett
NATIONAL REPRESENTATIVES: Geo. P. Hollingbery Co.
500 Fifth Avenue, New York 36, New York

abc

DOMI

Tampa - St. Petersbur

Now 10th in retail sales per capita

—as stated by U.S. Department of Commerce!

Dominated by WTVT

—ask your Katz representative for the latest ARB!



34th in Total Retail Sales
(Up from 36th previous year)

39th in Food Store Sales
(Up from 44th previous year)

31st in Drug Store Sales
(Up from 33rd previous year)

NATE

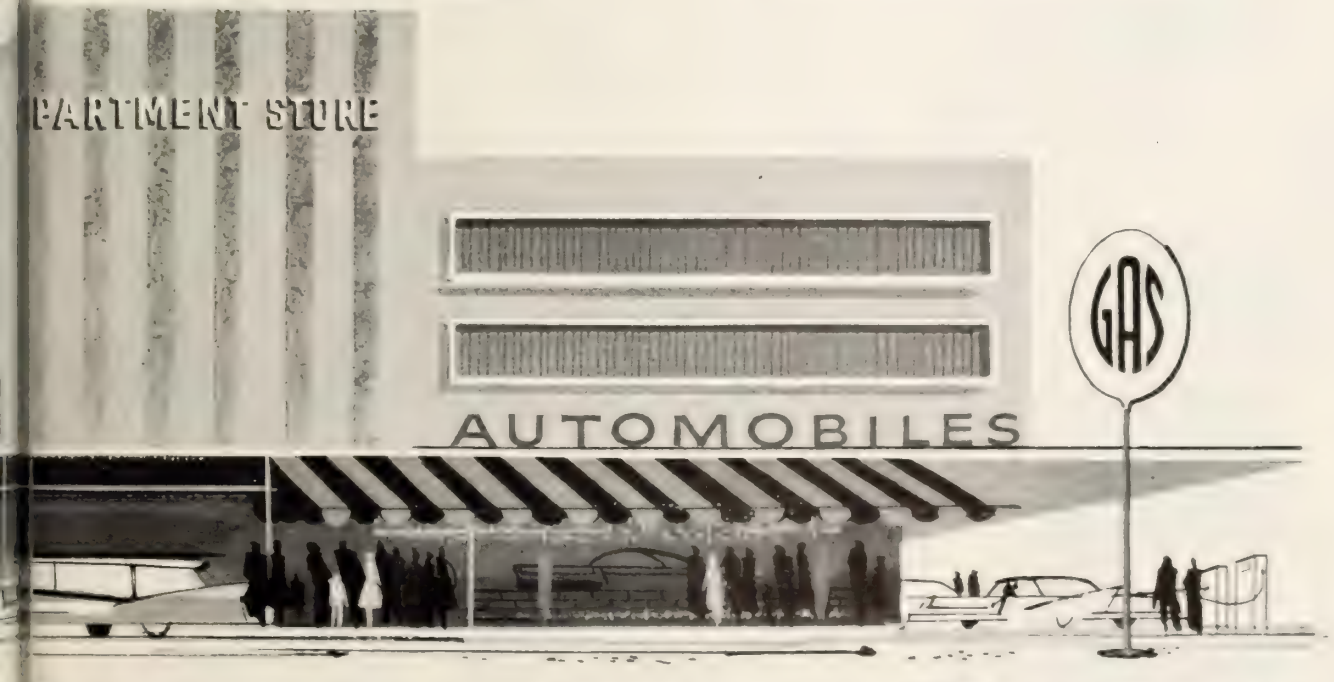
...twin cities of the South

WTVT

TAMPA - ST. PETERSBURG

CBS Channel 13

The WKY Television System, Inc.
WKY and WKY-TV Oklahoma City
WSFA-TV Montgomery
Represented by the Katz Agency



33rd in General Merchandise Sales (Up from 37th previous year)

29th in Automotive Sales (Up from 34th previous year)

35th in Service Station Sales (Up from 39th previous year)

(Source: Sales Management Survey of Buying Power, 1956 & 1957)

as always . . .
New Orleans'
ONLY
STATION
with 100%
All Negro

WMRY

★ PROGRAMMING
★ PERSONALITIES



"Versatile"
Larry McKinley
10 to 12-noon
4 pm to Sign Off



"Sister"
Bessie Griffin
12 to 2 pm



"Deacon"
Jack Willman
8:30 to 10 am



"Groovy"
Gus Lewis
Sign on to 8:30
2 to 4 pm

WMRY
The Sepia Station
1000 WATTS 600 KC.
New Orleans
Mort Silverman—Exec. V. P. & Gen. Mgr.
Gill-Perna, Inc.—Nat'l. Rep.

News and Idea WRAP-UP

ADVERTISERS

Acquisition of the J. B. Williams Co. by Pharmaceuticals, Inc., announced formally last week, adds a substantial line of nationally advertised brands to those already manufactured by the company.

Williams manufactures and distributes Aqua Velva, Kreml Hair Tonics and a score of other nationally accepted products. Pharmaceuticals markets Geritol, Sominex and Serutan among others.

Plans are to continue J. B. Williams under present management as a subsidiary of Pharmaceuticals. The present network schedule of the parent company (*Twenty One*, NBC; *To Tell the Truth*, CBS; and a new panel show *What's It For*, starting 12 October on NBC, could afford ample room for the Williams Division products.

Pharmaceuticals is a heavy air media advertiser, Williams (up until this point) is not.

Helene Curtis has announced appointment of McCann-Erickson, Chicago, as agency replacing Earl Ludgin & Co. for the firm's Spray Net and Shampoo Plus Egg.

George Factor, Helene Curtis vice president, also announced a realignment of products among the company's other two agencies:

Gordon Best & Co. will handle Suave, Suave for Men, Lentheric, Curtis beauty shop products as well as a new men's product to be announced shortly.

Edward H. Weiss agency will handle Stopette deodorant, Enden Dandruff Treatment Shampoo, Kings Men Toiletries and Lanolin Discovery spray hairdressing.

H. J. Heinz "Once in a century" campaign (built on the coincidence of 1957 and "57 varieties" slogan) will climax with a new national promotion set for fall.

The 1957 Jamboree Pennant Sale, promoting the leading Heinz products, will be kicked off with extensive consumer magazine advertising and the firm's two network tv shows, *Captain Gallant* and *Studio 57*.

Heinz Condensed Soups and new pack Ketchup will be heavily supported by the television effort. Maxon, Inc., of Detroit, is the agency for Heinz grocery products.

Reynolds Metals Co. will launch an ambitious campaign this fall based upon research confirming the superiority of aluminum foil as a bread wrap.

A consumer magazine series will kick off the drive to educate the bread industry (and the housewife) to the advantages of foil wrapped baked goods. Commercials on Reynolds' *Circus Boy* and *Disneyland* (which the metals firm co-sponsors beginning September 11) will be seen by an estimated 60-million tv viewers.

In the heat of August U. S. Steel is making its final plans for Operation Snowflake. The promotion campaign is geared again this year to 26,000 retailers and the sale of major appliances as Christmas gifts for the family. Heavy tv and newspaper advertising will back the merchandising with the theme "Make it a white Christmas . . . give her a major appliance." Free promotion kits go to all retailers. Agency is BBDO, Pittsburgh.

Advertiser appointments: Robert M. Van Brundt has been named advertising manager of the hearing aid division of **Zenith Radio Corp.**, Chicago. He has been tv advertising manager of **Motorola** for the past five years.

At **General Electric, Richard D. Kennedy** has been named to the new position of advertising and sales promotion manager of the receiving tube department in Owensboro, Ky. He directs advertising, sales promotion and publicity for both original equip-

ment and distributor sales for all types of tubes.

Colgate-Palmolive Co., New York, names **C. Gilbert Green** as general sales manager of its toiletries division. **H. P. McClure** has been named to the new position of general sales and promotion manager of food and drug store chains. Their appointments are part of the company's divisionalization program which began early this year.

AGENCIES

Five-way promotion is being introduced in New York by Reach, McClinton & Co. with its new monthly house organ *Reading Matter*. It chats informally about employees, some of the campaigns, marketing theories and scuttlebutt originating at the water cooler.

There's a passel of new client appointments of agencies this week. Among them: **P. Lorillard Co.** consolidated all of its cigarettes—Old Gold, Kent and Newport—into one agency, **Lennen & Newell,** which previously serviced only Old Gold.

Consolidated Film Industries, a division of Republic Studios, **to Tilds & Cantz,** Los Angeles . . . **Procter & Gamble's** American Family Products to **Tatham-Laird,** Chicago . . . **Mutual Benefit Life Insurance Co.** to **Grant Advertising,** New York, with an expanded advertising and promotion plan in prospect.

Davis Products to **Frank Wright National Corp.,** San Francisco, with discussion of tv and radio among media for use in '58 . . . **Perpetual Savings and Loan Assn.** to **Beckman, Koblitz, Inc.,** new Los Angeles agency (see below.)

There are several new changes this week for your agency lists, too, as three new ones come on the scene.

Phil Field, formerly of Lew Sanders Advertising, has opened **Field Advertising** in Chicago. He will specialize in consumer packaged goods . . . In Kansas City, a foursome has formed **Avery, Reel, Holloway and McDonald** Advertising. They





Angling for greater sales in the **Beaumont-Port Arthur-Orange** area? You need the only facility covering this oil-rich market of 1,000,000 prosperous Texans-

KFDM Beaumont Radio & TV

CBS
ABC

See PETERS-GRIFFIN-WOODWARD, INC.

A pictorial review of local and national industry events

PICTURE WRAP-UP



Over 350 guests, including press, clients, advertisers and dignitaries attended WLW-TV's color debut of *Ruth Lyons and her 50-50 Club* at the Netherland-Hilton Hotel in Cincinnati



New attraction on WPST-TV, Miami, will feature a boxing match between Phyllis Kugler (r), Women's Champion, and Barbara Buttrick



Hal Morgan, WGAR d.j., milked a prize Holstein at Cuyahoga County Fair and listeners reported that from the sound effects, he was really doing a bang-up job of it



Young ballooners had a treat when Shari Lewis carriaged up and down Fifth Ave. in pre-show promotion for *Hi Mom* on WRCA-TV. over 1,000 helium-filled balloons were given away to passers-by



Unerring judgment of New York account executives is borne out in their selection of June Cook as Miss Washington of 1957 in a WWDC contest. Judges (l. to r.) Thomas Comerford, Y & R; William Groome, Ted Bates; William Dollard, Y & R



Pretty corny. Seventh annual corn field day at WHDH, Boston, is announced by farm and food director Joe Kelly (with bell). Kelly kept corn fresh in wading pool, cooked and served it throughout the day to WHDH personalities, staff, guests

are **James A. Avery, Roy F. Reel, Bob Holloway** and **Ward McDonald,** all former executives with Carter Advertising Agency there. Three Carter officers will serve as consultants to the new group: **Charles Carter, Josephine Dahlin** and **Fred Klemp,** with **ARH&M** continuing to service several accounts handled formerly by Carter.

Another shop to open in Los Angeles is Beckman, Koblitz, Inc., with partners **Milt Beckman,** former owner of Beckman, Hamilton & Assoc., and **Eddie Koblitz,** founder of the Edwards Agency.

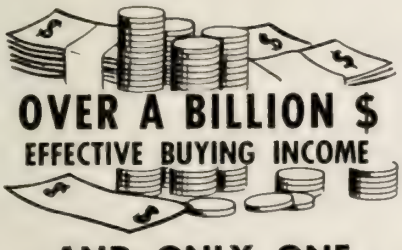
Agency personnel changes: Colin H. John has been named account executive in charge of Vauxhall motor car advertising at MacManus, John & Adams, Detroit. He continues as associate account man on Pontiac . . . **Robert C. Mack** is now v.p. in charge of tv and radio at Grant Advertising, Detroit. . . . **Tom Kaufman** joins Henry J. Kaufman and Assoc., Washington, in the public relation-division . . . **Robert J. Hooper** is manager of the service department at Geyer Advertising, New York, and **Angelo T. Cozzi** has been manager of print production.

New to Anderson-McConnell in Hollywood: Joseph W. Harbison, Jr., as manager of industrial advertising from James C. Galloway Co.; **William R. Averill** as medical and drug copy chief from Herby E. Hill Advertising; **Elizabeth Farrar** as librarian and research technician from Simon & Schuster.

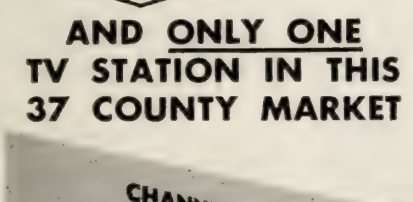
Jerry W. Ream has been named v.p. in charge of the consumer division at Klau-Van Pietersom-Dunlap, Inc., Milwaukee. One of four divisional heads, he directs advertising and merchandising on all consumer accounts . . . **Erwin H. Klaus** is the new San Francisco manager of The Eschen Co., replacing **Donald E. Kerwin** who has resigned . . . At Kastor, Farrell, Chesley & Clifford, New York, **James P. Barrett** joins the account group after working at Lennen & Newell and Benton & Bowles; **Marion Akins Yeh** now heads tv and radio traffic after working at Ogilvy, Benson & Mather and The Brow Co.

James J. Ward has set up his own business as a sales engineering con-

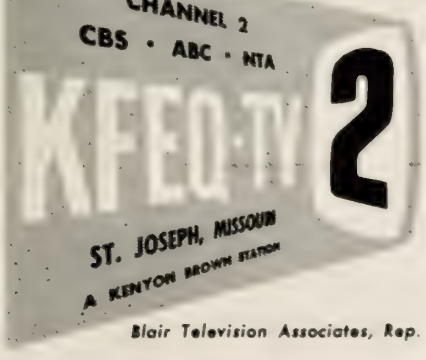
there is



OVER A BILLION $
EFFECTIVE BUYING INCOME



AND ONLY ONE
TV STATION IN THIS
37 COUNTY MARKET



Blair Television Associates, Rep.

FOR UNMATCHED COVERAGE OF
STEUBENVILLE-WHEELING 52nd TV Market



HERE ARE THE FACTS:

STATION — Covers 320,957 TV homes in 30 counties of Ohio and W. Virginia. 62% more tower—53,538 more TV homes than the Wheeling station. Lowest cost per thousand TV homes. Over 80 top-rated CBS and ABC Network shows. Total coverage of 1,125,500 TV homes, including Pittsburgh.

MARKET — Center of U.S. steel, coal and pottery industries. Fastest growing industrial area in the world. 1,418,800 population. More than $2 billion yearly purchasing power. Center of the Upper Ohio River Valley, rich in natural resources. Includes the highest paid industrial workers in the world.

Ask for (1) Showing of new color slide film, "How to Make Money in the Steel Market." (2) Chart, "How to Measure Your TV Results." (3) "Directory of Retailers and Wholesalers in Steubenville-Wheeling Market."

WSTV-TV
STEUBENVILLE, OHIO
CHANNEL 9 234,500 WATTS

Represented by Avery-Knodel, John J. Laux, Exec. V.P. and Gen'l Mgr.; Rod Gibson, Nat'l Sls. Mgr., 52 Vanderbilt Ave., N.Y.C., MUrray Hill 3-6977

A Member of the Friendly Group
WSTV, WSTV-TV, Steubenville;
KODE, KODE-TV, Joplin;
WBOY, WBOY-TV, Clarksburg
WPAR, Parkersburg
WPIT, Pittsburgh



Right from the horse's

To make sure you say what you mean . . . mean what you say!—put your message on film . . . check and recheck it with real live audiences before it's finally aired. Then there'll be no "fluffs"—no fault to find with what's said and done.

Furthermore, you schedule to best advantage, save time and money—when you use EASTMAN FILM.

For complete information write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

Be sure to FILM IN COLOR . . . you'll be glad you did



mouth !

East Coast Division
342 Madison Ave.
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

or W. J. GERMAN, Inc.
Agents for the sale and distribution of Eastman Professional Motion Picture Films, Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

sultant in Chicago after resigning as general manager of the Los Angeles office of Arthur Meyerhoff & Co. He is being replaced by **Joel Benton**, former executive vice president of Cole, Fisher, Rogow.

New vice president at Leo Burnett Co., Chicago, is Jack Kopp, a brand supervisor who started with the company two years ago as an account executive. He was a marketing account executive at Needham, Louis & Brorby, also Chicago.

NETWORKS

Bowling, which has done rather well on the film syndication circuit, will get network tv coverage this season.

American Machine & Foundry has bought the Sunday 8:30-9 p.m. spot on ABC TV for *Bowling Stars*. The show starts 22 September. Fletcher D. Richards is the agency.

Back in 1956 NBC TV tried a bowling show, *National Bowling Champions*, sponsored by White Owl in the Sunday 10:30-11 p.m. spot. This show lasted through the summer and into the early fall. After that the network ceased programing the late Sunday time slot.

The ABC Tv bowling show is the fourth sports program set in the new fall line-up.

Here's the current tally of the regularly scheduled sponsored nighttime network tv shows by types:

Adventure	6
Comedy	2
Hour Drama	5
Half-hour Drama	9
90-minute Drama	1
Hour Music	1
Half-hour Music	2
Hour Mystery	2
Half-hour Mystery	8
Quiz-Panel	11
Situation Comedy	19
Sport	4
Hour Variety	8
Half-hour Variety	11
Hour Western	4
Half-hour Western	14
Miscellaneous	8

While CBS TV and NBC TV are busy filling in the open spots in the fall nighttime network tv schedules with sustainers, ABC TV is holding its unprogramed half-hours open.

ABC TV currently has 8 half-hours open.

CBS TV's two sustainers that fill out its evening line-ups are: *Playhouse of Mystery*, Tuesday 10:30-11 p.m. and *Assignment Foreign Legion*, Saturday 10:30-11 p.m.

NBC TV is using *My Friend Flicka*, Sunday 6:30-7 p.m. and *Nat "King" Cole*, Tuesday 7:30-8 p.m. to plug up the holes.

Here's an interesting switch: John A Stearns, long-time tv producer, has turned to radio. Stearns has been named an executive producer for the American Broadcasting Network and will be assigned to handle the new live musical programs planned by the radio network. Most recently he has been producer of NBC TV's *Arthur Murray Party* and before that was producer and director for *Armstrong Circle Theatre*, *Steve Allen Show* and *Faye Emerson Show*.

Focus on personalities: Harry C. Folts and Aaron Beckwith have been named account executives for ABC TV. Folts comes from American's radio arm and Beckwith from NTA where he was director of business development . . . **S. William Aronson** has been appointed administrator in the cost control unit of the American Broadcasting Co. Aronson moves up from director of sales service for the American Broadcasting Network.

Color notes: Four of NBC TV's nine college football games, including the Army-Navy classic, will be colorcast this fall.

REPS

Blair-TV is mailing a specially prepared 'Time Change Guide Map' to timebuyers and other agency personnel throughout the country who are faced with the bi-annual time change problem.

The guide will show the status of major cities with special information concerning the numerous exceptions which make time changes a big headache to the industry.

Larry Surles, formerly Eastern manager for radio, NBC Spot Sales, has been promoted to the



Only ONE is atop the
Continental Divide
Serving both the Atlantic and Pacific Sides of America
KXLF - TV4 -:- Montana
Butte
East—The Walker Co.
West—Pacific Northwest Broadcasters

newly created post of Manager of New Business. New job will free the sales executive of administrative details so he can concentrate fully on the development of new spot television business.

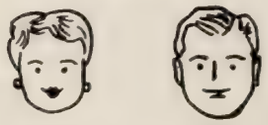
Esther Rauch has been appointed Midwest Sales Development Manager for John Blair & Co. Miss Rauch comes to Blair from the Leo Burnett Co., where she has supervised timebuying for International Harvester, Convert Rice, Marlboro and the Tea Council.

The rep company points out that her appointment is to keep pace with Chicago's growing importance in advertising placement, especially air media.

Seymour "Hap" Eaton has been named a television account executive in the New York offices of Peters, Griffin, Woodward, Inc.

Eaton joins the rep firm after four years with NBC Television Films in Chicago where he was North Central Sales Supervisor. Prior to that association, he was in varied advertising, public relations and promotion capacities for RKO Radio Pictures.

"THE SQUARES"



MOM POP

(Adults who can buy)

LISTEN TO

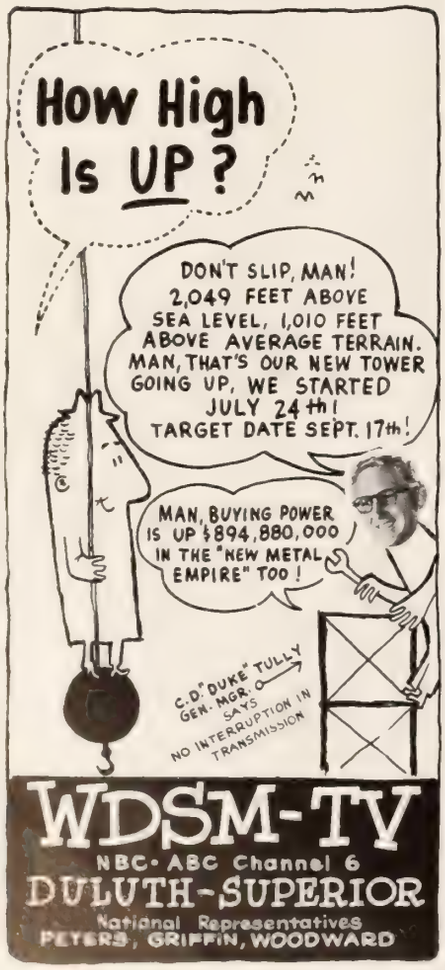
KiTE

"Cool Cats" Get Their Kicks Elsewhere

More San Antonio Mommies and Papas Listen Daily to KiTE Than To Any Other Station*

*NCS #2

Call Avery-Knodel, Inc.



WDSM-TV
NBC • ABC Channel 6
DULUTH-SUPERIOR
National Representatives
PETERS, GRIFFIN, WOODWARD

RADIO STATIONS

WGH, Norfolk, Va., is hosting a special seminar on the Multiplex question on 26-27 September at the Hotel Chamberlin, Old Point Comfort, Va.

Pros and cons, technical and business sides of the Multiplex picture will be discussed. Also demonstrations of transmitting and receiving equipment will be on display plus an opportunity



"KRIZ Phoenix says you do gift wrapping."

Montgomery's No .1
Radio Station
WRMA
Serving 200,000 Negroes

Announces the Appointment of

JUDD SPARLING
as Station Manager
AND
EVERETT - MC KINNEY, INC.
as National Representative

to observe reception up to 30 miles from the transmitter.

A novel public service idea passed on by WAPI, Birmingham, was the broadcasting of the annual Alabama High School All Star basketball and football games with some 50 Alabama high schools as "sponsors."

The games originated and broadcast by WAPI were also carried on 36 of the state's radio stations. Each station invited principals and superintendents of the high schools to use all announcement periods to inform listeners of the work and activities of the local schools.

WAPI along with the Birmingham News made the games available without cost to one radio station in every Alabama town and city.

WBAL, Baltimore, came up with a coup this month when it signed the May Co., department store, to a 52-week contract. The station says this is the first long-term pact between any Baltimore store and a radio station.

New call letters for some Bartell stations: WYDE will be the new call letters for WILD, Birmingham, come Labor Day (2 September). WYDE is the sister station of WAKE, Atlanta, and the two Bartell Group stations have come up with a "natural" in the way of a promotion angle: the South's WYDE AWAKE radio team. This past week has seen an extensive promotion campaign for the WYDE WAKE duo. The WILD call letters now go to the former WBMS, Boston, another of the Bartell Group.

Idea at work from WDGY, Minneapolis-St. Paul: Local mayors from surrounding cities and Minnesota towns are taking over part of the Don Kelly show (he's the Morning Mayor of the Twin Cities) to talk about safety, welcome visitors and appeal for current charity drives . . . **Meredith Publishing Co.,** Des Moines, has announced purchase of **KRMG,** Tulsa, subject to FCC approval.

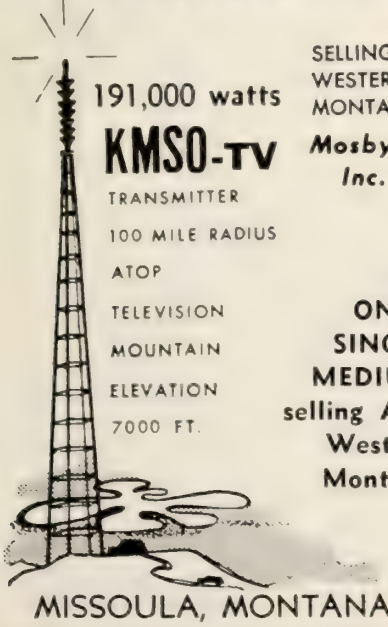
New affiliations: WOKO, Albany, this week becomes an affiliate of the American Broadcasting Network. WOKO was established in 1924.

EXPECT RESULTS

(and you'll get them)

when you present your product over

KSMO-TV



191,000 watts

KMSO-TV

TRANSMITTER

100 MILE RADIUS

ATOP

TELEVISION

MOUNTAIN

ELEVATION

7000 FT.

SELLING WESTERN MONTANA

Mosby's, Inc.

the ONLY SINGLE MEDIUM selling ALL Western Montana

MISSOULA, MONTANA

WHLI

"THE VOICE OF LONG ISLAND"

DELIVERS

A Major Independent Market

NASSAU COUNTY

POPULATION	1,180,000	10th	among U.S. Counties
BUYING INCOME			
Total	$2,928,340,000	8th	among U.S. Counties
Per Family	$ 8,503	5th	" " "
RETAIL SALES	$1,534,786,000	11th	" " "
Food Store	$ 403,423,000	9th	" " "
Auto Store	$ 252,922,000	11th	" " "
Lumber, Bldg., Hdware	$ 113,879,000	5th	" " "
Apparel	$ 113,070,000	13th	" " "
Gas Stations	$ 86,967,000	10th	" " "
Furn. House etc.	$ 81,857,000	14th	" " "

(Sales Management, May 1957)

One station—WHLI—has a larger daytime audience in the MAJOR LONG ISLAND MARKET than any other station! (Pulse Surveys)

SOON WHLI WILL INCREASE ITS POWER TO 10,000 WATTS

Big Bonus Coverage

(Nassau, parts of Queens, Suffolk & Brooklyn)

Population	3,063,135
Net Income	$6,730,794,000
Retail Sales	$3,365,152,000

Represented by Gill-Perna

WHLI AM 1100 FM 98.3

HEMPSTEAD LONG ISLAND, N. Y.

the voice of long island

Paul Godofsky, Pres. & Gen. Mgr.

Joseph A. Lenn, Exec. VP Sales



TV STATIONS

Local color programing continues on a steady increase. Latest tv station to originate its own color shows is WLW-T, Cincinnati.

Currently carrying 9 hours of network color (NBC TV), the station this month started eight and a half hours of local color.

Idea at work from WFBG-TV, Altoona-Johnstown: a New York to Johnstown, Pa., airlift of research executives from leading ad agencies for on-the-scene survey of tv coverage in the area.

New affiliations: KVII-TV, Amarillo, Tex., has signed as a primary affiliate of ABC TV. The station will be in operation before the end of the year . . . **KELO-TV,** Sioux Falls, S.D., has become affiliated with CBS TV. The station with its two satellites, KDLO-TV, Florence, S. D., and KPLO-TV, Reliance, S. D., serves the eastern half of South Dakota.

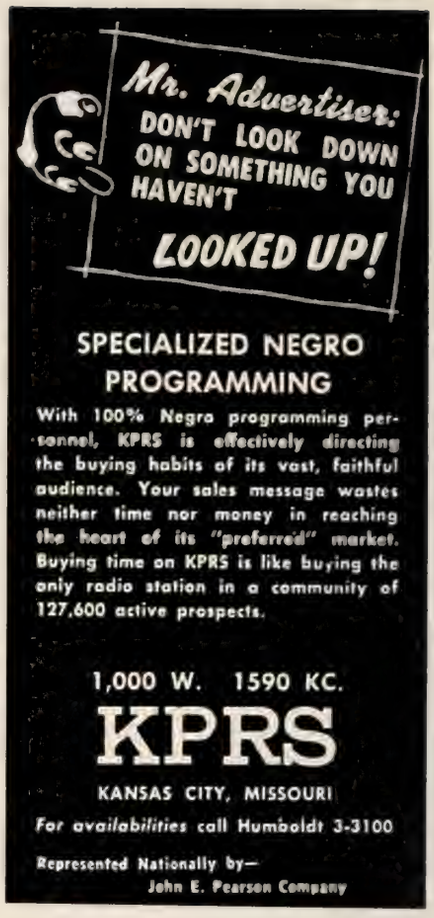
People in the news: Charles Harriman Smith has been retained by KDAL-AM & TV, Duluth, to conduct a special market research project . . . **Gene C. Gaudette,** former regional-local sales manager for WRAL-TV, Raleigh, N. C., has been named general sales manager for WAVY-TV, Norfolk, Va. Other additions to the WAVY-TV sales staff are: **Charles "Chuck" Palmisano, Edward Bonham** and **Catherine Basnight** as account executives . . . **Jim Richey,** formerly with KLMN, Denver, has joined KBTV, Denver, as an account executive.

FILM

The oldest feature film theatre telecast over WGN-TV starts its ninth consecutive year of features on Sept. 1.

Jim Moran's Courtesy Theatre, a pioneer on Chicago tv, premiered on August 28, 1949, with Frederic March & Janet Gaynor in *A Star Is Born.*

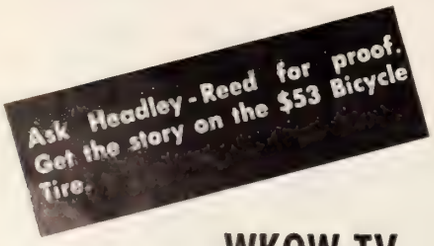
Set count in Chicago was only 50,000 and 4,000 were in taverns. Moran did his own commercials, a practice he continues to this time. Courtesy Theatre has consistently been rated among the top 10 shows in Chicago, dominated only by network productions.





You get TWICE AS MUCH for your money on WKOW-TV

You make over twice as many sales impressions for your dollar when you choose WKOW-TV in Madison. For the greatest number of unduplicated network homes at the lowest cost per thousand your best buy is Channel 27.



WKOW-TV
ABC in Madison, Wis

TERRE HAUTE,
Indiana's 2nd Largest TV Market



251,970
TV Homes

BOLLING CO.
NEW YORK
CHICAGO

CBS
WTHI-TV

1st in Negro Ratings

Pulse March '57

Morning
Afternoon
and
Night

1st in Results

Among Birmingham's long term radio advertisers, Hill Grocery chain, a WJLD advertiser for 6 years without interruption says, "We at Hill's want to congratulate you and your radio station on the fine job in the last 5 or 6 years. This medium has really paid big dividends."

WJLD AM FM

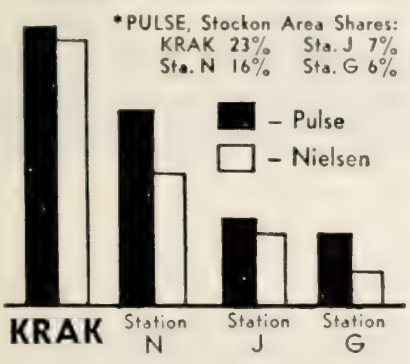
BIRMINGHAM, ALABAMA
The Nation's Finest
Negro Radio Station
Represented by FORJOE

...nia's Mid-Central Valley

it's KRAK!

FIRST

–Both Pulse & Nielsen



NIELSEN, Daytime Weekly Listeners:
KRAK -- 79,458 Sta. J --- 48,868
Sta. N -- 59,907 Sta. G below min. (NCS #2)

KRAK --- FIRST in ratings, coverage, programming, promotion, merchandising, selling!

KRAK

Ask your Headley-Reed man . . . or call Alan Torbet, HO 4-4551, Stockton, Calif.

News & Re-news: Ziv's *Highway Patrol* gets its second-year renewal by Ballantine for 52 week double-exposure on WPIX, N.Y. . . . *The New Adventures of Martin Kane* placed **sixth** among 108 syndicated films competing in 22 markets . . . **Screen Gems** reports its *Hollywood Serial Parade* are now sold in 52 markets . . . The **Habitant Soup Co.**, Manchester, N.H., bought *The Gray Ghost* for several major New England markets, including Boston. The show debuts on **WBZ-TV,** 16 October, 10:30-11:00 p.m. . . . **Guild films** reports sales in France and England in the past two weeks. French deal included Liberace, Frankie Laine & Florian ZaBach series . . . **A.A.P.** announced sale of *Gold Mine Library* to WGN-TV, Chicago, the third major sale to that station in less than a year. Also a meeting of all sales personnel at the Edgewater Beach Hotel, Chicago, 27-28 August.

People on the move: Harvey L. Fichter appointed Northeast Account Supervisor for Official Films . . . **Abby Rand** has joined Rogers, Cowan & Jacobs, as account executive on Ziv TV Programs, Inc. & World Broadcasting System . . . **Richard W. Hubbell** & **John A. Buning** appointed business representatives for Internations News Service.

FINANCIAL

Stock market quotations: Following stocks in air media and related fields are listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill Lynch, Pierce, Fenner and Beane.

Stock	Tues. 20 Aug.	Tues. 27 Aug.	Change
New York Stock Exchange			
AB-PT	22⅛	16⅝	−5½
AT&T	172⅝	172¾	+ ⅛
Avco	6⅝	6½	− ⅛
CBS "A"	29⅝	28⅜	−1¼
Columbia Pic	19	18	−1
Loew's	17¾	16¾	−1
Paramount	33½	33⅞	+ ⅜
RCA	34½	33	−1½
Storer	25¼	24½	− ¾
20th Fox	26	26⅛	+ ⅛
Warner Bros.	21⅛	22	+ ⅞
Westinghouse	61⅞	62⅛	+ ¼
American Stock Exchange			
Allied Artists	3¼	3¼	
Assoc. Art. Prod.	9⅞	9¼	− ⅝
C&C Super	15/16	15/16	
Dumont Labs.	4½	4⅜	− ⅛
Guild Films	2⅞	2⅞	
NTA	8¼	7⅞	− ⅜



ON THE RICH
Golden Spread

Amarillo, Capital of the Golden Spread, is growing and progressing with the best of the metropolitan markets in the great Southwest. Its population has increased over 76% since 1950.

- Effective buying income $254,444,000.
- Annual wages per family $6,541.
- Military payroll $24,000,000 annually including military and civilian employees.

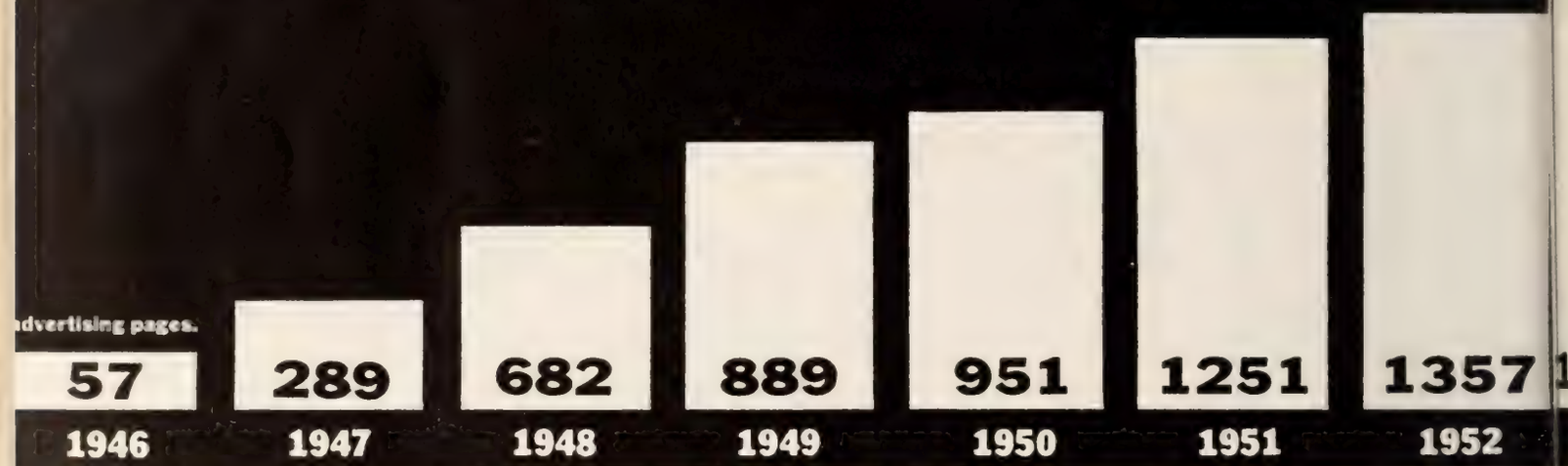
Get in on the Big Buy on Big 4, Amarillo's **specialized** television station.

CONTACT ANY KATZ MAN

KGNC-TV
Channel 4
AMARILLO, TEXAS

FOR OVER 10 YEARS 0

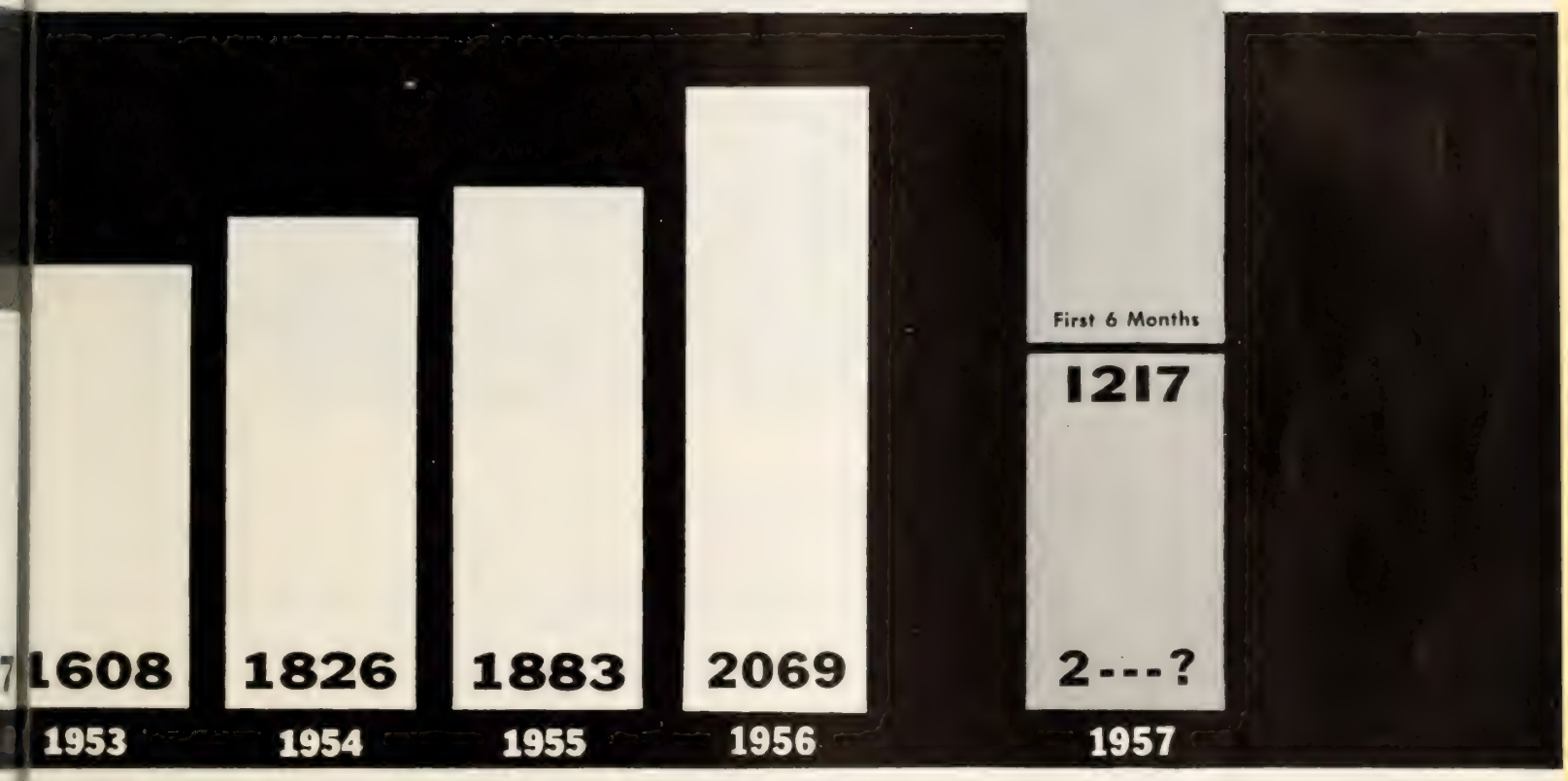
very year for more than a decade SPONSOR
as gone up in advertising pages.



THIS UNPARALLELED RECORD OF GROWTH

IS NO ACCIDENT! HERE'S HOW IT HAPPENED . . .

NOTHING BUT UP



No magic formula—just a simple case of an increasing number of advertisers discovering that advertising in SPONSOR pays off.*

SPONSOR spotlights its editorial content 100% towards advertisers and agencies—and really hits the target. So much so that SPONSOR's 1956-57 fiscal year recently ended showed advertising volume of $1.000,000.

*Write for the factual record of WOLF, WBAY, KPQ, WTXL and Storz in SPONSOR. They'll show how you can build your spot revenue in your market.

SPONSOR



"Our greatest challenge . . . the development of men"

Ralph Cordiner, President, General Electric Company

"Few expenditures we can make are more important than those for education. A well-educated person produces more and consumes more, makes wiser decisions at the polls, mounts a stronger defense against aggression, and is better able to perform the grave responsibilities of American citizenship.

"Freedom needs educated people. So do business and industry. I earnestly ask you to support the college or university of your choice in its planning for expansion and a stronger faculty. The returns will be greater than you think."

PUBLIC SERVICE ADVERTISING COUNCIL

If you want more information on the problems faced by higher education, write to: Council For Financial Aid To Education, Inc., 6 E. 45th Street, New York 17, New York

HIGHER EDUCATION KEEP IT BRIGHT

Sponsored as a public service, in cooperation with the Council for Financial Aid to Education

WASHINGTON WEEK

31 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

Three of the fifteen members of the Senate Commerce Committee (which has jurisdiction over the FCC and broadcasting) got together on the floor of the Senate this week to **give subscription tv a thorough blistering.**

They agreed that **the FCC doesn't have legal power to authorize the system and that Congress should make sure the FCC won't.**

Sen. Charles E. Potter (R., Mich.) started the ball rolling by charging that the push for pay-tv is from **equipment manufacturers and the motion picture people.** The film industry, he said, would like to transform living rooms into theatres for the exhibition of stockpiled films.

Later **Sen. Spessard Hollard (D., Fla.) broke in to say that TV has had a severe impact on film theatres,** that Congress has twice granted tax concessions to aid the theatres, and that pay-tv would undo what Congress attempted. He said **"it would practically assure the destruction of most of the motion picture industry."**

Potter then switched around to say, "The Senator is correct. It would **put out of business all the community motion picture houses,** in which we take a great deal of pride. They could not stand this kind of competition."

Sen. Strom Thurmond (D., S. C.), who has introduced a bill to prohibit pay-tv, noted that the Potter remarks summed up many of the reasons why Congress should pass his bill. Potter told him, "I shall work with the Senator, as a member of that subcommittee, **to make sure that hearings are held on that bill next January."**

Sen. Frank Lausche (D., Ohio) told the Senate that approval for the system would mean good programs would be available **only to those who can pay for them "and pay tv will have a monopoly."**

The Internal Revenue Service has issued a ruling which may plague those who buy tv stations for large sums:

The ruling holds that **network affiliations do not qualify for depreciation allowances** under the tax laws.

Apparently the ruling was **prompted by the Westinghouse purchase of WPTZ-TV, Philadelphia, for $8,500,000** in 1953. Westinghouse said the **NBC affiliation accounted for $5 million of the value of the station and wanted to depreciate it over 5 years.**

IRS noted that affiliations usually persist over long periods of time, since it is to the advantage of the network as well as the station.

Even if it is cancelled, **this is no greater blow to a station than would be loss of a principal customer** by a company which has only one or two customers—and in such cases there are no tax concessions.

The same ruling held that **local and national spot advertising contracts are not subject to the depreciation allowance.** These were likened by IRS to business goodwill.

IRS said this ruling has nothing to do, one way or another, with a situation under which **"a taxpayer sustains a deductible loss upon termination of a network affiliation contract where it continues in the broadcasting business."**

The tv industry chalked up $897 million in broadcast revenues alone in 1956, up 20.4% from the preceding year, the FCC reports. Industry profits before taxes were $190 million vs. $150 million.

The networks and their 15 owned and operated stations accounted for $442 million of 1956 gross revenues (up from $374 million) and $85 million of net before Federal income tax (up from $68 million).

DECOY



Television's top formula—crime detection—
gets a powerful new twist in

"DECOY"

the all new, action-packed series
that reveals, for the first time, the thrilling
adventures of New York's women police . . .
in uniform and in fascinating disguise
—from rags to rubies . . . as they fight the vice
and crime that threaten America's biggest city.
Based on actual cases . . . filmed on the
streets of New York for authentic realism!

starring

BEVERLY GARLAND

Hollywood and television's fast rising star,
soon to be seen opposite Frank Sinatra in
"The Joker is Wild"!

produced by the makers of

The Big Story
T-Men in Action
The Man Behind the Badge

famous for top sponsor results . . .
highest production standards.

call the man from:

OFFICIAL FILMS INC.
25 West 45th Street • New York 36, New York
PLaza 7-0100

REPRESENTATIVES IN: Beverly Hills,
Chicago, Dallas, San Francisco,
St. Louis, Boston, Atlanta, Philadelphia


SOLD!
Boston . . . . . WBZ-TV
Chicago . . . . . WGN
Cleveland . . . . . KYW
Hartford . . . . . WTIC
Los Angeles . . . . . KTTV
New York . . . . . WPIX
Philadelphia . . . . WPFH
Phoenix . . . . . KPHO
Pittsburgh . . . . KDKA-TV
San Francisco . . . . . KPIX
$600,000 SOLD IN
FIRST TWO WEEKS!

A round-up of trade talk, trends and tips for admen

SPONSOR HEARS

31 AUGUST
Copyright 1957
SPONSOR PUBLICATIONS INC.

New names are being added daily to the list of bidders for tv rights to the pre-1948 Paramount Pictures library.

Latest entry: **Eliot Hyman, who has just taken over the reins of Associated Artists Productions** (which handles the Warner Bros. pool).

In the agency business—where the game of musical chairs is a way of life—**Compton points with pride to the fact that the majority of its executives did not come from other agencies.**

A recent survey of 53 v.p.s, account executives, and department heads shows that: **28% started their careers with Compton and still are there; 32% came from client ad departments;** and 40% came from other ad agencies.

It's no secret that the big Hollywood film studios are taking substantial losses in commercial film making.

A sales executive for one of the studios made this typical promise to an agencyman this week: **"We'll meet any bid you get and even better it.** We need a backlog."

Tv advertisers are boring to find the water they suspect is in many network program packages. For instance:

A West Coast ad manager demanded (and got) a cost breakdown for a show submitted by a network. He **questioned a $3,000 item** and was told it was the customary fee collected by the booking office for a star.

The item was rejected, and at the network's bidding the booking office yielded.

Latest approach from one of the we'll-get-it-for-nothing-if-you-pay-us-a-fee boys was pitched at the Asphalt Institute.

His letter to the Institute not only contained a promise to get thousands of free mentions and showings of asphalt roads but contained this passage: **"It will do you more good than any paid advertising campaign."**

At many a Madison and Michigan Ave. luncheon table, **frustrated broadcasters, reps, and agency men take refuge in the game of "miracles."** You're supposed to dream up **a situation which would be gratifying but which—unhappily—never will occur.** Here are some current samples:

- A media director, who talks about "creative" buying, **orders his staff to disregard all ratings.**
- **An advertiser who scorns "track records"** when—at his bidding—the agency has submitted a list of prestige programs.
- A tv-radio department director who admits that **the programing strategy of another agency on the same account may be worth appraisal.**
- A timebuyer tells a rep salesman: **"I used poor judgment when I discarded your package** and gave the order to the other station."
- A rep salesman tells a timebuyer: **"I don't think the availabilities I've got will do the sort of job your campaign needs."**
- A station teletypes its rep: "Don't worry about not landing us a spot in that saturation campaign; **you can't get 'em all."**

ARMOUR

(*Continued from page 43*)

both producer and retailer and it's easy for a producer to get into the food business.

"There are still a lot of small producers starting in a garage without much capital investment. The average supermarket stocks more than 3,000 labels and only a few dozen are national. Maybe only 100 get any advertising. Advertising is not *the* criterion and it's not as mandatory for foods as for soap. You get *nowhere* in soap without advertising."

Another problem in meat marketing: "The small price difference in meat products—perhaps a penny on a pound of bacon—won't support a lot of advertising. Then, too, the retail store has taken over as the responsible party and it no longer offers shoddy merchandise. People have learned that they get what they pay for."

These marketing differences show up in television sponsorship. Dial has traditionally had exclusive or semi-exclusive sponsorship of its tv properties. But the national meat items and related products have shared programs under a complicated rotating and multiple sponsorship arrangement.

Skillin is the coordinator when two or more divisions use a common tv vehicle. Commercial time is committed to by the product divisions before a purchase is made so there's no problem of allocating commercial time afterwards. Skillin also does the shuffling when a division manager asks for more or less time or an exchange of it.

In the last several seasons Armour has sponsored a varied assortment of shows and personalities: *Garroway at Large*, *It Could Be You*, *Pride of the Family*, *Perry Como*. In most cases it has sought identification with a popular personality.

When it comes to programing, Armour leans to light entertainment and variety as contrasted with heavy drama, quiz or Western.

What is Skillin's thinking about tv? This is a summary.

Tv is risky: Regrettably, network television is a fairly large risk. The price is high in terms of total advertising budget, the nighttime contract is for a year and the network can guarantee nothing in the way of audience. There is nothing to prevent another network or local station from taking the audience away without giving any notice.



What would he like to see develop in television? Even though some of these developments might end up boomeranging, he'd like to have a 13-week cancellation clause. He'd like to select his own markets without having to accept a basic network, and he'd like the program charges for a network packaged show to be related to the audience delivered.

The advertiser, in Skillin's thinking, takes too big a risk for the amount of dollars he has to spend on nighttime network tv. His final objection: renewing an October start daytime show on the first of March, particularly when the show is on a 52-week firm contract.

He believes if networks and stations hope to enjoy their past prosperity they must intensify their efforts to attract and to hold viewers. That's why audience promotion is important to Armour. Competition for the viewer's favor becomes stronger as more stations come into a market and as the attraction of tv as a novelty decreases.

This is why Armour does its utmost to sell its own sales organizations and its dealers on the value to them of the company's advertising program.

The personal touch: Identification with a popular tv personality and a strong merchandising program are being matched in the upcoming new show, *The Big Record*.

The program, with Patti Page as mistress of ceremonies and performer, will introduce the stars who have made a popular recording a big success. The show is budgeted at $50,000 a week for talent. It kicks off 25 September with Armour as co-sponsor (with Pet Milk, with which it shared the Gobel show for three years) on alternate weeks for 26 weeks. The station lineup is 108 currently and may go as high as 150.

Miss Page won't do the commercials, but "We hope she'll set 'em up and take 'em out" says James W. Cameron, vice president and account supervisor on Dial at FC&B.

He hopes to work with her as he has with Gobel and Como in showing the star performer "We have a fun product and one which is very interesting. This way we get more entertainment mileage even though it takes more time and is harder to do. We like to work with the star and the producer, as well as the writers, in order to get the most impact and the most meaning from our commercial situations."

Armour's biggest selling point about its products—whether it's to a high-priced network star or to a budget-conscious housewife—is that its items are "distinctively and desirably different." So says Skillin, adding: "Unless the product is really different, it can be easily substituted for another similar item. You need a speciality item to really make gains, and we think we've got something special in everything we make."

Copy appeals: Here are just some of Armour's multiple-product line which he identifies as being "distinctively and desirably different."

Dial soap was the first deodorant soap on the market in 1949, and it has been backed consistently with heavy radio and television advertising.

Armour's broad-breasted turkey is trussed in a different manner and the tendons are pulled. Miss Wisconsin cheese is packaged by a special patented process which prevents spoilage in an air-tight container. Cloverbloom is the only churned margarine on the market as all the other are rotator made. Dash dog food, unlike many competitive products, contains liver and has from its inception.

Pan-O'-Gold, a new item now being test marketed, is a breaded, buttered, battered whole chicken stuffed with Pepperidge Farm bread crumbs dipped in 93-score butter and frozen in an aluminum pan for quick cooking.

These consumer-appealing differences, says Skillin, show up in every Armour product—and these same differences give the company its copy appeals.

Company advertising specialists work on the theory that all purchases are rationalized consciously or subconsciously. They attempt to provide that rationalization.

Most of the television advertising this season will hit three product lines: Dial and the soap division; the sausage division; the dairy, poultry and margarine division. The soap division, as contrasted with the other two, has a "high degree of autonomy," says Skillin.

David L. Duensing is manager of Armour Auxiliaries' marketing and advertising department. Duensing, for his division, and Skillin for the rest of the divisions make recommendations for specific advertising and sales promotion budgets on the basis of market need rather than past sales in that particular market.

By all accepted standards

KSTN leads all stations in the

BIG STOCKTON, CALIFORNIA MARKET!

Station Audience Shares
Monday through Friday

PULSE—May 1957	7AM-12N	12N-6PM	7AM-7PM
KSTN	**32%**	**28%**	**29%**
Station B	20	20	20
Station C	4	4	4
Station D	9	12	11
Station E	6	7	7
Station F	17	15	16
Misc.	12	14	13

HOOPER—April-June 1957	7AM-12N	12N-6PM
KSTN	**39.8%**	**30.3%**
Station B	14.7	24.9
Station C	2.2	4.1
Station D	7.9	10.7
Station E	4.6	5.1
Station F	10.3	7.9
Station G	7.0	6.6
Station H	3.3	2.1
Station I	2.5	1.4
Other	7.9	6.9

KSTN STOCKTON, CALIFORNIA

Music • News • Personalities

Represented by Hollingbery



*You Might Bicycle A Mile in 57-1/5 Seconds** —

BUT . . . YOU NEED WJEF RADIO TO SPEED UP SALES IN GRAND RAPIDS!

HOOPER RADIO AUDIENCE INDEX
Metropolitan Grand Rapids, Michigan
November, 1956 Thru January, 1957

	WJEF	B	C	D	E	Others
7 a.m.-12 noon	27.1	19.2	17.5	15.7	10.7	9.7
12 noon-6 p.m.	25.6	13.8*	23.2	17.2*	9.6	14.7

** Adjusted to compensate for the fact that Stations B and D sign off at local sunset.*

New Hoopers, left, prove that WJEF gets the biggest share of the Metropolitan Grand Rapids radio audience, *all day long!*

In the morning, WJEF delivers 41.2% more listeners than the next-best station—for only 7% more money!

In the afternoon, WJEF delivers 10.3% more listeners than the next-best station—for 27% LESS money!

Ask Avery-Knodel for all the WJEF facts.

AM – TV – FM

The Felzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**In 1899, Charles Murphy rode a mile on a bicycle behind a train in 57-4/5 seconds.*

ALL TEN
OF THE
TOP TEN
PLUS
24 of the
TOP 25
ON
WSAZ-TV

In the June 1957 ARB survey of the 110 county area served by Huntington Charleston television . . .

WSAZ-TV PROGRAMS
ARE
WAY OUT IN FRONT

1 THE FORD SHOW
2 THE PERRY COMO SHOW
3 YOUR HIT PARADE
4 THE LORETTA YOUNG SHOW
5 THE CHEVY SHOW
6 THE PEOPLE'S CHOICE
7 FATHER KNOWS BEST
8 THE STEVE ALLEN SHOW
9 TWENTY ONE
10 THIS IS YOUR LIFE



HUNTINGTON-CHARLESTON, W. VA.
N.B.C. NETWORK
Affiliated with Radio Stations
WSAZ, Huntington & WKAZ, Charleston
LAWRENCE H. ROGERS, PRESIDENT
Represented by The Katz Agency

Reps at work

Phil D'Antoni, Weed & Co., radio sales, says, "I'm a fellow with great respect for audience ratings. But there are many instances where programs and/or stations with lower ratings can do a better job than those with higher ratings. It all depends on the kind of audience the advertiser is seeking and the type of product, service or idea he's selling." Basic potentialities, Phil points out, can be worked out strictly by program analysis—even in the absence of ratings. For example, sports programs appeal mostly to male listeners, daytime serial dramas get a mature female audience and d.j.'s capture the attention of teenagers. "Of course, there's overlapping," Phil says, "but we can predetermine bulk cross-sections of audience types in simple fashion. There's no need for slide-rule breakdowns. We know the types of audiences we want and how to reach them. A share-of-the-audience figure is important only when your potential buyers have no distinct character. But in seeking special groups, the smaller, selected audience can usually ring the cash register bell more often than the larger unselected audience with fewer potential consumers."



Jerry Molfese, H-R Television, New York, feels that "Media people are more and more consulted on matters of basic marketing strategy on a policy-making level and permitted to participate in campaign mapping conferences. It's evident today that media people have an in-depth knowledge of not only purely media concerns, but are familiar with long-range objectives and policy considerations of their clients, from production problems and merchandising framework to the all-important marketing area—distribution and sales." Jerry thinks it's this growing understanding of their client's problems and goals that's minimizing the necessity for making numbers buys and enabling buyers to make selective, creative buys tailored to fit the marketing strategy. "Naturally, there have been many beneficial long-range effects," Jerry says. "As media rose in prestige, morale accompanied it and buyer turnover reduced correspondingly. This trend has been further intensified by the increased average tenure of media personnel, whereby they've had time to get acquainted with the individual markets and can treat them in terms of their own requirements."



SURVEY RESULTS ARE COMPLETE:

KSTP Radio is FIRST with Twin City Housewives!

In July, 1957, a telephone survey of Twin City housewives was conducted by Research Associates, an independent St. Paul organization. Randomly selected calls were made to 508 homes in Minneapolis and St. Paul—proportionate to the number of telephone subscribers in the two areas.

The replies of 388 housewives to the question "What radio stations do you regularly listen to" were analyzed by Research Associates under the direction of Dr. Roy Francis, Professor of Sociology and author of several articles and text books on scientific research methods and statistical inference.

HERE ARE THE RESULTS:

33.5% chose KSTP
30.5% chose Station B
23.2% chose Station C

Clearly, Twin City housewives prefer KSTP over all other radio stations in the area!

For further information on "The Northwest's QUALITY Station" —your *best* buy in the market—contact a KSTP representative or your nearest Petry office today!



KSTP Radio
50,000 WATTS
MINNEAPOLIS • ST. PAUL *Basic NBC Affiliate*
"The Northwest's QUALITY Station"
Represented by Edward Petry & Co., Inc.

Sir Seven
HERALDS A
REVELATION
FOR . . . . WSAU-TV



Sir Seven's squires, THE MEEKER CO., INC., have just proved beyond a dragon-shadow of a doubt that WSAU-TV is a good buy. Sir Seven invites you to "round-table-it-up" with the MEEKER MEN for this vital, fast moving, fact revealing presentation.

wsau-tv
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

Tv and radio NEWSMAKERS



Allen M. Woodall, president of Radio Columbus (WDAK, Columbus, Ga.) has been appointed chairman of the executive committee of the Radio Advertising Bureau. Woodall succeeds Ward D. Ingrim as head of the seven-man committee. Ingrim who was formerly with KHJ, Los Angeles, recently relinquished the chairmanship after acquiring some West Coast television properties. The new chairman is widely known throughout the southeast United States for his active interest in civic and business affairs. Woodall has been closely associated with the RAB since its inception in 1951. He is known for his management and promotional ability exemplified by his promotional "grand slam" several years ago when station-sponsored representatives grabbed off the Miss America title and national Soap Box Derby in one year.



Eliot Hyman has been elected president of Associated Artists Productions Corp. Hyman has been president of York Microstat Corp. for the past 12 years. York Microstat aided importantly in the development of micro-film for engineering use. He succeeds Louis Chesler as president, with Chesler continuing as chairman of the board. Hyman founded Associated Artists Productions, Inc. in 1947. That company was acquired by Associated Artists Productions Corp. in 1956 through an exchange of stock and is now a wholly owned subsidiary and functions under the name of A.A.P., Inc. A.A.P. acts as the parent company's distributing arm for cartoons and feature motion pictures to television. Hyman has extensive background in production and financing of major feature films such as: "Moulin Rouge" and "Moby Dick."



DeWitt O'Kieffe has been named vice president, creative planning at Leo Burnett Co. O'Kieffe formerly was vice president of the agency's tv commercial department. His appointment is a reversal of the trend to recruit creative heads from the ranks of print people. A tv commercial writer taking over may reflect acceptance of the status of tv as the number one media. O'Kieffe is one of the founders of the firm and is a member of the board of directors and agency plans board. He started his career in the advertising department of L. S. Ayers department store, Indianapolis. Then he joined Homer McKee Advertising in the same city. In 1930 he went to Erwin Wasey, Chicago, as a copywriter. In 1935 he joined Burnett. O'Kieffe is an active member of the Improvement of Advertising Content Committee of the 4A's.

WBAY - CH. 2 GREEN BAY





GIVES PERSONAL SERVICE TO the Land of Milk & ~~Honey~~ M*!

*WHERE A MILLION PEOPLE ENJOY LIFE....(1) IN SMALL CITIES, (2) ON BIG FARMS. A SERVICE AREA, ACCORDING TO NIELSON, OF 59 COUNTIES.

SPONSOR SPEAKS

Radio can't relax now

This is a fabulous spot radio year. The published figures put spot 37.9% ahead of last year in the first six months of 1957. Privately some reps calculate this business may go 40 or 50% ahead if the bull market this summer runs through the rest of the year.

But radio's comeback isn't built on bedrock yet.

If stations slacken the selling, promotion and programing pace they have now reached, a reversal can follow.

The wise station operator will plow some of his profits back into programing developments and into continued promotion of the post-tv radio concept.

There is plenty of work still to be done.

We find in check-ups with ad men that radio's story has not penetrated everywhere; that radio's present prosperity rests on a relatively narrow base.

There is need particularly to establish the concept that all stations today are not alike, that the really heads-up station has a distinct personality—even if its programing fits under the umbrella term "music-and-news."

The wise station will seek to explain what is unique about its personality to the advertiser.

The wise station will continue to develop the uniqueness of its personality through program investments.

If anything set radio up for a fall in pre-tv years, it was a tendency to stand pat in programing and promotion.

The wise station having passed once through the eye of the needle, won't let it happen again.

"Good buy"

The other night we saw a commercial aimed at children on a pre-midnight feature movie program. We thought the commercial misfired in general and in that time slot in particular it was handicapped. Yet the spot was undoubtedly regarded as a "good buy" by agency and client alike on grounds of audience and cost-per-1,000. Apparently the fundamental concept that it's not how many you reach but how many you sell is still overlooked even by those who know better.



THIS WE FIGHT FOR: *As the new tv season starts, misunderstandings about ratings will multiply. No matter how long you've been in the business, resolve to double-check before you talk ratings—the easiest of all tools to misuse.*

10-SECOND SPOTS

McElroy: Now that an adman is Secretary of Defense, there's a whole batch of "Neil McElroy stories" making the rounds between Shor's and Louis & Armand. Typical questions: "*I wonder whom he'll make brand man on the Navy?*" and "*Is it true he's planning a test war in Guatemala?*"

Only a rose: Overheard in a florist shop on Madison Avenue—"I want to send a dozen roses to my wife; six red ones for passion, six white for purity —Boy, doesn't that sound like a regular tv commercial!"

Convincing: The new monthly house organ (*Reading Matter*) of Reach, McClinton Agency reports that Bill Shipley, the announcer who does Prudential's tv commercials, has just "argued himself" into a $100,000 policy. *Spellbound by his own sales pitch, no doubt.*

Cook-out: On 15 September, Boston station WBZ-WBZA is throwing what it claims to be "the world's largest clambake." It may well be to judge by the food they're ordering: 4,800 pints of clam stew, 200 bushels of clams, 5,000 lobsters, 5,000 ears of corn, 6,000 pounds of sweet potatoes, 200 watermelons and 500 gallons of coffee. Let's hope nobody forgets to bring the portable radio!

Chuckles: They're trying to discover new comedy writers again. This time it's the National Laugh Foundation that proposes a "comedy development center" to spawn new humor talent. *First lesson they should teach the young tv funnymen is how to keep laughing when the ratings go down.*

Blasts off: After eight years of selling cereal on Dumont television, Captain Video goes off the air. *Sort of swallowed up by space and time.*

J. D.: Phil Cowan, of Screen Gems, was lunching with a friend shortly after the recent sale of SG's horror series, *Shock*, to WABC-TV, New York. "Let's hope *Shock* isn't one of those wild bits that will influence kids," said the friend, "and send them out digging up graveyards." Phil assured the friend on that score, then added, "But better they dig up graveyards—it'll keep 'em off the streets."



*IN THE 75-COUNTY PIEDMONT NORTH CAROLINA AND VIRGINIA MARKET REACHED BY WSJS-TV

CALL HEADLEY-REED FOR THE BIGGEST, RICHEST MARKET IN THE SOUTHEAST

GET THE NEW *vue* IN DELAWARE VALLEY



NEW PERSONALITIES
NEW COVERAGE
NEW POWER

WVUE TV **12**

CHANNEL

WILMINGTON • PHILADELPHIA

What an opportunity for a timebuyer! Now 7,000,000 people can see the bright new VUE on Channel 12! Our powerful new transmitter . . . located just across the river from Philadelphia . . . blankets the Nation's 4th richest market. Greater sports coverage, the Big 50 Movies, top-rated half-hour syndications and favored local personalities like Pete Boyle and The Selbys are building audiences fast!

For the first time in years you can grab a television FRANCHISE in the Delaware Valley . . . if you act fast. Get a good VUE of the new VUE today!

SALES OFFICES:

New York
625 Madison Ave., Plaza 1-3940

Chicago
230 N. Michigan Ave., Franklin 2-6498

San Francisco
111 Sutter Street, Sutter 1-8689

Represented Nationally by THE KATZ AGENCY, INC.

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

PIONEERS LIBRARY
N.W.
D.C. 20036